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e magazine radio and tv advertisers use

SPONSOR

11 JANUARY 1954

50¢ per copy • $8 per year

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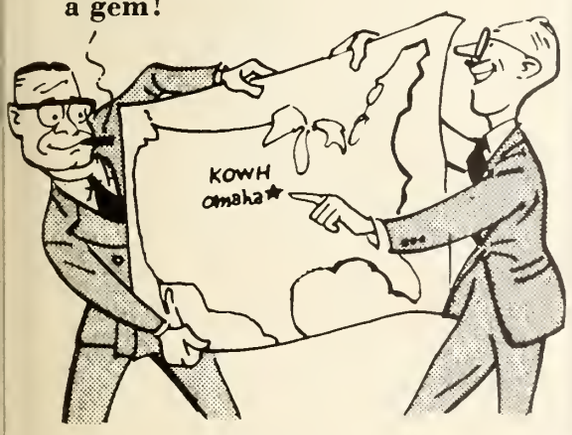
hen Upstart and Flount
nailed down the account
Of SNARL, "The Top Canine Fare,"



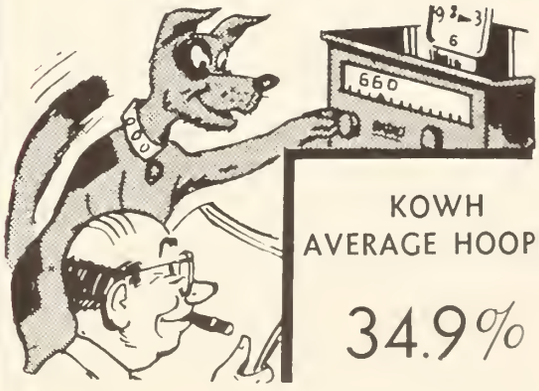
Said Flount, "Here's a thought
that'll get the stuff bought —
The chance that we have's
really rare!



We can crack the Midwest with
an Omaha test . . .
There's a station out there that's
a gem!



Our program needs tone — we'll buy
KOWH alone . . .
Every guy and his dog tunes to them!



Moral
EVERY GOOD TIME-BUYER
KNOWS KOWH HAS THE:

• *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday! (Hooper, Oct., 1951, thru Nov., 1953.)

• Largest share of audience, of any independent station in America! (Nov., 1953.)

Kowh
OMAHA
"America's Most Listened-to Independent Station"
General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

PAT WEAVER: A PROFILE
page 31

How the CIO uses radio to prove it doesn't have horns
page 34

The tv panel show: costs, audiences
page 36

Is radio being sold too cheaply?
page 39

Cancer scare: Is cigarette copy making it worse?
page 40

VITAPIX: A TV REVOLUTION?
page 42

What's wrong with printed media rating services
page 44



A.T.&T. has no wire for hire but we ask you, do you dig TD-2?

All live network programs now come to television WOODLAND via a brand-spankin' new A.T.&T. "TD-2" microwave relay link from the main line at South Bend to Grand Rapids.

In case you're not hep on your relay systems, type "TD-2" is the Cadillac of them all—much better than co-axial cable and the more inexpensive "TD" links. That's especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts, just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids' *only* television station. The Western Michigan station with top technical equipment, top local *and* network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.

WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company.

Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary.
Associated with WFBM-AM and TV, Indianapolis, Ind.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.

REPORT TO SPONSORS

11 JANUARY 1954

NBC Radio offers weekenders 8 new programs

NBC Radio's bid for weekend domination, begun with "Weekend" and "Big Preview" in October, was hypoed this past weekend with 7 new shows, including 3 "longies": "Road Show," 4 hours Saturday, called first coast-to-coast network program designed specifically for motorists; "Never Walk Alone," 45 minutes Sunday, religious; "Collector's Item," 2 hours Sunday, educational. Others include revived "Breakfast in "Hollywood," "Heritage over the Land," "Show Tunes," "Sunday at Home." Eighth show, "People," starts 23 January. For what else to expect from NBC, see SPONSOR's profile on Pat Weaver, starting page 31.

–SR–

Yogurt sales rise after air switch

Since Dannon Co. (makers of yogurt) dropped newspapers some 9 months ago, switched 80% of budget to air media, sales have risen 30% over previous year. WOR-AM-TV gets entire air slice for 8-10 radio commercials, 20-25 tv announcements weekly. Zlowe is Dannon agency.

–SR–

Wine battle to be fought in air

1954 will see battle for leadership in sweet wine field fought mostly in air. Monarch Wine (Manischewitz), $2 million spender, will devote 3/4ths 1954 budget to spot radio, tv through Emil Mogul Co. Wine Corp. of America (Mogen David wine), whose 1953 budget totaled $1.4 million, and Quality Importers, distributors of Welch Wine, on which $1.2 million was spent, will put most of their 1954 budgets into air media, network and spot. Mogen David's sponsoring "Dollar a Second" (Du Mont via Weiss & Geller); Welch has "Dotty Mack Show," also on Du Mont, via Monroe Greenthal.

–SR–

Gold Seal, Calgon, Pan Am buy tv

Some new tv sponsors: Gold Seal Co., makers of Glass Wax (which Arthur Godfrey built up via radio) will sponsor Jo Stafford (through Campbell-Mithun) in weekly 15-minute show on CBS TV, Tuesday, 7:45-8:00 p.m., starting 2 February. Calgon, Inc., Pittsburgh manufacturer of Calgon water softeners, will finance 15-minute segment on Bob Crosby's across-board daytime half-hour on CBS TV (3:30-4 p.m.) starting 10 February. Agency: Ketchum, McLeod & Grove, Pittsburgh. Pan American Airways (JWT) has taken NBC TV's "Meet the Press" (Sunday, 6:00-6:30 p.m.) on alternate weeks. Revere Copper & Brass (St. Georges & Keyes) shares sponsorship.

–SR–

New Lewis radio show has 3 signed

Among active radio sponsors is Van Camp Sea Food Co., California. Firm this month began alternate-week sponsorship of Edgar Bergen-Charlie McCarthy, CBS Radio, Sundays 9:30-10:00 p.m. It also bankrolls 15-minute segment of new hour-long "Robert Q. Lewis Show" 11:00 a.m.-12 noon Saturday, CBS Radio. Agency: Brisacher, Wheeler & Staff, San Francisco. Two other sponsors buying into this show: Milner Products for Pine-Sol, via Gordon Best, Chicago; Mutual of Omaha, through Bozell & Jacobs, Omaha.

SPONSOR, Volume 8, No. 1, 11 January, 1954 Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave. Baltimore Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 11 January 1954

NBC Radio "3 Plan" has 2 sponsors

NBC Radio's "Three Plan" now has 2 sponsors: Hudnut Sales Co. (via K&E), using 4 participations weekly on "Fibber McGee & Molly," "Second Chance" and "It Pays to Be Married," all 15-minute across-board shows, and Lewis-Howe Co. for Tums (Ruthrauff & Ryan).

–SR–

SPONSOR looks at cigarette ads

Few big industries have been put in position where their product is as suspect as tobacco industry's is today. SPONSOR's article, "The cancer scare: is cigarette copy making it worse?" shows how this came about, what $4 billion industry is doing about it. Air media concerned because they got some $56 million from industry in '53.

–SR–

Hooper "duplex" used for radio

Hooper uses "duplex" phone coincidental for radio only, coincidental-diary for tv. SPONSOR's correction on this reached printer too late to be made because of holiday rush. Article, "What's wrong with the air-rating services," published 28 December 1953. "Duplex" means respondents asked not only "What are you listening to now?" but also "What were you listening to 15 minutes ago?" This gives some audience flow figures.

–SR–

Finding prizes now an industry

Radio-tv giveaway prizes totaled $10 to $15 million last year and are increasing, says Richard S. Robbins, who heads own New York firm specializing in supplying stations, networks, producers with prizes. Robbins says 4 firms dominate field. They get prizes from sponsors whose "pay" is free mention on air as prize givers. Robbins emphasizes business has no connection with firms which charge sponsors fee to obtain free plugs—a growing practice opposed by stations and agencies alike. To supply $3 1/2 million worth of free prizes to his clients last year, Robbins got $150,000 in fees. He "services" 9 network giveaway shows, 30 local tv shows, 500 local radio shows.

–SR–

19 tv stations return C.P.'s

During last quarter of 1953, 19 television station permitees returned their construction permits to FCC. Three were vhf permits; 16 were for uhf operation. Most C.P. holders returned authorizations "for economic reasons," but some were canceled by FCC. Commission told grantees, in effect, to either build station within specified time (8 months from date of grant is allowed, but 30 to 90 day extensions frequently are granted) or return C.P. (See list of C.P.'s relinquished on page 55.)

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
General Electric Co, Schenectady, NY	Tv receivers	Maxon, NY	125 radio stns in mkts where new tv stns are opening	Radio: 60-sec annets; 5 to 10 annets a wk per stn; 18 Jan; 6 wks
Marcalus Mfg Co, East Paterson, NJ	Marcal Paper prod	Calkins, Holden, Carlock, McClinton & Smith, NY	NY, Phila	Radio: 60-sec annets, daytime partic; mid-Jan; 13 wks
Modglin Co, LA	Plastic household prods	Roy S. Durstine, LA	23 tv mkts	Tv: 60-, 20-sec annets; mid-Jan; 18 wks
Norwich Pharmacal Co, Norwich, Conn	Flavettes (pill to cut down tobacco, food appetite)	Benton & Bowles, NY	20 radio mkts	Radio: 60-sec annets, chn brks; March; 13 wks
S. C. Johnson & Son, Racine, Wis	Pride furniture wax and free dusting cloth offer	Needham, Louis & Brorby, Chi	20 top tv mkts	Tv: 60-, 20-sec annets; 19 Jan; 13 wks



a half-hour of wholesome fun
for the young'uns

MONDAY thru **FRIDAY** 5:30



classic two-reel slapstick comedies
of the keystone era with narration
keyed to the kids.
"Jolly" Jack Gleason handles the narration,
the moppets, and the commercials.
Twenty-five children on set emphasize the commercial impact.

RATING: 2.6 on first pulse **MAIL: 3,214** in first 10 days

note: Follows **"Junior Frolics"** top local station show in Metropolitan New York market.

COST: $500 per program

NATIONAL REPRESENTATIVES
WEED and Co.

watv channel 13

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number
11 January 1954

ARTICLES

Pat Weaver: a business profile

SPONSOR talks to the new NBC president, discusses his plans and ideas for the future, appraises his past accomplishments — *31*

CIO uses radio to prove it doesn't have horns

An analysis of why a labor union decided to reach the non-labor public as well as its own members and how it went about planning its new public relations approach. Nearly $1 million will go into air media in 1954 — *34*

The television panel show: costs, audiences

Why are there so many panel shows on the air? SPONSOR studies the question, presents a detailed picture of how different kinds of clients use panel shows — *36*

Is radio too cheap?

Radio's cost is compared with that of other media in a provocative chart. A full length report will follow in a subsequent issue — *39*

Cancer scare: is cigarette copy making it worse?

Radio and tv's $70 million stake in cigarette advertising may be affected by recent drop in cigarette sales. SPONSOR queries the tobacco industry to find out what it will do about health copy — *40*

Vitapix potential: tv film revolution

The only station-owned film syndicator in tv may mean the beginning of film networks and the end of Hollywood's hoarding of big-name films — *42*

What's wrong with printed media rating services?

Part 15 of SPONSOR's All-Media Evaluation Study discusses the differences between broadcast ratings and print measurement services and covers in detail what advertisers should know about the latter — *44*

How radio-tv got local detergent distribution

Los Angeles firm used only air media to get beachhead in the supermarkets with its new liquid detergent. Result: 50% distribution in 30 days — *47*

COMING

Comparing air rating services market by market

The 16th article in SPONSOR's All-Media study is based partly on a study by Ward Dorrell, research director of John Blair & Co. The article will list markets covered by rating services and cover supplementary services — **25 Jan.**

Film section: programing

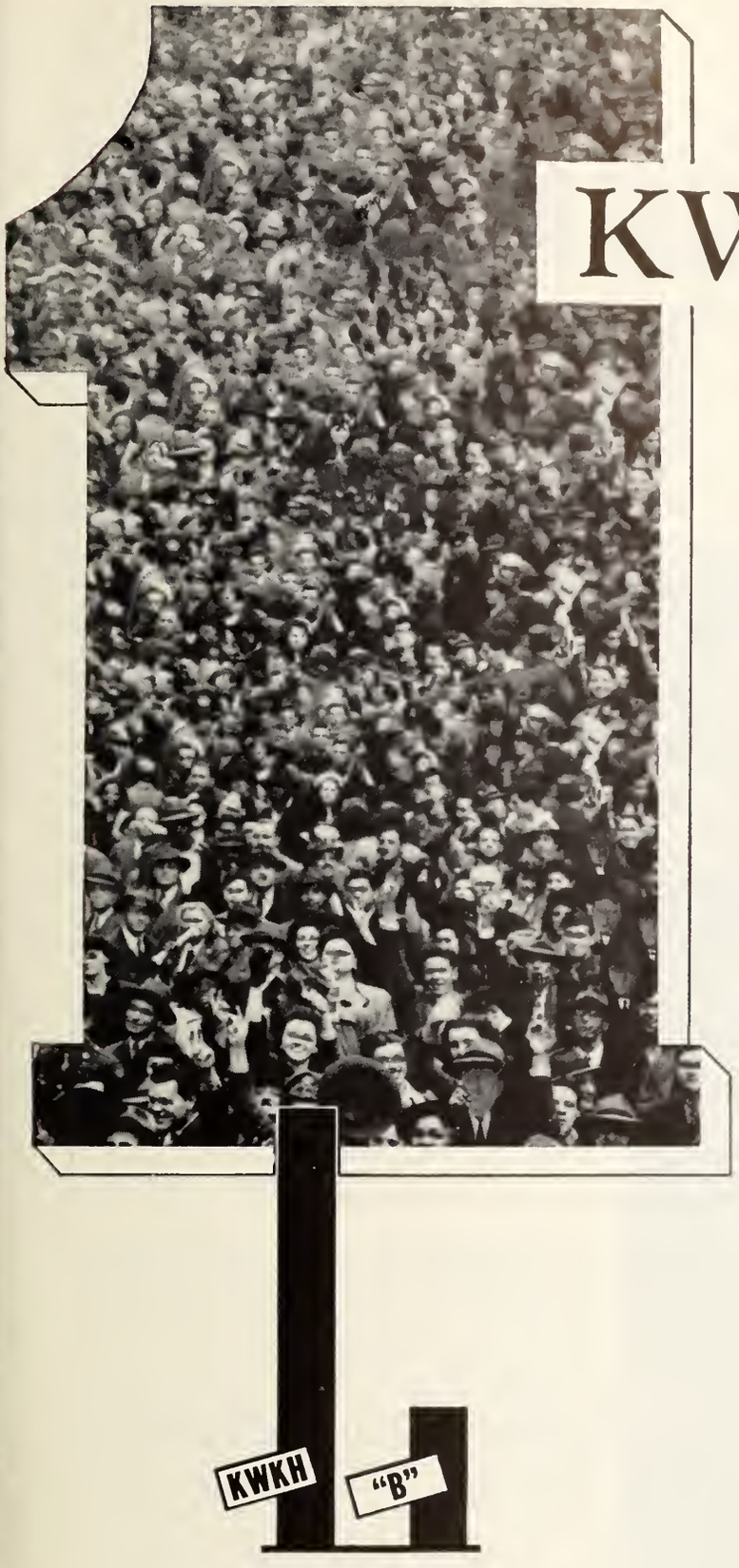
SPONSOR presents the first part of a two-part series covering the tv film field from A to Z. (The second part will deal with film commercials.) Film buyers will find a complete listing of available tv films, a directory of producers and sellers, tips on what to look for in tv film programs and how to buy, the 1953 developments and 1954 trends, the latest dope in color and re-runs, the meaning of competition between syndicators and tv networks, pricing formulas — **25 Jan.**

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AVERAGE DAILY LISTENERS

KWKH is first by more than 202.9% in average daily listeners!

Any way you look at it, KWKH is the Number 1 radio value in the big Arkansas-Louisiana-Texas area.

KWKH gets 202.9% more Average Daily Listeners than Shreveport's second station—*yet costs only 60% more dollars!*

These audience figures are from the new Standard Station Audience Report—the *more conservative* of the two recent audience surveys made in this area.

Write direct or ask your Branham man for all the proof of KWKH's tremendous superiority.

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*

TO THE ADVERTISING INDUSTRY:

On January 1, 1954, KBIG rates increased an average of 12%.

KBIG Rate Card No. 1 was issued before we went on the air in June 1952. We believed then that our 10,000 watt-740 KC signal from Catalina Island would saturate all Southern California. We also believed the Southern California community would like our formula of "Music You Like, Just Enough News and the Right Time, All Day Long." We couldn't prove this then. Now we can.

You advertisers made KBIG a commercial success from its third month. The public has responded to KBIG with ever-increasing loyalty, indicated by constantly increasing ratings, mail response and sales success stories.

For the last two months, KBIG commercia time has been sold out. It is our policy to keep one-fourth to one-fifth of our time non-commercial, whatever the temptation to turn a quick dollar. Within the commercial time allotment, advertising content is restricted to a maximum of three minutes in each quarter-hour period. There is no multiple spotting in excess of one minute.

This means that KBIG delivers an audience of increasing QUALITY as well as quantity. Isn't such advertising worth 12% more? We think you'll agree that it is. Your sales message reaches an audience in the right mood, an audience unbored and unirritated by over-commercialism.

For Coverage, Impact and Dollar Value, KBIG is "The Giant Economy Package of Southern California Radio."

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.

KBIG . KBIF . KBID-TV . KBIC-TV

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



Joan Ratman, *N. W. Ayer, New York, says that ratings alone can't tell the story of radio. "Take, for example, one of our clients who's promoting use of a utility by housewives," Joan told* SPONSOR. *"For him, I bought participations in a local daytime cooking show with an outrageous cost-per-1,000. However, as this advertiser will be first to show, his mail response from the program has been five times larger than the program's ratings would seem to justify." Furthermore, says Joan, a time-buyer must integrate radio into the over-all campaign strategy—cost-per-1,000 is no cure-all.*



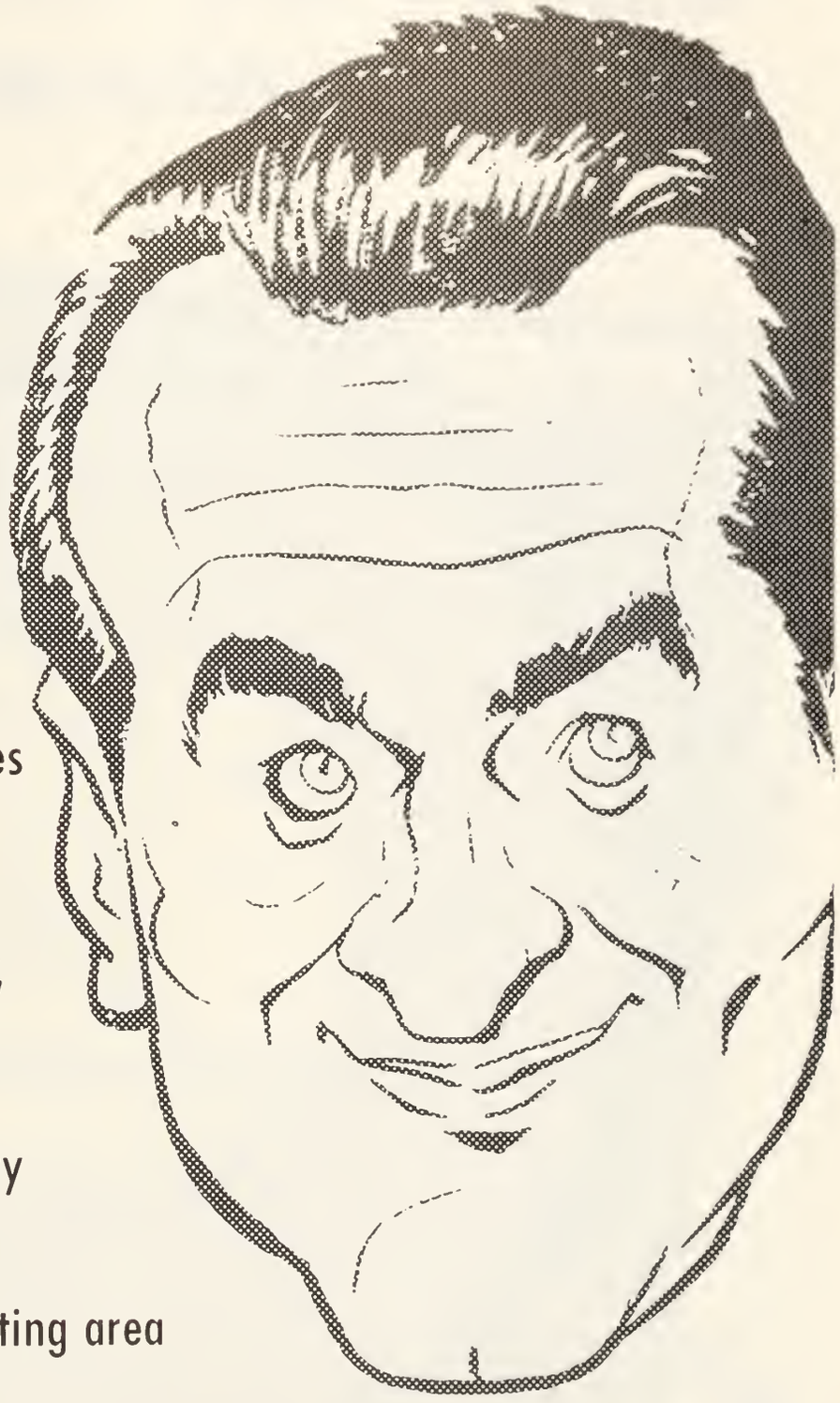
Alexander D. Coan, *Calkins & Holden, Carlock, McClinton & Smith, New York, has been traveling almost continuously since fall. The purpose: to review and revise air schedules for Stokely-Van Camp. "This is the largest single promotion in all media on a local basis where canned foods are concerned," "Dud" explained. By visiting local markets, "Dud" has developed a personal contact with local brokers as well as station personnel which assures the sponsor of maximum dealer cooperation and station merchandising for his client's advertising investment.*



Harold Davis, *Erwin, Wasey & Co., New York, says that some clients have an arbitrary maximum cost-per-1,000 in mind when they decide to use radio. "But that isn't the most efficient yardstick," Hal explains. "It doesn't take into account such factors as audience composition, the psychological factor of getting the right people at the right time." And, he adds, when they do use a cost-per-1,000 yardstick for tv, these advertisers use it far more liberally, on a market-by-market basis. "No one factor is enough to determine choice of a medium."*



Robert Wulfhorst, *Kenyon & Eckhardt, New York, buys time for Welch Grape Juice, National Brewing Co., Chase National Bank. "About two-thirds of our air budget for Chase goes into tv, one-third into radio," he explains. His choice of local New York programing for the bank was based not just on cost-per-1,000, but upon the type of audience reached. As a commercial bank, Chase is interested in attracting people to its services—its commercials are aimed primarily at men. Therefore, Bob placed them during early morning hours.*



Impartial survey proves

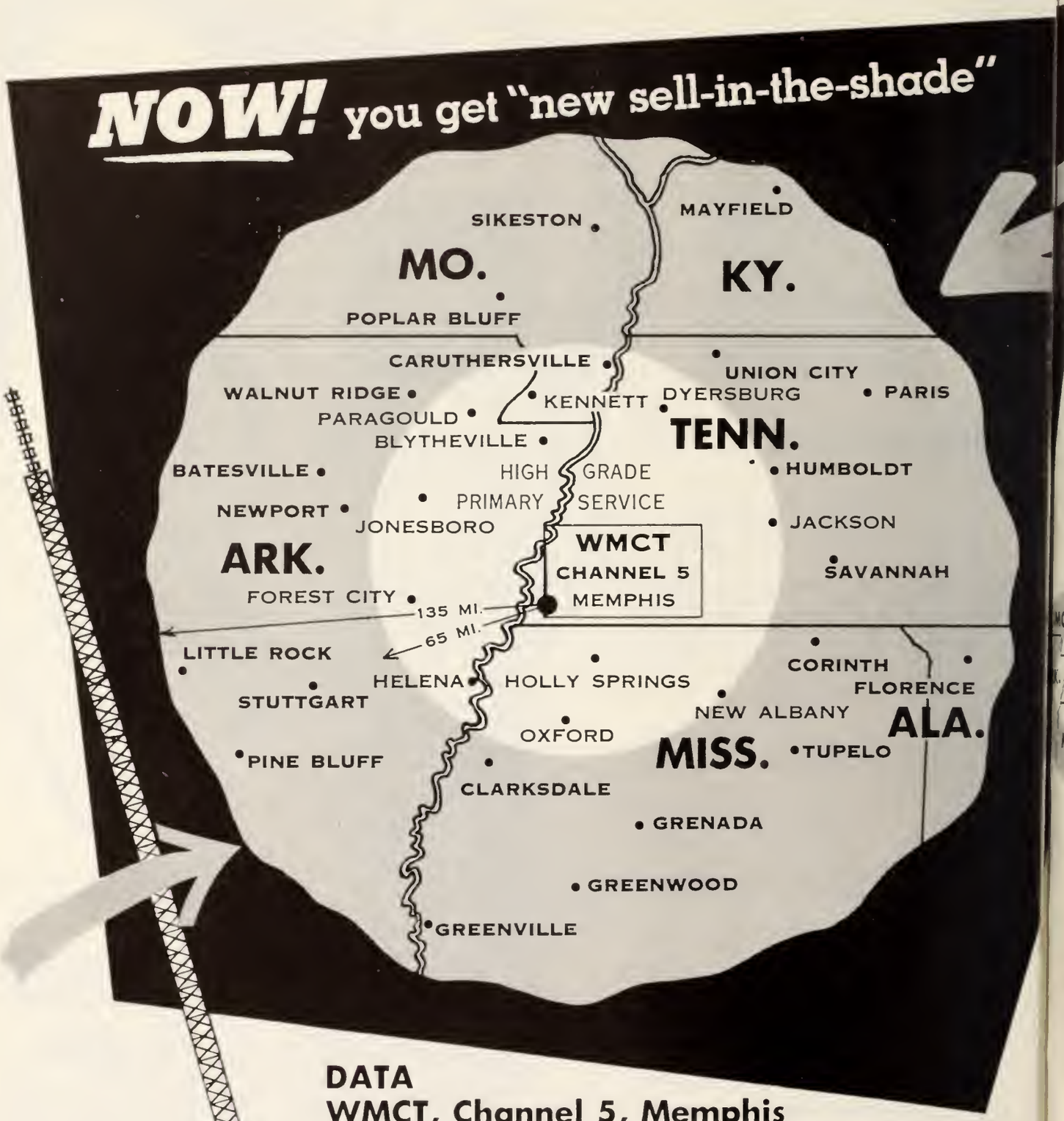
BOB POOLE

is the
top radio personality
in the
GREENSBORO broadcasting area

Contact Hollingbery, our national representative . . . get the facts from "The Pulse of Greensboro" report. You will learn that day by day Bob Poole attracts more listeners than any other local personality every quarter hour he broadcasts for WBIG. His high rating is maintained even when he competes with two nationally famous network shows in late afternoon.

GREENSBORO, N.C.
WBIG
In 28th Year of Broadcasting
CBS AFFILIATE | 5000 WATTS

WMCT's new 1088 ft. tower
and 100,000 watts maximum power



DATA
WMCT, Channel 5, Memphis

- Now operating on full maximum power of 100,000 watts.
- One of America's tallest Television Towers
- 1335 feet above sea level
- 1013 feet above average terrain
- 1088 feet above ground

Memphis' and the Mid-South's tallest TV tower

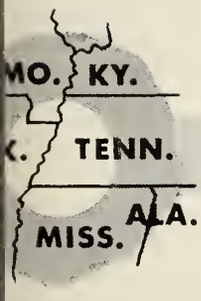
now delivers the...

- highest grade signal service
- clearest picture in this shaded area from Memphis, Tennessee

With the operation of WMCT's new tower, on preferred "low-band" Channel 5, a vast new area in the Mid-South will be afforded clearer pictures and improved signal reception.

The previous "fringe" area has been pushed back from a 65 mile mark out to a general radius of approximately 135 miles.

This represents a 100% or more increase in coverage for WMCT—and means more people will see and hear your selling story better, with the highest quality reception from Memphis provided by any other Mid-South station.



SHADED AREA IN TERMS OF PEOPLE AND BUYING POWER

The figures to the right reflect only the shaded area as shown in the map on the page to the left. They do not include population, retail sales, or effective buying power of urban Memphis and the territory within 65 miles of Memphis, all of which are **of course** covered with high grade primary service by WMCT.

Population.....1,834,700

Retail sales.....$1,460,688,000

Effective buying power.....$1,291,398,000

WMCT

MEMPHIS Channel 5

NBC-TV-BASIC

WMC WMCF WMCT

Memphis' first TV Station

Now 100,000 Watts

Also affiliated with ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

Want to see your sales SKY HIGH?



anchor your advertising to CKAC

1. Huge coverage 2 out of 3 French radio homes in Quebec.

2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.

3. Selling power second to none 7,500,000 box tops last year.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives
Adam J. Young Jr.—New York, Chicago
Omer Renaud & Co.—Toronto

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

BANKS ON RADIO

We are a happy subscriber of SPONSOR but I would appreciate receiving an extra copy of the article on the use of radio by all 11 banks in Kingston ["Why all 11 banks in Kingston use radio." 30 November 1953. page 32].

H. L. BUCCELLO
Advertising Manager
Bank of America
San Francisco 20

• A limited number of extra copies of the 30 November 1953 issue are available. Price is 50c apiece.

RADIO/TV DIRECTORY

I found your New York directory so handy it occurs to me that our traveling staff members would also find it extremely valuable and am wondering if you could spare a dozen copies.

Please accept my best wishes for the continued success of the wonderful work you are doing.

FRANCES E. RILEY
Manager of Information
NARTB, Washington, D. C.

You put out a booklet, I believe, covering agencies in New York. How do I go about getting one? We'd sure appreciate a copy.

W. C. SWARTLEY
Station Manager
WBZ-TV
Boston 34

• SPONSOR's "Radio and Tv Directory" is free to subscribers.

MEDIA STUDY

Would you please note my order for a copy of your 20-part Media Evaluation series which. I understand. you will be publishing in book form next year.

S. D. ROSE
Supervisor of Media
Young & Rubicam, Ltd.
Montreal

• SPONSOR is publishing the complete Media Evaluation Study in book form this year. Reservations are acceptable now by writing to 40 East 49 St.

We are extremely interested. belatedly, in a two-installment article by Ray Lapica on the methods of purchasing media. These articles appeared in your issues of June 1 and June 15 of this year "How to choose media." I and II.

I wonder if you would be kind enough to send us one copy each of those two issues.

THAD HORTON
D'Arcy Advertising Co.
Atlanta 5

• A limited number of extra copies of the 1 June and 15 June issues are available at 50c each.

TV OVER-COMMERCIAL?

Having a considerable part of our advertising budget in television, it is quite natural for us to give more than the average amount of attention to the medium and its use. I would agree with Mr. Sigurd Larmon that over-commercialism is present. if not rampant. in television ["Is tv over-commercialized?" 14 December 1953. page 27].

I would also say that it is the fault of all three—broadcasters, agencies and advertisers. I don't blame any of the three groups for feeling the influence of the high cost of television on their policies. Being neither a broadcaster nor an agency. I would not presume to offer solutions to their problems: but as an advertiser I can tell you how I think television should be used. First of all. let me offer the reasons why I think all three groups are at fault.

A broadcaster has a substantial investment in a television station. Personnel requirements and. accordingly. operating costs are much higher than those of radio stations. Revenues must be high to produce profits which the broadcaster rightfully is entitled to. Thus. there is a great deal of double-spotting in addition to sponsored I.D.'s in many station and chainbreaks. Right there. the result is a succession of five commercials at every stationbreak. . . . This is good for the station's pocketbook but makes the audience very tired of commercials. Incidentally. it doesn't help the advertiser. Commercials on parade. like soldiers. lose identity. All sorts of devices are used by stations to permit this double spotting. For example. local programs are "backed up" or started 20 seconds early so that 50 seconds may be available after them and still meet the network on time. Some stations cut introductions and credits on network and local programs to sell more stationbreak time. . . .

Everyone likes their HOME FOLKS!



Remember when, at that last convention you attended, the conversation took its usual turn—ended up with all the boys doing a little bragging about their home town?

It never fails, does it! *Everyone* likes their home folks—feels more comfortable when they're around them; shares their interests, their likes and dislikes more closely!

Well, that's the reason why the swing has been to independent, *local* radio 100% of the time . . . why more and more advertisers get the best results from using stations with their finger on their home town's pulse. Sure, you can get the same results . . . just ask any one of the nation's leading independents—they're listed below for your convenience.

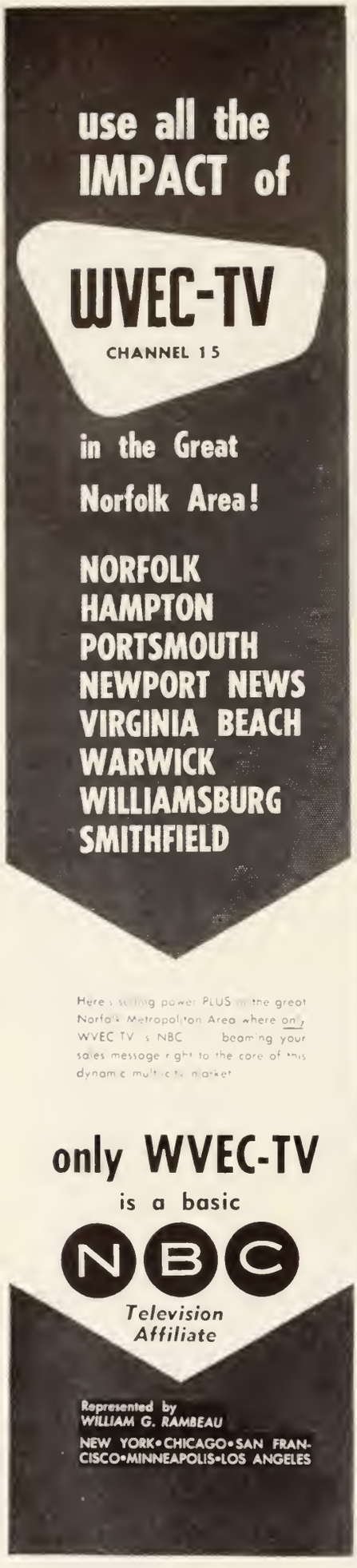
THESE STATIONS CATER TO THEIR HOME TOWN'S TASTES:

WCUE — Akron, Ohio
WCOP — Boston, Mass.
WDOK — Cleveland, Ohio
KMYR — Denver, Colorado
KCBC — Des Moines, Iowa
WIKY — Evansville, Indiana
KNUZ — Houston, Texas
WXLW — Indianapolis, Indiana
WJXN — Jackson, Mississippi
KLMS — Lincoln, Nebraska
WKYW — Louisville, Kentucky
WMIN — Minneapolis—St. Paul, Minn.
WMIL — Milwaukee, Wisconsin
WKDA — Nashville, Tennessee
WAVZ — New Haven, Conn.
WTIX — New Orleans, La.
KBYE — Oklahoma City, Okla.
KOWH — Omaha, Nebraska
KXL — Portland, Oregon
KITE — San Antonio, Texas
KSON — San Diego, California
KYA — San Francisco, California
KEAR — San Mateo, California
KOL — Seattle, Washington
KREM — Spokane, Washington
WTXL — Springfield, Mass.
KSTN — Stockton, California
KSTL — St. Louis, Missouri
WOLF — Syracuse, New York
KFMJ — Tulsa, Oklahoma
KWBB — Wichita, Kansas
WNEB — Worcester, Mass.
CKXL — Calgary, Alberta, Canada
CKNW — Vancouver, B. C., Canada
CKY — Winnipeg, Manitoba, Canada

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS • AIMS

Aim for BULL'S-EYE results...with the AIMS GROUP



It has been often said that television will price itself out of business. Nevertheless, while prices increase, cost-per-1,000 of audience is on the decrease. It is far more likely that television might "commercial" itself out of business. . . . When people walk away from commercials, cost-per-sale will increase and this will not be the fault of the station rates but of the commercials.

Over-commercialism in television is also partly the fault of agencies, especially those who use hard sell in an effort to produce quick results for advertisers. . . . Agencies should exercise restraint and encourage it with their clients. . . . Hard pitching, hard sell is more often than not offensive. . . .

Again, the agency recognizes the fact that its client is in an expensive medium. It expends itself to make that medium produce super results for him. It very often results in "pulling the strings too tight." It over-sells and thus builds sales resistance rather than acceptance. . . .

The advertiser's fault comes from his realization, too, that he is in an expensive medium. He demands immediate results, in excess of those he would expect from less expensive media. Because television is a very powerful medium, the advertiser is entitled to superior results. He will get them, too, if he doesn't force it too hard. . . .

Perhaps it all goes back to the broadcaster. Other media reject objectionable copy. In some newspapers reverse plates must be screened. Column widths are limited by height. Exaggerated claims may not be published nor is exaggeration permitted in the manner in which reasonable claims are presented. We have a fair code of ethics set out by the NARTB. It could be improved, but first of all it should be adhered to. Most broadcasters are doing very well financially. They can eliminate double-spotting and excess commercial time and still do very nicely. There is nothing that says the investor in a television station should get his money back in the first year. And a slow dime is still better than a fast nickel.

Good programing with strong sponsor or product identification will hold television audiences and ultimately sell more goods than good programing with hard-sell techniques; and if you make the commercials short, the audience will be reluctant to go away and risk the chance of missing part of the program.

E. Rudolf Gegenschatz
Public Relations & Business Development
First Federal Savings & Loan of Miami

FARM ISSUE

In the October 19 issue of SPONSOR you ran a very fine article entitled "Farm radio and tv: 1953."

We would be very appreciative if we could obtain one or two copies. . . .

John F. Bonsib, *Secretary*
Bonsib Advertising
Fort Wayne, Ind.

● Mr. Bonsib refers to SPONSOR's annual farm issue. No reprints of the articles are available. Extra copies of the issue cost 50c apiece.

TIMEBUYERS' XMAS

Your article on "What timebuyers want for Christmas" [14 December 1953, page 34] was interesting. It's nice to receive Christmas presents; it's also nice to give them.

With that thought in mind don't you think it's about time the timebuyers started giving Christmas presents to the salesmen?

Who very often makes a "hero" out of a timebuyer? The salesman.

Who can always be counted upon for little inside bits of information so important to timebuyers? The salesman.

Who is always there to service and help in any way he can? The salesman.

Who is always there to act as an agreeable, affable host? The salesman.

Who can the timebuyer not do without? The salesman!

Keep up the good work. I hope the new year will bring you continuing success. Right now I have to close this letter. My men need my help in wrapping presents for the timebuyers.

Lawrence L. Wynn
Sales Manager
WABD, New York

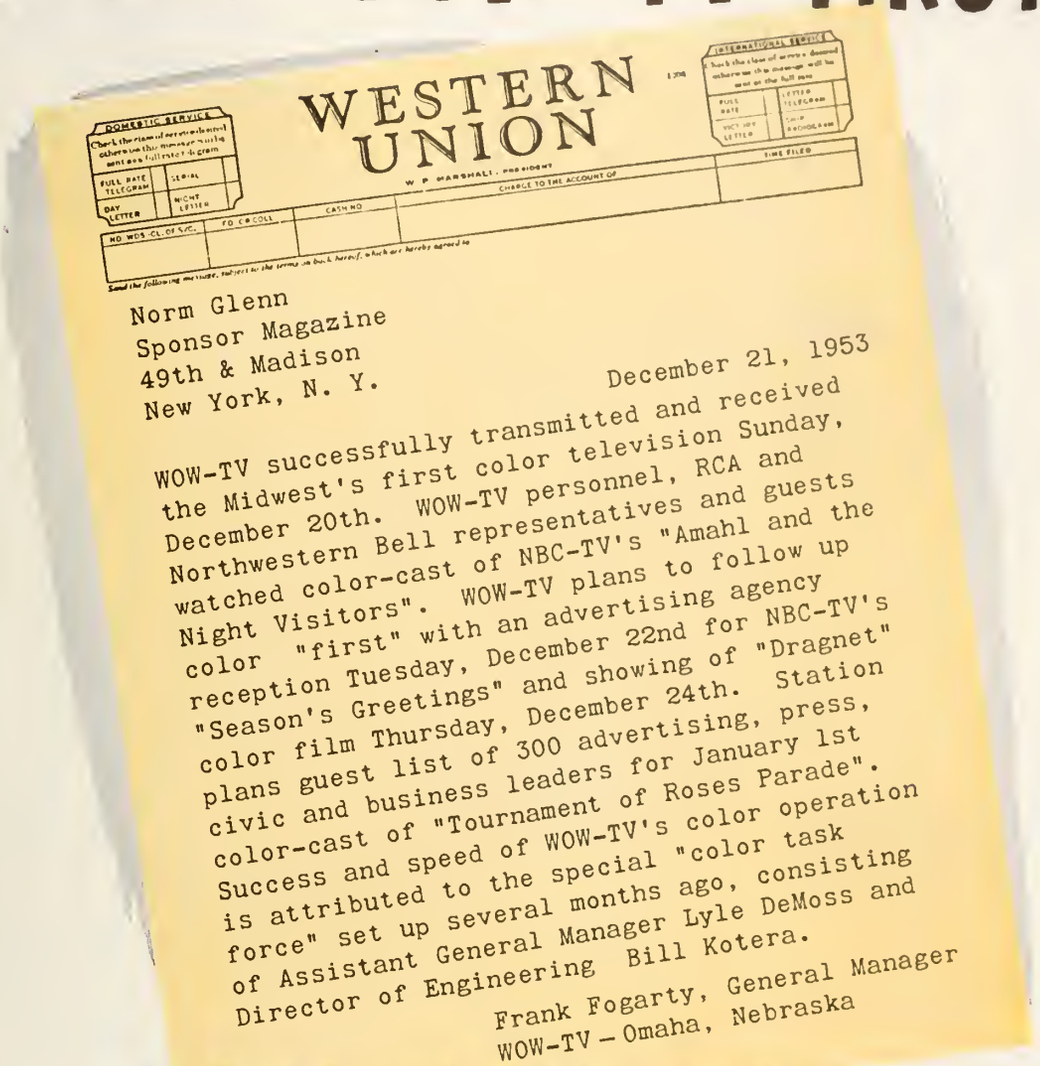
TV BASICS

We would appreciate receiving about six more copies of "Tv Basics." You can probably understand that in launching a new station such as WMIN-TV this type of material is extremely welcome.

Frank M. Devaney
Vice President
WMIN Broadcasting Co.
St. Paul-Minneapolis

● "Tv Basics" cost 30c apiece. Quantity prices on request.

Another WOW-TV FIRST!



WESTERN UNION

Norm Glenn
Sponsor Magazine
49th & Madison
New York, N. Y.

December 21, 1953

WOW-TV successfully transmitted and received the Midwest's first color television Sunday, December 20th. WOW-TV personnel, RCA and Northwestern Bell representatives and guests watched color-cast of NBC-TV's "Amahl and the Night Visitors". WOW-TV plans to follow up color "first" with an advertising agency reception Tuesday, December 22nd for NBC-TV's "Season's Greetings" and showing of "Dragnet" color film Thursday, December 24th. Station plans guest list of 300 advertising, press, civic and business leaders for January 1st color-cast of "Tournament of Roses Parade". Success and speed of WOW-TV's color operation is attributed to the special "color task force" set up several months ago, consisting of Assistant General Manager Lyle DeMoss and Director of Engineering Bill Kotera.

Frank Fogarty, General Manager
WOW-TV — Omaha, Nebraska

FIRST IN TELEVISION
FIRST with MAXIMUM POWER
FIRST with COLOR!

WOW TV OMAHA, NEBRASKA

Rep. By BLAIR-TV . . . 100,000 WATTS • NBC • DUMONT
A Meredith Station

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

"THE SWANEE RIVER BOYS"

★

Nationally-known
SINGING
TALENT

HAVE NOW JOINED
THE STAFF OF
WSAZ

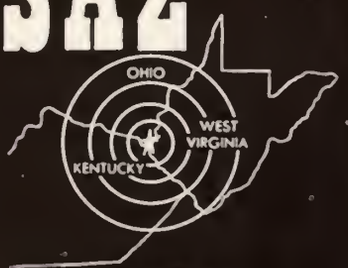
★

NOW AVAILABLE
FOR
SPONSORSHIP

Contact: C. T. Garten
WSAZ Station Manager
THE KATZ AGENCY
National Representatives

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

AGENCY AD LIBS



by Bob Foreman

Beauregard Bream, chairman of the Plans Board of Snook, Crappie & Bream, Inc., the Madison Avenue advertising agency, addressed the Adcrafters Club of Hohokus, N. J., last week and I was fortunate enough to have a transcript smuggled to me through the Hudson Tubes. The title of this phillippic was "Funny As A Crutch," an expression I haven't heard since George Earnshaw was winning them for Connie Mack and one that effectively disguised his subject which turned out to be—misplaced humor in advertising.

Since this topic is dear to my own cold little heart, I shall endeavor to steal the best parts of Beau's talk and warp them to my devices. I shall eliminate all but one reference to print advertising and discuss witticism as it applies to broadcast copy.

Let's start out with the premise, however jaundiced it may seem, that 99% of all the copywriters in the world can't write humor. Maybe the percentage is even higher. Roving down the centuries from Mark Twain to S. J. Perelman, I find it difficult to recall more than one advertising *campaign*, in any medium, in which the humor was even vaguely humorous or the advertising even vaguely compelling.

The single campaign that does stand out in my mind and one that I constantly relish is the Ed Zern fishing and hunting series for Nash cars which runs in the sports magazines. Here the wit is funny, the words relevant, and the message which results of interest to prospective car buyers.

Over on the side of radio and television, my only recollections are heavily tinged with horror. The minor exceptions to this are not campaigns per se but are one-shot commercials adroitly integrated with the show format and sandwiched in between two other straight commercials as insurance (a) that the public will actually get the sales message and (b) that the public be fully aware that the sponsor is kidding but really has something of value to offer. Outstanding among this last category were (and *are* in the case of J. Benny) the fine middle commercials on the Fibber McGee show and the skillful dual-media middles in the Jack Benny programs. Here the calibre of humor is on a par with the show itself which is praise indeed. One of the big reasons is that these middle-whimsies are approached structurally from a script standpoint rather than as inserts. And, most important, of course,

(*Please turn to page* 72)



HAPPY NEW YEAR!

Big Mike is the physical trademark of KFAB — Nebraska's most-listened-to-station

THE MIDWEST-EMPIRE STATION

1110 KC.

KFAB

50,000 WATTS OMAHA CBS RADIO





YOUR

52 star-studded half-h

of top TV plays



tpa



a
TPA
sales-builder

STAR SHOWCASE

ith your host, *Mr. Edward Arnold*

rollicking comedy / taut drama

tender romance / exciting adventure

spine-tingling mystery and intrigue



A successful, tested program . . . first run in over 150 markets

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase "presents with pride" truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be *the* showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name. †*Videodex, February, 1953*

Television Programs of America, inc.

729 SEVENTH AVENUE, NEW YORK 19, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

3 for 1

AP newscasts make "big" advertisers out of little ones!

Station KWBB at Wichita, Kansas, believes in drawing more flies with a honey of a deal.

In an effort to sell three important 15-minute newscasts on a long-range basis, the station offered sponsorship for all three to a trio of non-competitive advertisers—at regular card rates.

> KWBB credits each sponsor in the opening and closing, gives each a commercial during each newscast.
>
> Thus, for the price of one program alone, an advertiser can reach two additional audiences.

Milt Hall, General Manager, thinks this is an effective answer for the prospect who isn't content with a nibble but who can't otherwise afford to take a big bite.



Manager Hall couples the 3-for-1 appeal with quality of news. He says:

"Fine AP coverage is a mighty important factor in selling a newscast and keeping it sold. When you offer AP, you use a powerful argument."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...
know the most famous brand in news is AP

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Assemblies of God, Springfield, Mo	W. F. Bennett, Chi	ABC 350	Revival Time; Sun 10:30-11 pm; 20 Dec; 52 wks
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	CBS 204	Nora Drake; M-F 2:30-45 pm; alt days; 5 Jan; 52 wks
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	CBS 203	Arthur Godfrey Digest; Fri 9-9:15 pm seg; 15 Jan; no. wks not set
Carnation Co	Erwin, Wasey, LA	ABC 291	When a Girl Marries; M-F 10:45-11 am; 4 Jan; 52 wks
Credit Union Natl Assn, Madison, Wis	JWT, Chi	MBS 560	Lorne Greene; Sun 4:55-5 pm; T 9:55-10 pm; 3 Jan; 52 wks
General Foods (Sanka), NY	Y&R, NY	CBS 84	Robert Trout & the News; M, W 10:30-35 pm; 4 Jan; 52 wks
Milner Prods (Pine-Sol) Jackson, Miss.	Gordon Best, Chi	CBS 122	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set
Mutual of Omaha, Omaha, Neb	Bozell & Jacobs, Omaha	CBS	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set
Mutual of Omaha, Omaha, Neb	Bozell & Jacobs, Omaha	MBS 485	On the Line with Considine; Sun 6:30-45 pm; 24 Jan; 52 wks
Niagara Mfg & Distr Co, Adamsville, Pa	Olian & Bronner, Chi	MBS 300	Gabriel Heatter; T 7:30-45 pm; 5 Jan; 52 wks
Owens-Corning Fiberglas, Toledo, O	Fuller & Smith & Ross, Cleve	CBS 203	Arthur Godfrey Digest; Fri 8.30-9 pm seg; 15 Jan; no. wks not set
Van Camp Sea Food, Terminal Island, Cal	Brisacher, Wheeler & Staff, SF	CBS 200	Edgar Bergen-Charlie McCarthy; alt Sun 9:30-10 pm; 10 Jan; no. wks not set
Van Camp Sea Food Co, Terminal Island, Cal	Brisacher, Wheeler & Staff, SF	CBS	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Cities Service Petroleum, NY	Ellington & Co, NY	NBC 115	Cities Service Band of America; M 9:30-10 pm; 18 Jan; 52 wks
General Foods, NY	FC&B, NY	CBS 123	Renfro Valley Sunday Morning Gathering; Sun 8:30-9:15 am; 3 Jan; 52 wks
Liggett & Myers (Chesterfields), NY	Cunningham & Walsh, NY	ABC 332	Les Griffith & the News; M-F 7:55-8 pm; 4 Jan; 52 wks
P. Lorillard, NY	Y&R, NY	ABC 332	Monday Morning Headlines; Sun 6-6:15 pm; 3 Jan; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	ABC 328	Taylor Grant News; Sun 9:15-30 pm; 3 Jan; 52 wks
Metropolitan Life Ins, NY	Y&R, NY	CBS 32	Allen Jackson; M-F 6-5:15 pm; 1 Jan; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC 330	Breakfast Club; M-F 9:45-10 am seg; 28 Dec; 52 wks
Stewart Warner Corp, Chi	Macfarland, Aveyard, Chi	NBC 195	John Cameron Swayze; T, Th, F 9:30-35 pm; 19 Jan; 13 wks
Sun Oil Co, Phila	R&R, NY	NBC 34	Sunoco 3-Star Extra; M-F 6:45-7 pm; 11 Jan; 52 wks
William Wrigley Jr Co, Chi	Arthur Meyerhoff, Chi	CBS 195	Yours Truly Johnny Dollar; T 9-9:30 pm; 5 Jan; 52 wks
William Wrigley Jr Co, Chi	R&R, NY	CBS 196	Gene Autry; Sun 6-6:30 pm; 20 Dec; 52 wks

(See page 2 for New National Spot Radio and TV Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles C. Alsup	Arrow Prodns, acct exec west of Mississippi	MPTV, Hywd, acct exec
Frank Amy	WPIX, NY, sls serv asst	Same, sls serv mgr
Harry Arthur	WSMB, New Orleans, La, prog dir	KNOE, KNOE-TV, Monroe, La, prog dir
W. H. "Bud" Averill	KWK, St Louis, acct exec	KSTM-TV, St Louis, acct exec
John H. Bachem	Du Mont, NY, natl sls mgr	Same, gen mgr
James Caleb Beach	Tv Road Shows, pres	ABC TV, LA, dir progs and prodn, western div
Bryce Benedict	KFH, Wichita, acct exec	Same, gen sls mgr
Jack Black	WTAR, Norfolk, Va, asst sls mgr	Same, sls mgr
Doug Brown	Biow Co, NY, acct exec	Headley-Reed, NY, sls stf
John Burr	KGO-TV, SF, prom & mdsg exec	KIEM-TV, Eureka, Cal; KBES-TV, Medford, Ore, natl adv mgr
Kenneth B. Craig	WBBM-TV, Chi, mgr opers	CBS, Hywd, dir bus affairs, net progs
John A. Davis	WETV, Macon, Ga, dir opers	MPTV Eastern Sls Div, Atlanta, acct exec
Earl C. Donegan Jr	Everywoman's Mag, NY, adv slsmn	MPTV Eastern Sls Div, NY, acct exec
Jack Duffield	KTTV, La, mdsg mgr	Same, acct exec
William E. Ellwell	WTIX, New Orleans, gen mgr	Headley-Reed, New Orleans, mgr
Irv Feld	MPTV, NY, eastern sls mgr	MPTV Feature Film Div, southwest sls mgr, hq in Dallas

(Continued next page)









Numbers after names refer to New and Renew category

Jack Sheirin (3)
Pete Rodgers (3)
Bryce Benedict (3)
Jack Kalmus (1)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

NATIONAL BROADCASTING COMPANY, INC
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y

3. *National Broadcast Sales Executives*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Annette Francis	Ziv Tv, Cinci, adv stf	WOR, WOR-TV, NY, asst prom mgr
John E. Halloran	NBC Radio, NY, adv, prom dept	NBC Film Div, NY, asst mgr adv & prom
John F. Hardesty	BAB, NY, dir local prom	Westinghouse Radio Stns, eastern sls mgr, hq in NY
Guy Herbert	All-Canada Radio Facils, Ltd, gen mgr	Same, vp
Robert B. Hoag	CBS Tv Spot Sls, NY, sls exec	KFMB-TV, San Diego, comml mgr of tv
Robert E. Holt	WTVI, St Louis, prodn mgr	WSTV, Steubenville, O, prog & prodn mgr
David J Hopkins	Emerson Radio & Phono, NY, dir sls & adv	CBS-Columbia, NY, dir sls
Henry Howard	CBS Radio, NY, bus affairs dept	Same, dir bus affairs
Erik Isgrig	Zenith Radio, Chi, dir adv	Same, vp chg adv
Claude A. Johnstone	Ed Wolff & Assoc, Rochester, acct exec	WBBF, Rochester, sls stf
Wayne Kearl	KGMB-TV, Honolulu, asst gen mgr	Same, mgr
Charles King	WKAL, Rome, NY, gen mgr	MBS, NY, stn rels contact rep
Ewald Kockritz	WGBS, Miami, Fla, prog dir	Storer Bdcstg Co, dir prog
Edward L. Koenig Jr	Vitapix Corp, NY, gen sls mgr	Same, vp chg sls & adv
C. J. Kreidler	Children's Activities mag, Chi, adv, mdsg mgr	KDYL, Salt Lake City, acct exec
David Lasley	Du Mont, Chi, central div sls mgr	CBS Radio Spot Sls, SF, acct exec
Stewart Lewis	WLW, Chi, acct exec	H-R Reps, Chi, acct exec
Don Lilly	KOLE, Port Arthur, Tex, sls stf	KREL, Baytown, Tex, asst mgr
Stuart MacKay	All-Canada Radio Facils, Ltd, asst gen mgr	Same, gen mgr
Paul A. Maguire	Henry I. Christal, NY, radio acct exec	NBC Spot Sls, NY, radio acct exec
Thomas McAvity	NBC TV Net, NY, natl prog dir	NBC Tv Net Progs Div, NY, head
Roland McClure	KERG, Eugene, Ore, prom stf	KNX & CPRN, LA, prog prom mgr
Robert R. Nelson	WARD, Johnstown, Pa, mgr	WARD-TV, gen mgr
Frank O'Donnell	RCA Victor Custom Record Div, NY, publicity	Same, adv & prom mgr
Kenneth R. Ovenden	WEEI, Boston, staff anncr	Same, dir progs
John H. Pindell	KING, Seattle, acct exec	KHQ-TV, Spokane, tv comml mgr
Charles Reeder	WCOL, Columbus, acting mgr	Same, mgr
Phil A. Reilly	Own apparel business, Bellevue, Wash	KOMO-TV, Seattle, acct exec
Roger Rice	KING, Seattle, sls mgr	KING-TV, acct exec
Pete Rodgers	Atlas Tv, NY, dir sls	Same, vp
Marvin L. Rosene	WLOL, Mpls, gen mgr	KSTP, Mpls, radio sls mgr
Alex Rosenman	WCAN, WCAN-TV, Milw, gen mgr	WTVI, Belleville-St Louis, NY bus mgr
Carl Schuele	Grant Co, LA, acct exec	Western Radio Sls, LA, head (new offices, 154 N. Highland, Hywd)
John E. Scott	Elmer E. Scott Co, Louisville, pres	WKLO, WKLO-TV, Louisville, gen sls mgr
John A. Shay	WTVJ, Miami, opers mgr	Same, vp chg opers
Jack Shefrin	John Kaye Adv, Kans City, radio-tv dir, acct exec	WRNY, Rochester, gen mgr
Bob Shipley	Assoc Press, Shreveport, exec rep	KENT, Shreveport, La, acct exec
Ed Simmel	KJEO, Fresno, sls mgr	United Tv Progs, southern sls rep
Edgar G. Sisson	N. W. Ayer, NY, chg radio-tv progs	NBC Film Div, NY, assoc dir
Emerson S. Smith	Baker Assoc Adv, Salt Lake City, radio-tv dir	KALL & Intermtn Net, Salt Lake City, dir prom & mdsg
Carl M. Stanton	NBC Film Div, NY, dir	Same, chg of div
Alfred R. Stern	NBC, NY, staff asst to vp film div	Same, asst to exec vp (Robert W. Sarnoff)
Robert B. Strickland	Film exec, Atlanta, Ga	Guild Films, NY, southern sls rep
H. Malcolm Stuart	ABC Radio, NY, acct exec	Du Mont, NY, acct exec
Irvin Paul Sulds	AB-PT theatre tv consultant	Theatre Net Tv, NY, exec
Robert J. Sullivan	WOR, NY, prom mgr	WOR, WOR-TV, NY, sls prom mgr
Maurice Unger	Ziv Tv, mgr West Coast opers	Same, vp
Frederick von Hofen	KING, Seattle, acct exec	Same, sls mgr
Gordon M. Wiggin	MPTV, Boston, sls rep	MPTV Eastern Sls Div, Boston area acct exec
Frederic W. Wile Jr	NBC, NY, vp for prodn	Same, Hywd, vp chg tv net prog div
Melvin B. Wright	KGMB, Honolulu, mdsg dir	Same, mgr
Joseph A. Zulwin	Zenith Radio, regl mgr Wash, Balt, Phila area	Hoffman Radio Corp, district mgr Midwest state











4. *New Firms, New Offices, Changes of Address*

Blitz Adv, Portland & Seattle, Wash, new Portland hq 937 SW Jackson St

Clapp's Baby Fds, purch by Duffy-Mott Co from Amer Home Fds

Diamond & Sherwood Advtg, new ad agency, 821 Market St, SF; formed by Jim Diamond, who had own agency; and Clint Sherwood, ex-prog dir, KSAN, SF

Dine and Kalmus, new public rels firm, hq NY, 4 W. 58th St, branches Chi, Miami, Wash DC, Boston, Hywd; formed by Josef C. Dine, ex-dir of public rels, Ziv; Allan H. Kalmus, ex-dir Lever Bros press bureau

Henry Gerstenkorn Co, new address 4860 Wilshire Blvd, LA

Mitchell J. Hamilburg Agency, hq Hywd, new NY office a 444 Madison Ave

Hutchins Adv, Toronto, new address 33-35 Hayden St

KGTV, Des Moines, new address 223 Insurance Exch Bldg

Phillips H. Lord Inc purchased by Gen Teleradio; Mr. Lor to be retained as consultant by Gen Teleradio

Havro Tv Co, new tv film prodn firm at 520 Fifth Ave, NY formed by Arthur Rosenblum and Ruth Cade

Louis D. Straus, new public rels firm, Times Tower, Time Sq, NY, formed by Louis D. Straus, ex-public rels, public ity dir, Amer Safety Razor Corp

Yambert, Inc, formerly Yambert-Prochnow, new address 663 Sunset Blvd, Hywd

Numbers after names refer to New and Renew category

J. F. Hardesty (3)
Harry Arthur (3)
E. L. Koenig (3)
W. L. Rosene (3)
Josef C. Dine (4)

Robert E. Holt (3)
John H. Bachem (3)
John A. Shay (3)
K. R. Ovenden (3)
D. J. Hopkins (3)













DU MONT®

THE DEBUT OF ANOTHER *star performer*

K-NUZ TV *Houston*

equipped for top performance

Du Mont-equipped stations have formed a habit of making television history for coverage, low operating costs and dependability. K-NUZ TV, Houston, Texas, now joins the ranks of Du Mont-equipped stations. Power for power, K-NUZ TV will enjoy the finest performance through Du Mont's superior UHF television transmitter design.

At the Du Mont plant it's full-speed ahead on the production of UHF and VHF television transmitters and associated equipment – as fast as quality production will permit. The demand for Du Mont quality transmitting equipment is constantly increasing as engineers everywhere acclaim the dependable performance inherent in all Du Mont equipment.

TELEVISION TRANSMITTER DIVISION
ALLEN B. DU MONT LABORATORIES, INC.
Clifton, N. J.

pre-telecast **promotion** *and*

Commanded



the **largest, livest, local-beamed** shows in Houston...with top entertainers and performers plus an array of **Du Mont** network programs and $750,000 facilities to back up the know-how... offered to advertisers on a **fair** and **square** basis!

number of UHF sets in market before telecasting of K-NUZ TV test pattern

MAY, 1953	9,996
JULY, 1953	17,306
SEPTEMBER, 1953	30,168
NOVEMBER, 1953 (after only 14 days of Telecasting)	**43,593**

..and still growing!
(Signed Statements from Houston Distributors)

Buy now on the SQUARE DEAL RATE CARD and be charged only rates that can be justified by actual sets in the market.

K-NUZ

3539 Cullen Blvd. / Houston

merchandising...

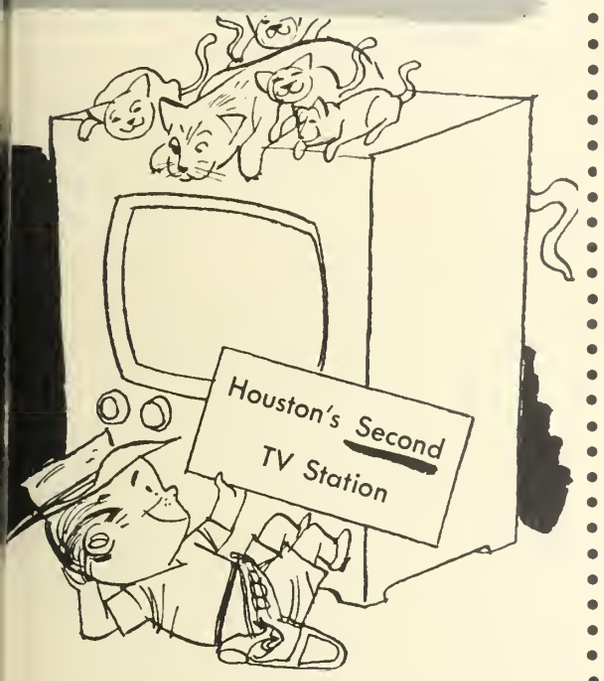
AN AUDIENCE!

be a 39'er

ask for availabilities **Now**

on these power-packed

local shows



K-NEWS Backed by a newspaper-trained photographer and the K-nuz TV Mobile Unit, dynamic BILL CRAWFORD presents a live, action-packed newscast unparalleled in the Gulf Coast area. (The K-nuz TV Mobile Unit — a complete TV studio on wheels — also beams *both video and audio* to the station for general telecasts.)

ALERT TIMEBUYERS NOTE: K-NEWS with BILL CRAWFORD is available in either 5 or 10-minute slots, Monday thru Friday.

RHYTHM ROUNDUP MGM and Decca recording artists, Laura Lee and Dickie McBride and the Ranch Hands; and the "Billboard" top-rated Western personality, BIFF COLLIE, the rip-roaringest air-salesman to ever hit Houston, give out with music from the city and the saddle, Monday thru Friday. Turn your product over to these cyclones of mirth and melody, then watch the sales curve sweep up!

WHAT'S COOKIN'? A show with all the known elements for successful selling — the time of day is *right* . . . the setting is *right*. The featured personality is a local woman with rich TV background and preeminent recognition as a Home Economist. WILMA RUTHERFORD has a remarkable record in Texas television not only for selling but also for merchandising. Monday thru Friday, K-nuz TV is cooking with Wilma Rutherford . . . HOW ABOUT YOU???

PAUL'S PLACE Talent . . . time . . . teenagers in one terrific package — the strongest, livest local show in town. Paul Berlin is tops . . . ratingwise and talent-wise. Jan Stewart was starred in Hollywood TV, and was featured vocalist with Harry James and his orchestra. Paul and Jan offer a potent one-two knockout for the hard-to-get teenagers. They are a "real gone" team that can pull for you in the nation's 13th market!

WINDOW SHOPPING Here is a distinctive, expressive friend — Mitzi Wayne — visiting with Houston women, telling them of the wonderful and the curious to be found in the shops around the city. The viewers' calls light up the switchboard after the show closes . . . wanting to know where Mitzi found that lamp, etc. Let Mitzi Wayne throw light and life into your Houston sales with "Window Shopping", Monday thru Friday!

TONIGHT Visiting stars of Hollywood, figures from the sports world . . . whatever made the news today . . . that's the stuff of "Tonight", Monday thru Friday. BILL ANTHONY has his fingers right on the pulse of this billion dollar market as proved by the complete sell-out of his radio time. No worry about tomorrow's sales — when Bill Anthony has your message on "Tonight"!

call, wire or write **Forjoe TV**

or **Dave Morris,** *vice pres.-gen. mgr.*

TV Channel 39

• *Phone KE-6666*

K-NUZ Tv

proudly announces

Forjoe Tv, inc.

exclusive national representatives

for complete programming information

call, wire or write offices in

New York

Chicago

Los Angeles

San Francisco

Atlanta

New developments on SPONSOR stories

P.S.

See: "Year-end report"

Issue: 28 December 1953, page 27

Subject: What the tv film industry is doing about color video

The tv film industry didn't wait for the 17 December approval by the FCC of the present standards for color television. During 1953, a number of clients, producers and syndicators took the plunge into rainbow-hued film as a form of capital investment, hoping for a pay-off in 1954 or 1955.

This fact came to light as the result of an industry-wide survey conducted by SPONSOR for its forthcoming (25 January) report on television films.

Pall Mall, Colgate and M&M Candy—to name just a few—began shooting part of their film commercials during 1953 in color so that they'd be ready when C-Day arrived. Other advertisers began building up a backlog of "stock" color footage of tv-sold products. American Tobacco, for example, commissioned Screen Gems last summer to shoot nearly 47,000 feet of Technicolor at AT's southern factories for ultimate use in video commercials for Lucky Strike.

Program film producers and syndicators are still fairly cautious in the main about color, since it calls for a heavy investment on their part. But several program film makers took the plunge last year. Color production has already started on *Janet Dean, Duffy's Tavern* and *Paris Precinct*, three half-hour packages released through Motion Pictures for Television. Kling Studios' *King Calico* and *Bert & Elmer* are in color, as are all of the episodes to date of United Artists' *Cowboy G-Men*.

For awhile, many segments of the film industry were concerned about how well existing color film processes—Technicolor, Ansco, Eastman, DuPont—would look on color tv. However, the RCA "fast pull-down" color film projector, according to most video experts, does a good job of televising any of the present brands of color film. This RCA projector, incidentally, will probably represent some 90% of the network and station color film telecasting installations in the next couple of years. "Sponsors can shoot their films in any of the standard brands of color and be assured that they can be televised," an RCA executive at the Camden equipment headquarters stated.

The biggest hurdle: color film costs. They're not cheap.

"Color adds anywhere from 25 to 40% on top of the regular costs of the average black and white film commercial," Walter Lowendahl, executive vice president of Transfilm, Inc., calculates. "There aren't enough color transmitters or receivers to make this anything more than experimental right now."

The cost problem is similar in tv film programs. Ed Madden, vice president of MPTV, revealed: "The first 13 episodes of *Janet Dean* were shot in black and white. The second 13 were in color. Outside of that, the two series are similar. But color costs 25% more."

Nearly all of this cost increase is taken up in the price of color negative stock, color developing, and color printing. An executive of the Eastern Motion Picture Division of Eastman Kodak estimates that tv color film will represent a per-foot cost—apart from production, talent and other charges—that will run at the rate of three times as much as black and white film. The actual figures: six cents a foot versus two cents, even in great quantity.

The biggest question mark in the color tv film business, as film men themselves see it, is RCA's recently revealed video tape recorder. Oddly enough, few film men see RCA's gadget as supplanting black and white film for a long time to come (except in making kinescopes), but most of them feel that the mere existence of the VTR will make film obsolescent in long-range color planning. ★ ★ ★

300-POUND SALES FORCE!



Here's a fast moving fat man who calls on 53,000 TV homes in just 45 minutes five days a week . . . and he sells with the speed of light! That's why sponsors keep renewing the JACK McELROY SHOW which airs over KNBH, Hollywood . . . 12:15-1:00 p.m. Monday thru Friday.

KEYS OPEN DOOR TO FOOD SALES!



A top-rated cooking show and an outstanding TV food merchandising plan now give qualified sponsors a selling combination that moves products fast. KEY TO THE KITCHEN (the show) takes your sales message into 30,000 Los Angeles homes daily. KNBH KEY VALUE WEEK (the plan) provides in-store displays, newspaper ads and on-the-air promotion to 2,400,000 viewers. Food sponsors can't miss on KNBH!

WHAT A PARTY!



BILL STULLA'S "Parlor Party" really pulls in the gals — a host of sales, too! The 2:00-3:00 p.m. Monday thru Friday program leads all other local daytime shows with a November ARB cumulative audience of 5.7 . . . just $125 puts Bill and his gang to work for your product. For additional information on this and other KNBH "best buys," contact KNBH, Hollywood, or your nearest NBC Spot Sales Office right now.



What an opportunity: Radio's number-one salesman is now on New York's first station—WABC. Martin Block is in a class by himself! And has been for 18 long years! No other disc jockey can match his fanatical following, or phenomenal sales successes; his afternoon program ranks consistently first or second in popularity. Now he's bringing his unique appeal to a 64% larger audience . . . thanks to WABC's impressive coverage (nearly 6,000,000 families in 89 counties). And you'll be surprised to find out how little Block costs to buy! Get the facts, figures, full information. Call SUsquehanna 7-5000, *right away.*



Monday thru Friday 2:35-6:45 p.m.
Saturday 10-12 noon, 6-7:30 p.m.

WABC-770

NEW YORK, N. Y.



THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen is the name and WEMP is the station. Milwaukeeans know that combination means the best in radio.

And so do these national advertisers: Robert Hall, Oxydol, Bayer Aspirin, Borden's, Omar, Household Finance, Squirt, North American Airlines, Bluetone Oil and a dozen more.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.*

CALL HEADLEY-REED!

*Based on latest available Pulse ratings and SR & DS rates.

WEMP WEMP-FM
MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Albert A. Cott

V.P. and Sales Manager
Cott Beverage Corp., New Haven, Conn.

If the Cott Beverage Corp. had not had 25 carloads of non-deposit throw-away bottles at its Manchester plant in 1951, the firm might not have begun distributing dietetic beverages in New England. By 1953 sugarless pop was responsible for two million cases out of the firm's total beverage sales of 15 million cases.

For 25 years a general soft drink manufacturer, Cott Beverage Corp. hit the market with its new sugarfree pop at the time when the soft drink industry was discovering the untapped potential of diet-conscious soft drink consumers.

"There's little if any overlap between sugarfree drink consumers and the established soft drink public," Albert Cott, v.p. and sales manager of the soft drink manufacturer, told SPONSOR. "Therefore, we use the same slogan for general pop and the sugarfree in all media: 'It's Cott to be good.'"

This slogan, developed by Cott's agency, Dowd, Redfield & Johnstone, precedes distribution via newspaper ads and radio announcements as the beverage firm moves into new territories. Once distribution in a particular area is established, the firm adds television to its budget for stronger brand identification.

Cott's $500,000 ad budget in 1953 broke down as follows between the major media: 60% in newspapers; 40% in spot radio and tv, with slightly more than half of the money in spot tv.

Cott's first advertising campaign for sugarfree pop in 1951 concentrated upon appeal to diabetics. However, consumer response to the beverage showed that it could be sold to all diet-conscious persons.

"In radio, for example," Cott told SPONSOR, "we stress both the sugarfree qualities and the flavor. Above all, the air copy stresses the good taste which takes sugarless pop out of the medicinal category." (See "The sugarless pop revolution," 2 November 1953.)

As one of the three brothers who own and operate the Cott Beverage Corp., Al Cott is sales manager for the 16 bottling plants that produce both soft drinks and sugarless pop.

Al Cott is seriously thinking of switching from the soft drink to the sugarfree beverage for a brief diet. However, the bulk of beverages stored in his refrigerator at his New Haven home are the regular Cott Beverage bottles. His two boys, aged 12 and eight, are regular soft drink consumers.

How Are You Fixed For Sales?



Ginny Wood

Ginny Wood, gracious hostess of WSPD-TV's "Woman's Window", has the sparkling enthusiasm and experience it takes to increase your sales in the WSPD-TV billion dollar market.

"Woman's Window" is directed to WSPD-TV's women viewers, featuring interviews with interesting women who make Toledo tick. Toledo women know Ginny, and her fan mail proves they are enthusiastic about her.

Sales Increase With Proper Planning



Ginny carefully works out nuworld cheese presentation with Marion Mills of Arthur Towle Agency.



Using props, Ginny actively demonstrates sponsors' products—everything from food to house paint.

Get your share of sales in WSPD-TV's billion dollar market.
Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD-TV AM-TV
TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company

TOM HARKER, NAT. SALES DIR., 118 E 57th STREET, NEW YORK



criteria in the carolinas



46% at 9:00 A.M. for BOB BEAN and "What's Cookin'".



40% in the afternoon for JIMMY PATTERSON, "By Jimminy".



PHIL AGRESTA'S "Carolino News" hos 59%.



DOUG MAYES gets to 62% Saturdays with "Farm Market Reporter".



"Anything Goes" for 49% an Mondoy nights with GIL STAMPER.



45% gather daily ot ARTHUR SMITH'S "Corner Store".



35% for JEANNE ALEXANDER and "Jeanne's Journal" Soturday AM's.



GRADY COLE... for 22 years "Mr. Radio" in the South with a 52% share of audience.



LEWIS MARTIN'S HPL packs a 39% in the afternoon and a 52% by "Starlite Salute"



CLYDE McLEAN'S NEWS has 57% of the 6:00 P.M. troffic.



A 61% shore for ALAN NEWCOMB'S Sunday evening "Evensong".

Mony on the street and 51% at home for FLETCHER AUSTIN'S "Streetman".



JACK KNELL whose newscasts command 62% of the available eors ot 12:35 P.M.

BOB RAIFORD'S "Robert D." race platters attract 38%.



Late in the evening FRED KIRBY'S "Hillbilly Stor Time" reaches 55%.





Meet WBT's criteria, each with his own individual "take" of the audience, according to The Pulse, Inc., March 1953... from 35% to 62% shares of audience, each personality leading all other competition.

Each of WBT's Pulse-powerful personalities is a criterion of excellence in nearly 400,000 North Carolina and South Carolina radio homes. Creating a daily diversity of broadcast banter, information, syncopation and public service, they couple their individual personalities with the 31-year personality of WBT's 50,000 watts—to provide unmatched coverage and penetration in the Carolinas market

WBT

CHARLOTTE, N. C.

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales



PAT WEAVER:

where he's been and where he wants to go

New NBC president won '52 Sylvania Award for "Today." His ideas also: "Show of Shows," the magazine concept

by Miles David

Sylvester Laflin "Pat" Weaver Jr. is a Renaissance Man of the electronic age. He gobbles up the implications of electronic technology in the manner of a multi-faceted 15th-centuryite absorbing resurrected manuscripts from old Greece. His interests, like those of the 15th-centuryites who went from besieging cities to writing sonnets in the course of an afternoon, are broad.

Weaver's sense of history—he says the study of classic civilizations was his favorite college subject and he dipped into history books to name his son after Roman emperor Trajan—keeps him jumping back and forth in time as he projects new uses of electronic technology.

For several years Weaver has been talking about a vast plan in which a thousand tv cameras might be stationed permanently around the world at the crossroads of important activity—feeding pictures back to a storage point where an electronic brain would index and store them. The pictures from a thousand cameras would go into contemporary programs and a historic file for the programing of decades on.

During the period he was busy painting this picture, Weaver was also at work building a television program called *Today*. *Today* does everything in miniature that Weaver envisions for his communications complex of the future. It funnels news from a thousand sources, often visually, to a central point in the RCA Exhibit Hall, then passes the facts on to a far-flung audience. At the same time it is a flexible advertising buy and a resounding commercial success. In two years on the air *Today* has gone from a pioneering curiosity to a program which last year grossed over $5 million in billings for NBC and attracted weekly audiences of 14,500,000 people who could have been exposed to a total of 90 advertising products in the course of the year.

Mingling of the prophetic with the practical is characteristic of Weaver's projects.

He fought for the "magazine" concept of tv programming as a means of giving the network control over its own shows and hence a better chance to program for the needs of all population segments. But it also turned out to be a way of helping spread costs so that more sponsors could afford tv; and, conversely a way of broadening television's base so that it was not as dependent on a few heavy spenders.

He developed the rotating star concept to attract comics who at a point in tv's history did not want to be tied down weekly. But rotation has since proved a means of keeping stars and their material fresh.

It was in recognition of Weaver's qualities as a developer of programs and programing concepts that Brig. General David Sarnoff, chairman of the board of RCA and NBC, named him president of NBC late last year (see statement to SPONSOR by Gen. Sarnoff, below).

Weaver is already hard at work applying his sense of history, and practical programing, to administration of the radio and television networks which last year together grossed about $100 million. Two of his major objectives are to beat that $100 million mark in 1954 and re-store the NBC radio network to number one over CBS.

"NBC *must* return to preeminence in radio," he told SPONSOR a few days ago. His method? NBC Radio will continue to mold its format to the magazine style of NBC TV. This would mean creation of more shows like *Weekend*, NBC Radio participation program whose sales plan is patterned after tv's *Today*.

Weaver feels the magazine or editorial format will sell radio to a wider range of advertisers by (1) making available short chunks of time for those who can only afford short chunks; (2) allowing advertisers to get in and get out quickly if that's what they need. Eliminating single sponsorship of shows isn't his intention, however.

"We have been trying to make television sensitive to the needs of any advertiser in the country," he says. "Radio never did this and it was a great mistake. Radio is set up in terms of a 'you do it our way' system which makes the advertiser adjust to radio." Weaver now wants to see radio adjust to the advertiser and become available any way he wants to buy it.

Weaver realizes some NBC affiliates spit fire when they hear about the new sales approach but he feels he can get them on his side once they realize what the potential is in billings.

"Radio and television," he says, "should have a much larger share of the amount now spent on national advertising. Broadcast media should be able to get 50% of the seven billions spent annually for advertising." (Harold E. Fellows, NARTB president, predicts that together radio and tv will gross about one billion in 1954.)

Radio and television are complementary media which must work together rather than take a dog-eat-dog attitude, says Weaver. When people tell him radio and tv are as much competitors with one another as they are with printed media, he fumes. This attitude has kept radio from being handled as well as it should, he says.

Weaver's view: "The two media should be integrated in planning. Popular shows are popular in both media. Fan magazines and newspapers all over the country talk about television. It is the rage of the country—its stars and shows. It's a disservice to radio not to make available the same shows on radio as on tv." The audio of many tv shows should and will be on radio, he thinks.

Weaver turns to technological prophecy to tell you why.

"In the future no one will think of making a tv set that does not have a knob which turns the video off. They don't bother making that installation now because of the extra cost. But it is inevitable that people will want to listen to blind sets—even with variety programs like Berle. Once you've watched a show a lot you can tell what it looks like and picture it in your own mind. People will want to play their tv sets like background music."

Weaver has also predicted that people will come to listen to the audio of tv shows on radio to find out when they should turn their tv sets on to get something visually interesting.

Thus Weaver feels that on the operating and programing levels radio and tv are essentially the same medium—one merely adding sight to the characteristics of the other. But he does not feel radio and tv should be sold together as a package, he told SPONSOR. (He has stated in the past, however, that he feels radio and tv eventually will be sold together. It's probable he thinks the same advertiser will eventually sponsor the same program in both radio and tv at the same time. Example today: simulcasts like the *Voice of Firestone* on NBC Radio and TV.)

Weaver's belief in the strength of radio ties in with all this. He has said and written (*Variety*, 16 July 1952) that if tv had been invented before radio, someone would then have gone ahead and invented radio. Reason: because tv requires full attention and is so dominant that the owner of a set wants to find a way of getting similar entertainment and information benefits without having to devote his full attention. That is, radio.

Radio has changed since tv came along, he said, citing: the movement from group listening in living rooms to personal set listening; radio's loss of place as the dominant national medium. "We have to ask," he says, "how much even non-tv homes are affected by tv. The non-tv families read about tv; they see it in neighbors' homes."

Around NBC headquarters it's said that Weaver has been spending 70% of his time on radio problems since he took over the NBC presidency.

"Network radio must not be allowed to die," he told SPONSOR. If it does, radio will become "fragmentized" into units not capable of providing really significant programs.

"Fragmentized" is, by the way, apparently a favorite

(*Please turn to page* 100)

Gen. Sarnoff, Weaver, Bob Sarnoff together on day new executive team was named. It was new exec. v.p. Bob Sarnoff who persuaded Weaver to join NBC



What Gen. Sarnoff told SPONSOR about Pat Weaver:

"Pat Weaver has a happy combination of the attitudes, talents, and experience needed for the presidency of NBC. He has youth, and he has breadth and depth of experience. He has spent years in various executive capacities in both radio and television, and he has created, written and produced many of the most successful programs. He has also worked the other side of the street with both sponsor and advertising agency. Pat has imagination and courage. Under his direction NBC has already led the way in creating many of the new concepts which have become part of the general pattern of operations in the broadcasting industry."



WEAVER HAS GOOD SENSE OF HUMOR, but he's up against some stiff competition in this bunch. In addition to Bob Sarnoff (pipe in hand) group comprises these comedians: Ed Wynn, Ken Murray, Bob Hope, Sid Caesar. Weaver's leading with his glasses at far right. Bob Sarnoff, Pat Weaver worked together frequently during first years of big-star tv. This picture was taken on set of comedy show

Under Weaver's administration basic pattern of NBC TV programing was formed. Below: Weaver watches Joan Davis sign for film show along with Carl Stanton who succeeds Sarnoff at Film Division



Pat Weaver leans over Sid Caesar's shoulder during break in first rehearsals for "Show of Shows." Writers and producer Hal Janis are solving problem. Pat is production veteran, got into radio in '32



How CIO uses radio to prove "unions don't have horns"

Network radio newscast is designed to hit non-union audience as well as members. Most of p.r. budget is going to radio, tv



"John W. Vandercook and the News" ON ABC RADIO

JOHN W. VANDERCOOK SHAVED OFF HIS BEAR

This year, the CIO has given its public relations program a big hypo—to the tune of a $1,000,000 national ad budget. It's the first time that the CIO has had a national budget—and virtually all of it will go into radio and tv.

Out of the total appropriation, about $600,000 will be devoted to the organization's new five-a-week network radio program, *John W. Vandercook and the News,* which was launched in September 1953 on ABC (Monday through Friday, 7-7:15 p.m. EST).

Still in the planning stage is a half-hour tv series slated to start early in 1954 for which the CIO has a projected budget of $300,000 to $400,000 (practically the rest of the above-mentioned million dollar budget). Also in the news, public-affairs realm, the tv program will probably run monthly or every four weeks, or might wind up as an experimental 13-week series with more funds to be allocated if it proves successful.

The CIO feels tv is essentially a more difficult medium to employ than radio and therefore offers a greater challenge to the union, especially in view of its limited budget. It is, therefore, proceeding with great care, conducting extensive surveys and studies, exhaustively discussing the matter with union officers, with an eye to developing the best possible tv use for the money.

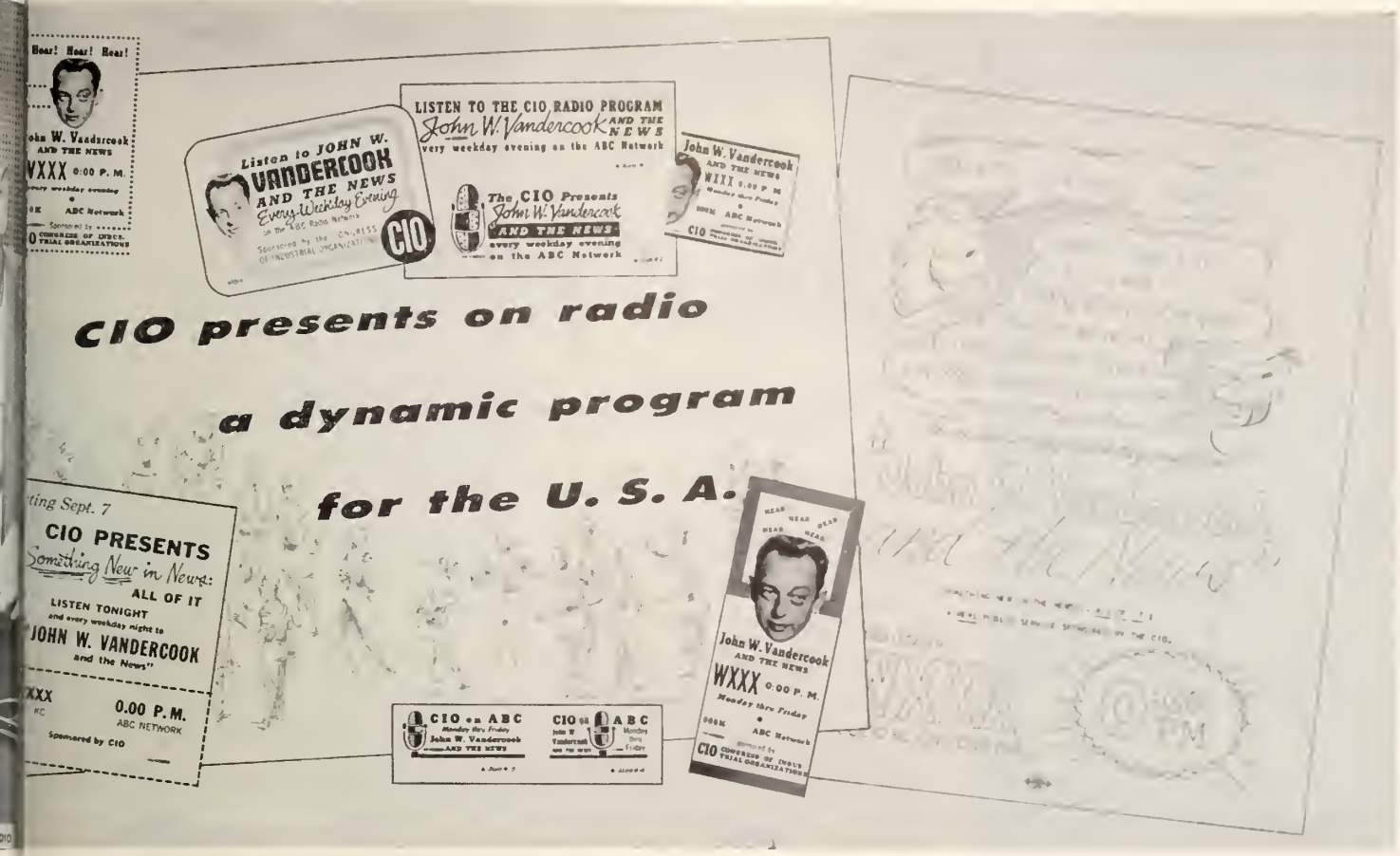
The CIO considers that the time has come to "convince the public that we don't have horns," in the words of a CIO spokesman. It wants to dispel the idea held by some that "all unions do is go on strike" by informing people of the functions and services of the union and how it aids the community.

Vandercook and the News is the CIO's first venture into network radio on a regular basis. The CIO felt that cultured, velvety-voiced Vandercook, a liberal commentator who expounds in a quiet manner, was in just the key they wanted. Commercials, too, are pitched at a subdued level.

The program is aimed primarily at

CIO President Walter P. Reuther urged start of national p.r. effort. He's shown with Vandercook who was chosen by group Henry C. Fleisher, CIO's p.r. director (right), headed up





E CIO NEWSCASTER ON ABC RADIO. SUPPORT FOR PROGRAM BY CIO UNIONS IS SHOWN BY MERCHANDISING THEY HAVE GIVEN IT

the general public rather than the CIO's own membership. Based on the theme "what is good for America is good for organized labor," the program's general objectives as described by President Walter P. Reuther are:

1. "To point out that CIO members make progress only as the community progresses and not at the community's expense.

2. "To serve the public by keeping it acquainted with the news of the day and how it affects the lives of each."

CIO members number approximately 6,000,000, belong to 35 international unions, primarily mass production industries: steel, auto, clothing, electrical workers among them.

(The other national union organization, A.F. of L., boasts about 8,000,000 members. Its voice on the air is Frank Edwards, who has been newscasting for A.F. of L. on Mutual since January 1950; see SPONSOR, 21 April 1952 issue. Edwards, in contrast to Vandercook, does a hard-sell for labor on current issues, lashes out like a crusader. The AFL invests about $700,000 a year on the show.)

The Vandercook show has been on the air only four months. But response is "highly satisfactory," according to CIO agency, Henry J. Kaufman & Associates in Washington, D. C. Vandercook's return to the air (he had not been broadcasting regularly for several years) produced a large and pleased public reaction via mail. Requests for copies of the broadcasts now pour in regularly, reports the agency.

Owners and managers of stations

case history

carrying the show have also voiced their approval. At the outset, the CIO ran into some reluctance on the part of station managers here and there to accept the program. One such manager took the program only because he didn't want to lose the revenue. This same manager has since said he is "proud" of airing the show due to favorable public reaction.

Pride in the show was also noticeable among CIO members at the union's national convention in Cleveland last November, reports Robert S. Maurer, tv director at Kaufman. There was the feeling that it is creating a better climate for CIO workers in the community, he said, and a desire on the part of members that it run on even more stations.

Commercials are drafted to inform the public about the CIO, its attitudes and objectives. They are written by a team comprised of Henry C. Fleisher, CIO Publicity Director; Albert Zack, Fleisher's assistant; Robert S. Maurer; and Alfred H. Edelson, CIO account executive at Kaufman. Much care and thought is expended to arrange a "balanced diet" of messages. Commercials fall within the following categories:

1. *Program commercials*, explaining why the CIO is on the air with a news program: "The CIO simply believes it is contributing to a well-informed public opinion—the foundation of freedom in a democracy."

2. *Organization commercials*, explaining how CIO or its member unions function.

3. *Community service commercials*,

(*Please turn to page 78*)



High visibility of sponsor name on panel box or backdrop is one big plus panels offer, since sponsor identification is aided. When Stopette presents "What's My Line?" on CBS TV, sponsor is no secret. "Twenty Questions" on DTN plumps for Curads. R. J. Reynolds highlights Cavaliers on CBS TV's "I've Got a Secret"

Programing profiles
part 1 of a continuing 1954 series

The tv panel show

This programing profile and others to follow in future issues will cover

- *Average progrom costs, costs of individual progroms*
- *Kind of oudience this show type ottracts*
- *Results from sponsoring shows of the type*
- *How clients handle commerciols in the shows*
- *Who are sponsors? How long on oir?*

by Lila Lederman

Casting an amused eye at the proliferating ranks of tv panel shows, one wag recently quipped that there soon will be a show called What's Your Panel?*—in which contestants guess what panel program various Broadway names appear on.*

But panel shows are an important form of programing for more reasons than the numbers in which they are found on the networks. They are suitable for sponsorship by virtually every type of client, for one thing; for another they can be produced with a reasonable budget.

This report on panel shows is designed to fill you in on their characteristics and costs. It should answer most of your questions if you're an agency man considering recommendation of a panel show to a client; or if you're an advertiser interested in comparative programing values. It was prepared over a period of months through research embracing dozens of firms, including agencies, sponsors, researchers.

At this writing there are 14 sponsored panel programs on network tv (including one network co-op, *Who Said That?*). A total of 17 network sponsors bankroll the shows. Five of the shows, or one-third, are sponsored on an alternate-week basis. Of the 17 sponsors, seven came on the panel-wagon in 1953, most of them just this past fall.

("Panels," as here defined, include any show with a panel outside the realm of political discussion or news forums. They embrace both the parlor-game variety and panel-discussions of a light nature which stress elements of competition and humor. Most feature well-known names as panelists.)

The number of panel shows coming on in a short time gives rise to the question: Are they just a fad which will soon fade? One veteran programing expert put it this way: "Panels are not likely to die out in popularity because most of them not only have the solid, lasting appeal of a quiz show, but over and above that offer a real-life drama of interplay between well-known personalities." Most programing men had this philosophy: "The time to worry about an excess of panel shows is when the public shows it is tired of them by twisting their dials."

► *Cost and circulation*

What is the attraction these pro-



Some of the current tv panels originated on radio. "Leave It to the Girls," ABC TV, and "Juvenile Jury," CBS TV, are two examples; "Twenty Questions," Du Mont, is another. All three coincidentally have drug sponsors, respectively Ex-Lax, Geritol, Bauer & Black

grams have for so many sponsors? Briefly, they offer just what most sponsors want in a program—good circulation at a low cost. As noted above they are riding a high wave of viewer popularity that shows no sign of slackening. The big names, glamour, humor, excitement and intellectual badinage carefully programed into most of the panels no doubt have something to do with this. (Panel-champ *What's My Line?* on CBS TV won a 1953 Sylvania award because it affords such "spontaneous amusement" and "is blessed with an excellent moderator and a literate group of panelists.")

The talent-and-production cost of a dozen of the panel shows on this season averages out to $7,700 each: individually, these shows range from $2,500 to $14,000 (see chart). Making the whole thing easier on the budget, over half of the panel show advertisers (8 out of 17) sponsor the programs on an alternate-week basis.

As indicated, audiences are healthy, too. According to Nielsen, "average homes reached" for seven of the panels* during the first two weeks of April 1953 was 3,255,000 (top-rated

(*Article continues next page*)

*The seven shows used by Nielsen for above figures: *The Name's the Same, Quick As A Flash,* ABC TV; *Twenty Questions, Life Begins at 80, Down You Go,* Du Mont; *What's My Line, I've Got a Secret,* CBS TV. These were selected as a representative group of panels.

These 14 tv panel shows sponsored on networks

NAME, NETWORK, DAY, AND TIME	SPONSOR AND AGENCY	PRODUCER	COST	DESCRIPTION
Down You Go Du Mont, Fri 10:30-11 pm	Carter Prods via Ted Bates, NY Helene Curtis via Ruthrauff & Ryan Chi (co-sponsors)	Louis G Cowan	$6,000	Word-game quiz. Dr Bergen Evans, moderator. Panel: Toni Gilman, Carmelita Pope, Fran Coughlin, Robert Breen.
I've Got a Secret CBS TV, Wed 9:30-10 pm	R. J. Reynolds (Cavaliers) via William Esty, NY	Goodson & Todman	$8,000	Guests with special accomplishments or unusual facts in past try to stump panel with their "secrets." Garry Moore M C. Jayne Meadow, Faye Emerson and guest panelists.
Judge for Yourself NBC TV, Tu 10-10:30 pm	P. Lorillard via Lennen & Newell, NY	Goodson & Todman	$22,500	Fred Allen, host. Two panels, one of showbiz experts, other of amateur judges, rate variety acts. Amateurs win prizes if ratings coincide with experts.
Juvenile Jury CBS TV, Sun 4-4:30 pm	Pharmaceuticals, Inc., via Edward Kletter, NY	Barry, Enright & Friendly	$4,500	Jack Barry moderates panel of 5 youngsters who discuss problems posed by youthful guests.
Leave It to the Girls ABC TV, Sat 7:30-8 pm	Ex-Lax via Warwick & Legler, NY	Rountree-Presbrey	$4,500	Spirited discussion centered around Battle of Sexes. Maggi McNellis, femcee panel. Eloise McElhone, Florence Pritchett regulars plus two female guests. Also one male to defend his sex against attack.
Life Begins at 80 Du Mont, Fri 9-9:30 pm	Serutan Co. via Edward Kletter, NY	Barry, Enright & Friendly	$2,500	Five octagenarian panelists air views on diverse subjects, take part in a quiz. Jack Barry moderates. Two "footlight favorites" are guests each week.
Pantomime Quiz Du Mont, alt Tu 8:30-9 pm	Benson & Hedges (Parliaments) via Benton & Bowles, NY	Mike Stokey	$8,700	Charade game, with two teams of panelists vying for a Quiz Trophy Cup. Producer Mike Stokey also emcees. Permanent team members include John Barrymore Jr., Robert Alda.
Peter Potter Show ABC TV, Sun 9:30-10:30 pm	Hazel Bishop via Raymond Spector, NY	Peter Potter	$9,000	D J. Peter Potter plays pre-released records, panel of 4 Hollywood "names" votes on whether record will be a hit or not.
Quick as a Flash ABC TV, alt Th 8-8:30 pm	Thor Corp. via Henri, Hurst & McDonald, Chi	Moss & Lewis	$8,500	Panel must identify dramatized events. Bud Collyer emcees. Panel: Faye Emerson, Jimmy Nelson & dummy, regulars; plus two guests.
The Name's the Same ABC TV, Tu 10:30-11 pm	C. A. Swanson & Sons via Tatham-Laird, Chi American Chicle via Dancer-Fitzgerald-Sample, NY (alternate week sponsors)	Goodson & Todman	$7,500	Robert Q Lewis emcees as panelists Joan Alexander, Bill Stern, Gene Rayburn try to determine contestants' names which are identical to those of famous people.
This is Show Business CBS TV, Tu 9-9:30 pm	Carter Prods. via Ted Bates, NY Schick Inc. via Kudner, NY (alternate week sponsors)	Irving Mansfield	$14,000	Show business problems come under erudite and witty discussion by Sam Levenson, George S. Kaufman and female guest panelist Clifton Fadiman moderates.
Twenty Questions Du Mont, Mon 8-8:30 pm	Bauer & Black (Curads) via Leo Burnett, Chi	Gary Stevens	$10,000	The old parlor game. Jay Jackson emcees. "regulars" Florence Rinard, Fred Van Deventer, Herb Polesie, Dick Harrison plus guest ask the questions.
What's My Line? CBS TV, Sun 10:30-11 pm	Jules Montenier via Earle Ludgin, Chi Remington Rand via Young & Rubicam, NY (alternate week sponsors)	Goodson & Todman	$9,500	Occupation-guessing is the chief occupation of intrepid panelists Arlene Francis, Bennett Cerf, Dorothy Kilgallen, Steve Allen. Host is John Daly.
Who Said That? NBC TV, Mon 10:30-11 pm	Co-op in about 40 markets Pure Oil (in 32 of the 40) via Leo Burnett	Ann Gillis	$4,200	Moderator Walter Kiernan asks 4 "name" panelists to identify quotations from week's news. Newsman Bill Henry is anchor man. Typical guests: June Lockhart, Groucho Marx, H. V. Kaltenborn.

Average cost: $8,528.57







New panels born last year

Proof that panels are a virile, mushrooming force is fact that several new ones bowed on the tv networks during 1953. "I ll Buy That" (l.), at present sustaining, went on CBS TV for Seeman Brothers in June. "Quick As A Flash" (lower l.), ABC TV, appeared in March for Thor. "Peter Potter Show" (below) turned up for Hazel Bishop on ABC TV in October. It's aimed at young audience of juke-box fanciers.

What's My Line? reached about 7,000,000 homes at that time). The "average Nielsen rating" of these shows for the same April period was 18.8.

As for "average cost-per-1,000 homes reached" of the seven panels in the period referred to above, Nielsen comes up with $9.55 (ranging from a low of $4.29 to a high of $20.37). At the beginning of this past December 1953, *What's My Line's* cost per 1,000 homes was $5.34, according to Earle Ludgin, Chicago.

► *Sponsor identification*

Sponsor identification is also favorable. Trendex in its June-July 1953 report records the following S.I. Indexes for a representative five of the panels: *What's My Line*, 83.6%; *I've Got a Secret*, 74.2%; *Twenty Questions*, 68.1%; *Name's the Same*, 68.0%; *Down You Go*, 65.0%. These average out to 71.8%. In the same report, a representative group of eight drama shows had an average S.I. Index of 70.2%. This, even though over half of the dramas had the advantage of having the name of the advertiser in the title of the program: *Ford Theatre, GE Theatre, Kraft Theatre, Schlitz Playhouse of Stars, Lux Video Theatre.*

The panels, however, have a different plus that is undoubtedly a powerful assist in name remembrance: continuing or frequent visibility of sponsor name on panel box or backdrop.

► *Panel history*

Though it was way back in May 1938 that the granddaddy of all panels, *Information Please*, started titillating radio listeners on the old Blue Network, it wasn't till 1950 that the tv panel fever really started to burn. True, such radio panel-classics as *Leave It to the Girls* and *Juvenile Jury* were already on tv; also video had spawned *This Is Show Business* and *Who Said That?* But it was when *What's My Line?* invaded the tv scene in April 1950 and started to pull down dazzling ratings for sponsor Jules Montenier that everybody sat up and took notice.

What happens with any successful show format (e.g., the case of *I Love Lucy* and the situation comedies) happened with the panels. The let's-get-a-panel-too parade began.

Of course, not every show could get so redoubtable a combination as *What's My Line?*'s John Daly, Dorothy Kilgallen, Bennett Cerf, Arlene Frances and Hal Block (since replaced by Steve Allen). But that didn't stop *What's My Line?* creators Goodson & Todman (champ panel-makers with five now to their credit) and other producers from toddling out every panel format they could think of; nor did it stop the birth or resurrection on tv of almost every old radio-originated panel that ever hit the air.

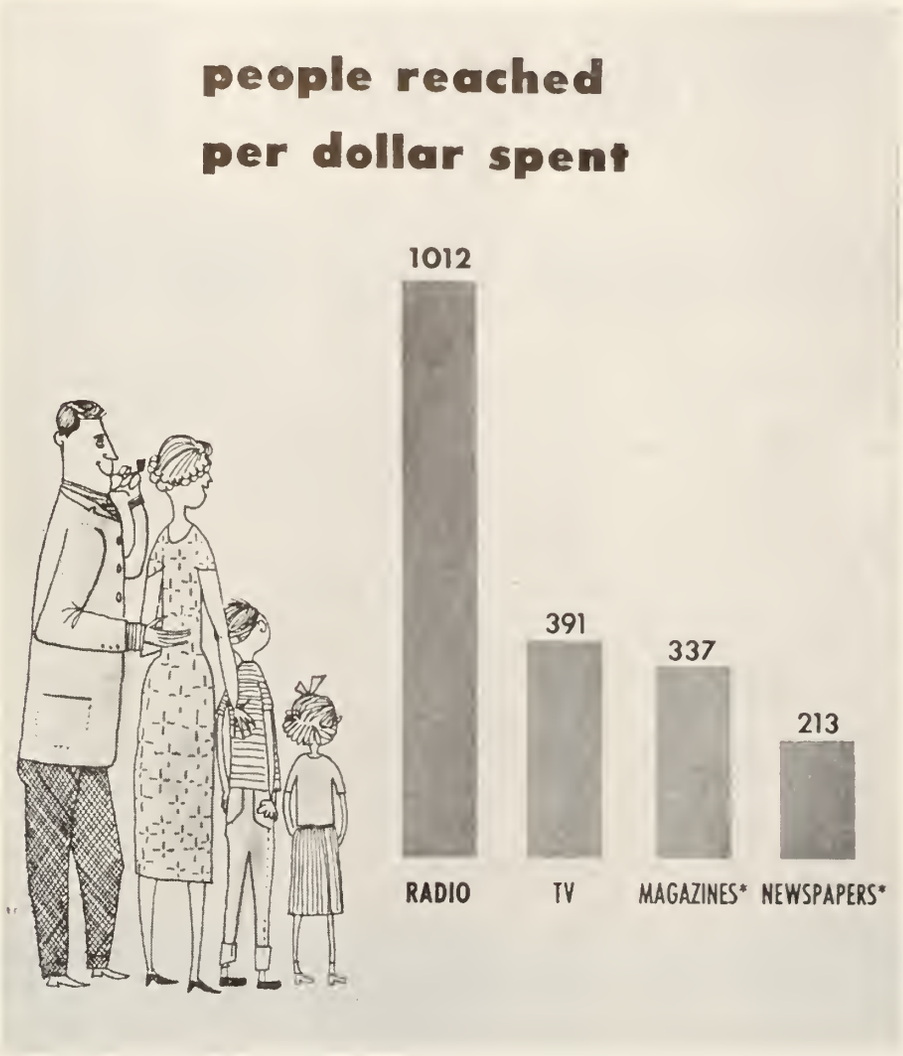
Juvenile Jury, for instance, had had a short run on NBC TV back in 1947; off tv for four years, it was revived on that network in June 1951 under sponsorship of Minnestoa Mining and Man-

(*Please turn to page* 80)

"Judge for Yourself" (NBC TV) stars Fred Allen, is actually atypical of panels. It combines variety acts with panel and Allen's humor; costs much more than the average panel, too



The chart at right is one page from BAB's newest radio presentation. Developed for advertisers, agencies, the presentation was among last accomplishments of Bill Ryan before he left BAB 1 January



Is radio too cheap?

Radio—media men agree—delivers the biggest audience per dollar. Does this mean radio is too cheap?

The chart above poses a provocative media question: Is radio *too* cheap?

Few media men question the fact—dramatically highlighted in the graph taken from a BAB presentation above—that radio delivers more people proportionately than other major national media.

This suggests two questions: Why is radio cheap, and is radio *too* cheap?

An attempt to get answers to these questions will be presented by SPONSOR in a report to be published in the 25 January issue.

Behind the answers will be the opinions of advertisers, media men at agencies and radio industry veterans. SPONSOR is seeking the straightforward statistical calculations and information they use in their own analysis of media.

SPONSOR found that everyone has his own theory of why radio is cheap. Some say radio suffers from some kind of an inferiority complex and hates to boost rates as much as a timid worker hesitates to approach the boss for a raise.

Others assert radio has too much competition within radio. The quick rise in number of stations after World War II from 1,000 to 2,500 is regarded by many as the reason for much of the fierce competition.

Historical background, the competitive picture and cost-audience factors will figure in SPONSOR's report in the next issue.

★ ★ ★

The cancer scare: Is cigarette copy making it worse?

Radio and tv's $70 million stake in cigarette advertising, more than all other media combined, can be affected by downward sales trend

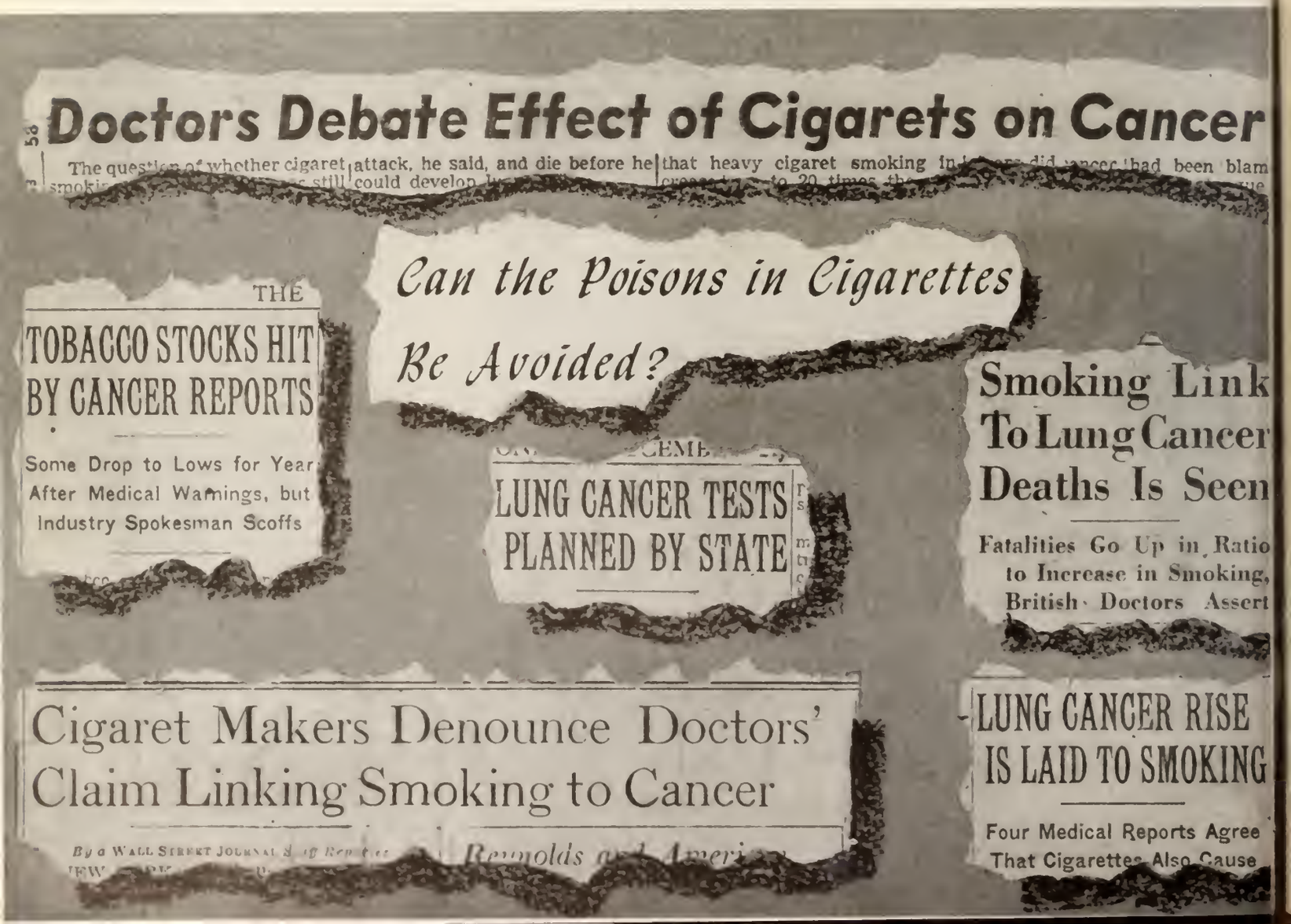
If the cigarette business has ever approached a cross-roads—this is it.

For the first time in two decades, cigarette sales are slanting downward. According to *Business Week's* authoritative study, domestic sales in 1953 were 2% below 1952 and some estimates put the drop as high as 5%. Considering the growth in U.S. population, per capita smoking has gone down even more.

Ordinarily a 2%, or even 5%, drop in an industry's sales would not be anything to worry about. But place these figures against a background of recent indications there may be some connection between cigarette smoking and lung cancer and you've got a picture of American smokers becoming more health conscious.

Nobody, least of all the tobaccomen, knows exactly what this health consciousness will eventually do to the cigarette business. But one thing is sure: If it affects cigarettes, it affects advertising; and if it affects advertising, it affects radio and tv.

Recent newspaper, magazine headlines about research linking cancer with cigarette smoking have given tobacco industry a fright, may be the cause of first dip in cigarette sales in two decades. Industry maintains link has not been proved, but will set up own research



The advertising investment of the tobacco and allied industries is a handsome proportion of the total. In 1952, according to PIB's gross time and space figures, investment in national media hit $61 million (excluding national spot radio and tv). This made the "smoking materials" industry the fourth largest advertiser in national media, topped only by the food, toilet goods and automotive industries. For the first 10 months of this year gross space and time billings in national media has been running at the annual rate of $68.5 million (excluding national spot radio and tv).

By far the greatest part of cigarette advertising goes into the broadcast media. SPONSOR estimates that the top six cigarette brands—which account for about 85% of all cigarette sales in the U.S.—spent about $80 million in all consumer advertising last year. Over 70% of this goes for radio and television, both spot and network.

Since all cigarette brands spend nearly $100 million in advertising, the radio and tv stake in the cigarette business is close to $70 million.

Despite this huge cash outlay for

problem

advertising, it averages out to less than half a cent a pack, which is a graphic measure of the size of the cigarette business as well as an answer to those who say that the heavy cigarette advertising adds to the cost of smoking.

The dip in cigarette sales has touched off a renewed wave of warnings that the industry is cutting its own throat by its advertising. In the past many of the warnings have been pious admonitions that it's not proper to attack a competitor. For the most part these slaps on the wrist have been muffled by the slam-bang roar of cigarette advertising and ignored by the hard-boiled practitioners of hard sell.

In the wake of recent statements by medical researchers linking smoking with some bodily ills, however, a note of urgency has crept into the warnings. The gist of it is: By stressing the health angle in cigarette advertising, the industry is only confirming the public's fear that smoking is harmful. And one of these days, John Q. Public will go on the water wagon, or whatever kind of wagon it is that

(*Please turn to page* 86)

1. *U. S. cigarette sales drop 2% but regular size bears brunt of decrease with 13.3% dip*

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market 1952	1953
REGULAR SIZE:					
Camel	101.5	99.0	—2.5%	26.5%	25.6%
Lucky Strike	73.5	65.0	—11.6	18.6	16.8
Chesterfield	57.0	48.5	—14.9	14.4	12.5
Philip Morris	36.5	28.0	—23.6	9.2	7.2
Old Gold	23.5	19.5	—17.0	6.0	5.0
Kool	11.5	11.5	0.0	2.9	3.0
Raleigh	8.3	1.5[1]	—80.0	2.1	0.4
TOTAL	311.8	273.0	**—13.3%**	79.7	70.5

2. *Most of 37.1% increase in king size sales due to conversions of 70 mm. brands to 85 mm.*

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market 1952	1953
KING SIZE:					
Pall Mall	42.5	48.0	12.9%	10.8%	12.4%
Herb Tareyton	12.5	14.0	12.0	3.2	3.6
Chesterfield	11.0	13.5	18.2	2.8	3.5
Philip Morris	—	7.0[2]	—	—	1.8
Raleigh	—	6.0	—	—	1.6
Old Gold	—	3.5[3]	—	—	.9
Cavalier	1.5	2.5	66.7	.4	.6
Fatima	2.0	2.0	0.0	.5	.5
Dunhill	1.0	1.5	50.0	.3	.4
Embassy	.7	1.0	42.9	.2	.3
Regent	.8	.5	—37.5	.1	.1
Wings	.7	.5	—28.6	.1	.1
Marvel	.6	.5	—16.7	.1	.1
TOTAL	73.3	100.5	**+37.1%**	18.5	25.9

3. *Filter sales are up 132.5% but are still a small percentage of total cigarette market*

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market 1952	1953
FILTER TIP:					
Viceroy	2.7	6.0	122.2%	.7%	1.5%
Parliament	1.9	3.0	57.9	.5	.8
Kent	.7[4]	3.0	328.6[4]	.2	.8
L & M	—	.3[5]	—	—	.1
TOTAL	5.3	12.3	**+132.1%**	1.4	3.2
All others	1.5	1.2	—33.1	.4	.3
TOTAL tax paid	394.9	387.0	**—2.0%**	100.0	100.0

1. Went to king size exclusively 1 April. 2. Introduced king size 1 January. 3. Introduced king size 6 April. 4. Comparison a bit incomplete because of full year of 1953 compared with 9 months of 1952 for a completely new brand. 5. Introduced in October 1953. SOURCE: Business Week



These industry leaders comprise Vitapix board and executive staff

Guiding Vitapix Corp.'s affairs are these members of the board of directors (from l. to r., standing): John Williamson, partner in Ditmar & Co., San Antonio, Tex. (investment bankers), a newly-elected member of Vitapix' board who advises the organization on financial affairs; C. Howard Lane, president of KOIN-TV, Portland, Ore.; Kenyon Brown, president of KWFT-TV, Wichita Falls, Tex.; J. Leonard Reinsch, managing director of WSB-TV, Atlanta, and WHIO-TV, Dayton, Ohio; Robert H. Wormhoudt, executive vice president of Vitapix; Horace L. Lohnes, partner in Dow, Lohnes & Albertson, Washington, D. C. (law firm), and Richard A. Borel, director of WBNS-TV, Columbus, Ohio. Seated (l. to r.): Paul A. O'Bryan, attorney with Dow, Lohnes & Albertson, and assistant secretary and treasurer of Vitapix; Edward L. Koenig Jr., vice president of sales and advertising for Vitapix; John E. Fetzer, president of WKZO-TV, Kalamazoo, Mich., and chairman of the board for Vitapix; Joseph E. Baudino, executive vice president of Westinghouse Radio Stations, Inc., Washington (WBZ-TV, Boston, and WPTZ, Philadelphia), and Frank E. Mullen, president of Vitapix. To date, Vitapix has 32 station members, stockholders

Will Vitapix create tv film revolution?

Station-owned syndicator has 32 stations, seeks 60. It may be lever tv can use to crack Hollywood's celluloid curtain, open film vaults

If operations of Vitapix Corporation, only station-owned film syndicator in television, ever fulfill their complete potential, big and little revolutions in the tv film business may be the result. The available evidence suggests that Vitapix is potentially:

► A means of providing national advertisers with "film networks" of 50 or more stations on which time has been cleared, thus stimulating purchase of tv film shows on a national spot basis (—or so SPONSOR infers from the way Vitapix is set up).

► The lever which the television industry will use to crack Hollywood's celluloid curtain, opening the vaults of recent top-vintage films.

► The distribution approach which major Hollywood producers would be inclined to favor when they enter full-scale tv production (because it is reminiscent of the kind of producer-exhibitor relationship which Hollywood enjoyed in its heyday).

► A force which will improve the quality of film programing in television while at the same time putting a brake on high prices.

► A force which will help standardize tv film pricing practices.

That is the potential. Where does Vitapix stand today?

As of the first of the year Vitapix has 32 station members or stockholders—one to as many markets. It is negotiating for 19 other memberships, seeking 60 station members mainly in the major U. S. markets.

The company's capital totals over $850,000. It was raised both from sale of membership stock to stations and from the initial investment of the company's founders, a group including well known broadcasters and members of allied fields. Among them:

John E. Fetzer, president WKZO-TV, Kalamazoo, Mich. and chairman of the NARTB Tv Code Review Board; Richard A. Borel, director WBNS-TV, Columbus; J. Leonard Reinsch, managing director, WSB-TV, Atlanta and WHIO-TV, Dayton; Horace L. Lohnes, partner, Dow, Lohnes & Albertson, Washington, D. C., attorneys specializing in broadcast law.

As to properties, Vitapix has three:

1. A Hollywood Western series of 27 feature-length films starring Johnny Mack Brown which Vitapix bought outright for $600,000-plus in 1952 and syndicated mainly to defer overhead while the lengthy process of organization was in progress. (Vitapix was founded in early 1952 but did not start full-scale activity till 1953. It has sold the Western series in over 80 markets.)

2. A wrestling film series called Vitapix Championship Wrestling which is again mainly an overhead-deferring venture and which Vitapix distributes for a percentage of the gross receipts.

3. A series of brand-new feature-length films made to be shown on television first and in movie theatres *second;* this is Vitapix Feature Theatre which Vitapix distributes on the basis of a guarantee of full production cost for the producer coming from syndication receipts.

Vitapix Feature Theatre is by far the most important of the three and the story of how it was acquired tells you a lot about the way Vitapix will operate.

Talks with the producer of the series, Princess Pictures, Inc., began last summer, with two network film divisions bidding against Vitapix. When negotiations came to an impasse, away from the conference table slipped Vitapix executives to hit the phones to their

(*Please turn to page* 92)

These 32 Stations Are Vitapix Stockholders

Amarillo, Tex.	KGNC-TV	Lexington, Ky.	WLAP
Atlanta, Ga.	WSB-TV	Los Angeles, Cal.	KTLA
Baltimore, Md.	WMAR-TV	Oklahoma City, Okla.	WKY-TV
Birmingham, Ala.	WAFM	Omaha, Neb.	WOW-TV
Boston, Mass.	WBZ-TV	Philadelphia, Pa.	WPTZ
Charlotte, N. C.	WBTV	Phoenix, Ariz.	KPHO-TV
Columbus, Ohio	WBNS-TV	Portland, Me.	WCAN
Dallas, Tex.	WFAA-TV	Portland, Ore.	KOIN-TV
Dayton, Ohio	WHIO-TV	Providence, R. I.	WJAR-TV
Denver, Colo.	KLZ-TV	Rock Island, Ill.	WHBF-TV
Detroit, Mich.	WWJ-TV	St. Paul, Minn.	KSTP
Fresno, Cal.	KBID	San Antonio, Tex.	WOAI-TV
Greenville, S.C.	WFBC	San Francisco, Cal.	KRON-TV
Houston, Tex.	KPRC-TV	Seattle, Wash.	KING-TV
Kalamazoo, Mich.	WKZO-TV	Syracuse, N. Y.	WHEN
Kansas City, Mo.	KCMO-TV	Wichita Falls, Tex.	KWFT-TV

As of 1 January 1954.

film

Features made for tv first, movie houses second are sold by Vitapix. Below: Burt Balaban who produces films, Vitapix Pres. Mullen



Films go on air January with 27 markets sold by year's end. Vitapix sold $500,000 worth of films in few days to members over phone



What's wrong with prin

Part 15 of SPONSOR's 21-part All-Media Evaluat

by Ray Lapica

The school of thought persists among some broadcast and print media people that measurement services were designed to show that most people don't read, hear or see most ads—whether in newspapers, magazines, on radio or on television.

SPONSOR hastens to assure them that this is not so—that the primary aim of air measurement services is to measure program audiences and that the primary aim of print services is to improve ad effectiveness.

The air services are mostly quantitative; the print, qualitative.

Air rating services are not designed to acquire much data on who hears or remembers your commercial, as compared with the program itself.

Print's measuring services use three differing techniques to uncover which ads are best read or best remembered; only one of the three techniques simultaneously obtains data on the readership of editorial content.

SPONSOR's year-long Media Evaluation Survey uncovered many mistaken beliefs, a few facts about the air and print measurement services. (See "What's wrong with the air rating services?" SPONSOR, 28 December 1953, for an analysis of the six main research organizations in the field, a table listing the facts about each, another tabulating the opinions of 77 advertisers and agencies regarding information sources and SPONSOR's Ideal Rating System and how the services compare.)

Here's what this article will cover:

1. Why knowing the facts about readership services is important.
2. What they've uncovered.
3. The facts about the three commercial organizations in the field—Starch, Gallup-Robinson and Readex.
4. What the researchers think of them.

THE FACTS ABOUT THE READERSHIP SERVICES: their sampling methods, metho

GALLUP & ROBINSON (Princeton): Technique—aided recall called "impact." Reports on ads in *Life, Satevepost, McCall's* only to some 50 advertiser-subscribers. Weeklies measured every 2 weeks; *McCall's* every monthly issue. Personal interview used. Interviewer finds qualified readers during first week magazine is out: 400 for each magazine (200 men, 200 women) in 18 metropolitan areas. Only one and two-page ads are measured. Three steps used: (1) with magazine closed respondent must qualify as reader of current issue; (2) he is shown list of ads on cards and asked to describe those he remembers; (3) his "playback" or recall of advertiser's message in these ads is taken down verbatim by interviewer. Some ads rate as low as 1%; others go to 40 and 50%. Subscribers get report in three weeks showing "proved name registration" score of their own and competitors' ads plus verbatim playback of what respondents said. Additionally G&R holds "Impact Advertising Clinic" in subscriber company's offices every three months on what's been learned. A study group is maintained in Princeton to "distill out the meaning of our research data." This is then presented in one form or another to member firms at clinics. Fee for reports varies by size of firm. G&R has 40 office employes in Princeton plus interviewers and supervisors in field. Impact reporting service began fall of 1949. To date 12,000 ads have been checked. Some big subscribers: Armco, Alcoa, Ballantine,, Bendix, Blatz, Bristol-Myers, Campbell Soup, Chevrolet, Chrysler, Colgate-Palmolive, Corn Products, Firestone Tire & Rubber, General Electric, General Mills, Goodrich, Kraft, Lipton, Westinghouse. Chief advantage: tells advertiser whether he got message across. Chief limitation: confusion in recalling specific ads. Firm's partners are George Gallup, founder of American Institute of Public Opinion (Gallup Poll) and Audience Research Institute, and Claude Robinson, organizer of Opinion Research Corp. and Public Opinion Index for Industry.

READEX (Mahtomedi, Minn.): Technique—recogni issue is sent by mail to respondent (no interview). Sample scribed as "reasonably inadequate" by President Bob Pender Regular reports provided on following magazines: Christian H Popular Mechanics (monthly); farm papers: The Farmer o Paul, Southern Planter (quarterly); trade papers: Constru Methods & Equipment (monthly); small-town newspapers in M sota, Kansas and Georgia semi-monthly or monthly; company lications—no regular schedule. Method originated by Pende when he operated his own 4-A agency; Readex began 1 Jan 1949; 400 reports issued through November 1953. Method: copies of publication are mailed (or delivered by newsboys or ' ern Union on request) to cross-section of subscribers who are to show what articles or ads interested them and to return the in postpaid envelope. Pencils are supplied—blue for men, re women. Respondent is asked in letter to draw line through news story or article, picture, personal item and ad that inter them from front to last page. Those who haven't read issu asked to so state on cover and return. Reports contain percen of men and women readers expressing interest in each item an Main returns vary from 20 to 30% for paid consumer publicat 10 to 15% for paid trade papers, 60 to 70% for daily newsp distributed by newsboys (with 100% recorded in four instance less than 5% and even a blank for free controlled and com publications. Chief advantage: economy, lack of interviewer simultaneous ratings on editorial content. Limitations: Ha control returns, or to determine just what ratings mean. Some ent or past users: (advertisers) Allis-Charlmers, Bell Telep Chevrolet, Du Pont, Eastman, Ford, General Mills, Goodrich, santo, Standard Oil of Ind.; (Agencies) Ayer, BBDO, Leo Bu Kudner, Needham, Louis & Brorby.

easurement services?

dy shows how to uncover their limitations

5. What the Advertising Research Foundation is trying to find out about readership techniques.

The A. C. Nielsen Co. has kept a "box score" for many years on how often executives are right in their decisions on questions of marketing policy and strategy (which includes advertising).

The answer: 58% of the time.

This means, if the figure can be accepted, that 42% of the time executives are wrong. And they are the experts who spend their lives in making such decisions.

If doctors were wrong 42% of the time . . . or pilots . . . or juries. . . .

But marketing and admen are, in Nielsen's opinion.

No wonder so many of them leap at any research tool that will help them trim the vast margin of error.

This may explain why there are six major air rating services and three print measurement organizations.

The wonder is why there aren't more. Or conversely, why *all* important advertisers don't support or buy more measurement services or use those they have more effectively.

The question then arises: How accurate are these measurement techniques? How can they be made more accurate? How do they compare?

The Advertising Research Foundation's Printed Advertising Methods Study Committee headed by Sherwood Dodge, v.p., Foote, Cone & Belding, has spent the past year on this subject. The ARF hopes to finance a major field test this spring. Some $125,-

(Article continues next page)

NEXT ISSUE: "How air rating services compare market by market," based on study by Ward Dorrell, research director of John Blair & Co. Also list of markets the rating services cover, frequency of coverage and the various supplementary services offered.

uestioning, and what they cost

CH (Mamaroneck, N. Y.): Technique—recognition: shown reader by interviewer. Advertisement Readership covers 33 consumer magazines (every issue), all 52 issues *ness Week*; 8 business papers each month: *Aviation Age, Materials Handling, Steel, Factory, Power, Machinery, ring News-Record, Machine Design;* newspapers: *Boston , Houston Post, Los Angeles Herald-Express, New York Philadelphia Inquirer.* Price: usually from $35 up per re- ample: 200 men or women for magazines read by one sex; , 150 women for magazines read by both. Method: Inter- finds qualified reader, takes him through magazine asking, u see or read anything on this page?" with follow-up ques- determine degree of reading, whether "noting," "seen-asso- (recognized advertiser's name) and "read most" (read more lf). Report gives readership percentages for men and women "readers per dollar" figure for ad based on "primary read- embers of family which bought or subscribed to publication, of readers, readers per 100 copies and other data. Starch is irm in business (started 1932). Has measured over 500,000 uce. Also has semi-annual consumer magazine report on onomic characteristics (among other data) of readers based 0 households, product acceptance and purchase reports and l readership reports. Began to measure which ad made st impression" on readers in *Life* starting October 1952 dvantage: scope of data plus long record of success in field imitation: measures readership in ad rather than how wel nessage across. Staff: 110 office personnel, 190 field inter Clients: over 200, including virtually every agency billing lion or more.

Basic questions admen raise about readership studies

(Advertising Research Foundation will seek to answer most of these in field tests planned for this year)

1. *What is the kind and size of sample required for optimum results?*
2. *Is there a difference between readership by prospects and non-prospects?*
3. *How can intensity of response to an ad be measured more adequately?*
4. *Do "fat" magazines receive lower recognition ratings than "thin" books because of less attention to the ads or to boredom during the interview?*
5. *How long may the time lapse be between exposure to an ad and the interview before memory loss becomes crucial?*
6. *How great is the confusion factor (readers confusing same ad seen in different magazines or similar ads in separate issues of same book)?*
7. *How great is interviewer and ad bias? (Will a man tell a pretty woman interviewer he read a brassiere or a panty ad?)*

Broadcasters should also learn much from these tests, for copy principles are much the same, whether for print or for radio and television.

SPONSOR's Media Study—Published to date:

1. Why evaluate media? (20 *April* 1953).

2. Media Basics—I newspapers, direct mail, radio, magazines (4 *May* 1953).

3. Media Basics II—Tv, business papers, outdoor, transit (18 *May* 1953).

4. How to choose media, part I (1 *June* 1953).

5. How to choose media, part II (15 *June* 1953).

6. What you should know about Life's *4-media study* (29 *June* 1953). *Supplementary article on same topic: "Is* Life's *media study fair to radio and tv?" (a debate),* 13 *July* 1953.

7. Beware of these media research pitfalls, part I (27 *July* 1953).

8. Beware of these media research pitfalls, part II (24 *August* 1953).

9. How 72 *leading agencies evaluate media* (7 *September* 1953).

10. How 94 *agencies evaluate media* (21 *September* 1953).

11. How BBDO evaluates media (5 *October* 1953).

12. How Emil Mogul tests media weekly for Rayco (19 *October* 1953).

13. Why these 31 *firms don't use air media* (16 *November* 1953).

14. What's wrong with air rating services (16 *November* 1953).

15. What's wrong with print measurement services (11 *January* 1954).

To be published:

16. How air rating services compare by market. Also markets covered and supplementary services offered.

17. How to set up an ideal media sales test.

18. Psychological aspects of media.

19. Sales impact of radio and tv.

20. New media evaluation and research developments.

21. SPONSOR's *conclusions.*

000 is needed, of which about $50,000 has been pledged by SPONSOR press-time. Alfred Politz Research, Inc., which made the *Life* magazine *Study of Four Media* and the Christal Stations' radio survey in 1953, has been recommended to do the field work for the print test.

Why should you know all you can about the print measurement services—whether you're an advertiser or an agencyman? There are three basic reasons:

• The major reason—to narrow your margin of error so far as making marketing (and advertising) decisions is concerned.

• So you can improve your copy. Most of the improvements in copywriting over the past 25 years—including much of the air copy as well—have been due to print copy research. These improvements include use of pictures, limited block text, "use" or "reason why" copy, bold, provocative heads and many other features. Radio has incorporated some of these into its own copy—sometimes unwittingly. Television can use more.

• So that you may understand the limitations on your audience. Some 21 years after Starch began his magazine measurement ratings and 14 years after the Advertising Research Foundation ran its first newspaper readership test, many advertisers still believe that most people see and read their ads—especially if they are full page and particularly if they're in color. The chart on this page should disillusion them.

And if you're a broadcaster who is constantly having air ratings thrown in your face by your print competitors to show that your audiences are minuscule, knowing the facts about the print measurement services should furnish you with some explosive ammunition for your own counter-barrage.

But beware of two things: (1) No print measurement rating is projectable to the magazine's ABC circulation, much less to its entire "audience"—all those who read it whether subscribers or not. (2) Just as a program rating is not necessarily a good indication of the show's sales power, so there is no necessary correlation between a high printed ad rating and its sales effectiveness (unless you can first separate the prospects from the non-prospects).

What then have the readership services uncovered that should interest advertisers?

Some of the most significant conclusions that can be drawn from the mass of data accumulated by these organizations follow:

From Starch magazine surveys

1. Readership of ads varies immensely with product interest. Twice as many men read auto ads, for example, as read food ads, but twice as many women read food ads as read auto ads.

2. Tremendous differences in readership exist between ads. The same advertiser, using the same size of space and color, can double and triple the number of people who see and read his ads.

3. On the average, a half-page black-and-white magazine ad is "noted" by 16% of the readers of a publication, a one-page black-and-white ad is seen by 29% and a one-page four color ad is seen by 39%.

4. Readership measurements *do* ascertain the amount of reading of ads with "reasonable, practical accuracy." This is corroborated by independent, objective eye-camera records.

5. Memory error or confusion is approximately 3 to 5% under a thorough component-parts interviewing procedure. It can rise to 16 to 19% under a loose interviewing procedure without checking component parts.

6. Inflation of readership percent-

(*Please turn to page* 97)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 20-article series appear. Price has not yet been determined, but you may reserve a copy now.

SPONSOR's *All-Media Advisory Board*

George J. Abrams	ad director, Block Drug Co., Jersey City
Vincent R. Bliss	executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole	pres., Mac Wilkins, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter	pres., Inst. for Research in Mass Motivations
Stephens Dietz	v.p., Hewitt, Ogilvy, Benson & Mather, New York
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J. Ward Maurer	ad director, Wildroot Co., Buffalo
Raymond R. Morgan	pres., Raymond R. Morgan Co., Hollywood
Henry Schachte	v.p., Sherman & Marquette, New York



How radio-tv helped local detergent get distribution

S. California-brand cracked crowded liquid detergent market using radio and tv only. . Dish-a-way was in half of L.A. stores in 30 days

With the detergent field getting more crowded, cracking it is no mean feat. You've got to get in via the super markets and they've got more brands than they know what to do with.

The Deco Chemical Co. of Los Angeles did it, however. Using only radio and tv, the firm achieved 50% distribution in the Los Angeles area within 30 days. The product: a liquid detergent dubbed Dish-a-way.

With Deco's ad agency, Jimmy Fritz and Associates, calling the signals, Deco shrewdly started off by buying into tv shows which many supers run in the Southern California area.

While Deco broke the ice with tv, a saturation radio campaign quickly followed and, at present, 75% of the firm's monthly budget goes to am. (The company has been ploughing back into advertising 15% of gross sales. After the first 30 days, Deco was advertising at the rate of $3,000 a month—and going up fast.) The agency expects that when the selling settles down to a more routine job, print advertising will be added and the budget will be divided as follows: 40% for radio, 30% for tv and 30% for print. Radio has been and will continue to get the biggest slice of the let. The firm sponsors the show *Modern Romances* on Tuesdays and Thursdays. (Ex-Lax sponsors the show nationally on Mondays, Wednesdays and Fridays.) Deco recently bought the show in San Diego (KCBQ) and future plans include expanding the program to other ABC Radio Pacific Network stations.

Dish-a-way's initial success was no flash in the pan. Business has been growing rapidly despite the competition of other liquid detergents such as Joy (P&G), Lux (Lever Bros.) and Glim (B. T. Babbitt). John DeWitt, president of Deco, is eyeing national



INITIAL BUY WAS IN TV SHOWS AIRED BY SUPER MARKETS. RADIO GETS MOST EMPHASIS (75%) TO REACH HOUSEWIFE

Supers like these tv shows since, provided they are able to sell all the participations to their suppliers, they get their own tv advertising free. They are usually an hour long and most of the shows involve feature films. The suppliers, in turn, receive a merchandising package, which includes tv announcements, assurance of good shelf position, special displays, other aids.

Starting 15 September, when their product made its debut, Deco bought into shows on KECA-TV, KLAC-TV and KNXT. These participations are still running.

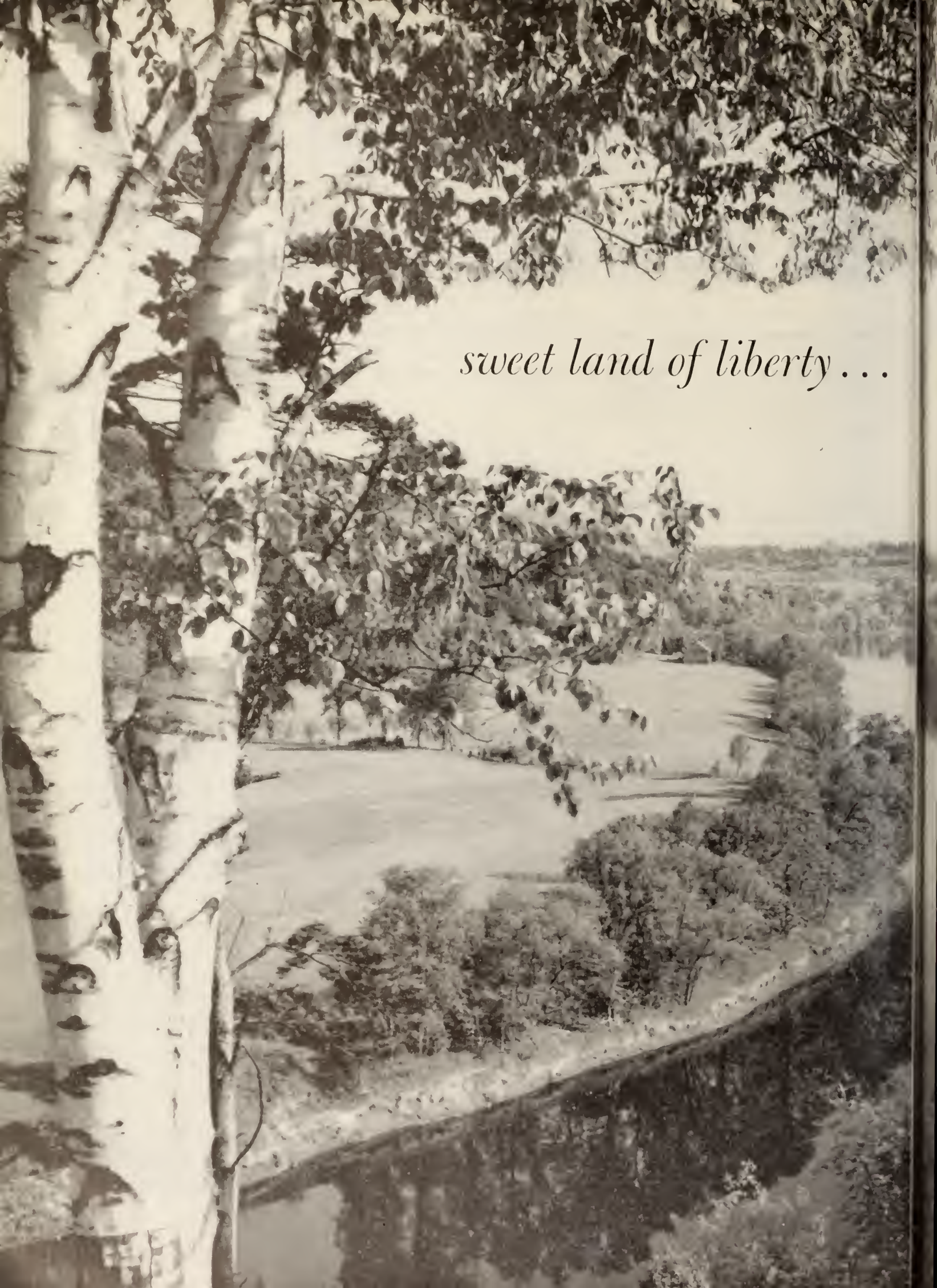
budget because Deco is primarily interested in reaching the housewife and the firm believes that daytime radio is an efficient way to accomplish the job.

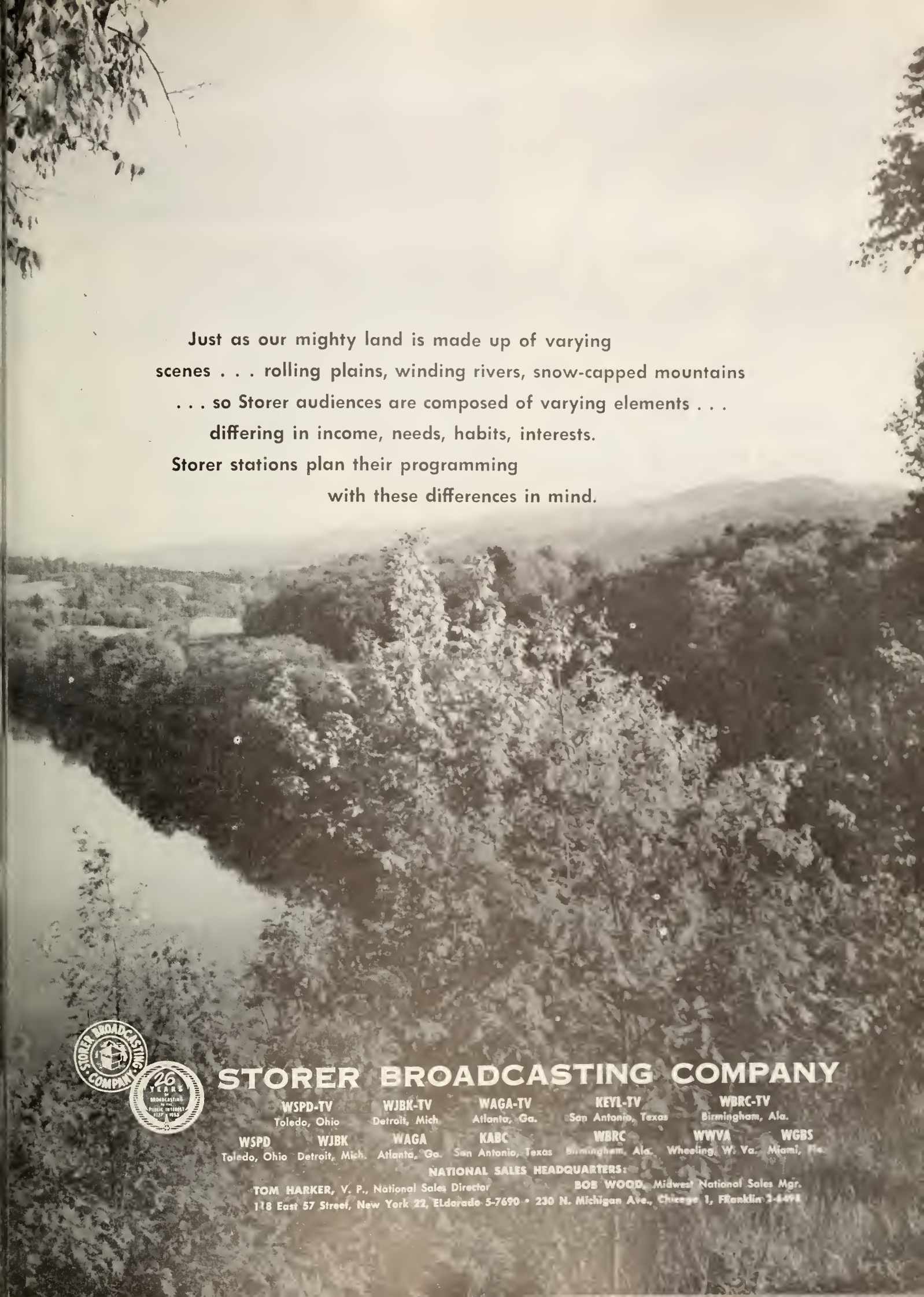
For its radio saturation campaign the agency bought time on KBIG, KFWB, KHJ and the Mutual-Don Lee California Network. KLAC and KMPC. Selling was done via 30-second transcribed spots with local market tags at the end added by the announcers. The announcements run six times daily, five times a week on each station.

Later, Deco bought a soap opera on KECA, ABC Radio's Los Angeles outdistribution and is now looking for a Midwestern plant to back it up.

Dish-a-way is Deco's first stab at the consumer market and DeWitt is pretty happy with the results. The firm had been concentrating on industrial and medical detergents but had been experimenting with a consumer product for some time. It was packaged under a private label and the firm decided to sell it themselves. ★ ★ ★

case history


sweet land of liberty . . .


Just as our mighty land is made up of varying
scenes . . . rolling plains, winding rivers, snow-capped mountains
. . . so Storer audiences are composed of varying elements . . .
differing in income, needs, habits, interests.
Storer stations plan their programming
with these differences in mind.
STORER BROADCASTING COMPANY
WSPD-TV Toledo, Ohio
WJBK-TV Detroit, Mich
WAGA-TV Atlanta, Ga.
KEYL-TV San Antonio, Texas
WBRC-TV Birmingham, Ala.
WSPD Toledo, Ohio
WJBK Detroit, Mich.
WAGA Atlanta, Ga.
KABC San Antonio, Texas
WBRC Birmingham, Ala.
WWVA Wheeling, W. Va.
WGBS Miami, Fla.
NATIONAL SALES HEADQUARTERS:
TOM HARKER, V. P., National Sales Director
118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-4498
BOB WOOD, Midwest National Sales Mgr.

HELP WANTED
TV STATION
. . . wanted in Pittsburgh to help sell our many fine products to the 981,000 families in the area. See National Advertisers.

that's the job for
WKJF-TV
Channel 53

Pittsburgh's *PIONEER* UHF television station!

...IT'S GOOD BUSINESS TO SELL THE RICH PITTSBURGH MARKET ...THROUGH

WKJF-TV
Channel 53
PITTSBURGH

National Representatives: WEED TELEVISION
New York Chicago Detroit Boston
San Francisco Atlanta Hollywood



agency profile

Peter Hilton

President
Hilton and Riggio, New York

"The air media are vital in opening up markets for distributing new products," Peter Hilton, president of Hilton and Riggio, told SPONSOR.

"As an agency specializing in launching new products, we've found that tv is particularly efficient in providing advertising prestige necessary to give a new item the support of distributors. Radio helps establish the brand name with consumers through frequent low-cost impact."

In 1953 about 40% of Hilton and Riggio's $3 million over-all billings were in radio and tv, with most new products using all media.

Lushus, a Canadian gelatin dessert made by Shirriffs Ltd., was an exception. Last April when Lushus was introduced in Columbus, the product's first U. S. market, television bore the brunt of the campaign, though all major media were used.

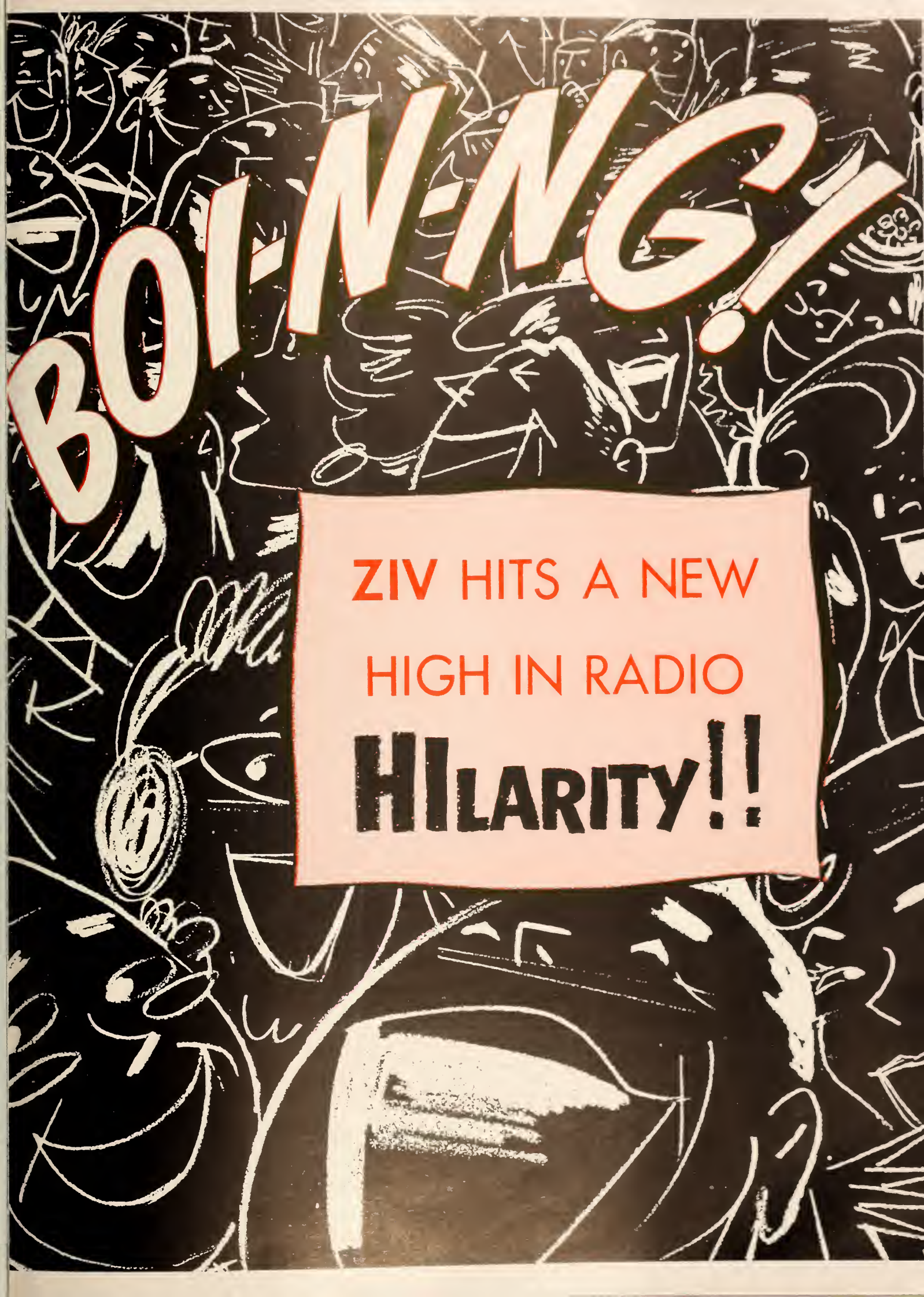
Lushus' move into Columbus was the culmination of two years of U. S. market research by the Canadian manufacturer. Sales and ad strategy of Jell-O, the firm's No. 1 competitor, had been studied and discussed and studied some more. Finally Columbus was chosen as the test market.

Before the opening date of the campaign (12 April), agency executives had acquired distribution for Lushus in the four major Columbus food chains as well as in 85% of the independent grocery stores. But General Foods had learned about the projected campaign. Jell-O invaded the market with an unprecedented advertising barrage to nip the competition in the bud. For four weeks after Lushus' entry into the market all choice radio and tv time on all Columbus stations was sold out, says Peter Hilton.

Now that the Lushus campaign has been on the air in Columbus for over nine months, Hilton and Riggio have tested consumer knowledge of the product at the point-of-sale. Asked where they had noted Lushus advertising, housewives answered this way: 73% on tv; 15% in newspapers; 12% in other media.

Convinced of the efficacy of tv in getting distribution and consumer acceptance for Lushus, Hilton and Riggio expect to expand the campaign into other markets in spring.

On the agenda for 9 February is an agency-sponsored new product introduction seminar. Says Hilton: "We feel that the better educated businessmen are about the problems of introducing new products, the greater the potential growth of our services." ★ ★ ★


BOING!
ZIV HITS A NEW
HIGH IN RADIO
HILARITY!!



A LAUGH-TIME OF SALES OPPORTUNITIES!

ZIV'S ROLLICKIN', ROARIN' RADIO LAUGH FEST.

"THE RED SKELTON SHOW"

Bubbling over with fun for everyone!

NOWHERE CAN YOU FIND A HALF-HOUR SERIES SO FULL OF FUN AND MIRTH . . . SO FULL OF HAPPY OPPORTUNITIES TO S-E-L-L!





RED'S A RIOT!

. . . as the

"MEAN WIDDLE KID"

. . . Red keeps fans in an uproar . . . Sponsors say "I DOOD IT."

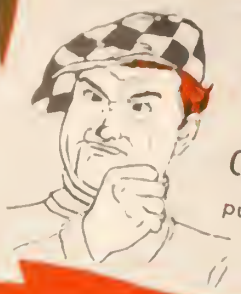


RED'S A PANIC!

as the original chucklehead

CLEM KADIDDLEHOPPER

. . . Red's homespun humor is super hilarious.



HIS ANTICS ARE FRANTIC

. . . as

CAULIFLOWER McPUGG,

punchy Champ who leads with his head.

ny,
f-hours!

5 HALF-HOURS PER WEEK

means repeated

SALES OPPORTUNITIES

for YOU!

260 half-hours planned for 5-per-week . . .

full of COMMERCIALS!
full of LAUGHS!
full of audience RESPONSE!

ACT FAST! WRITE, WIRE, PHONE BEFORE YOUR MARKET IS SOLD!



FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD

WDAN-TV DANVILLE ILLINOIS

NOW ON THE AIR

WITH A FULL SCHEDULE OF

ABC NETWORK PROGRAMS

INTERCONNECTED

CHANNEL

24

Owned and Operated by
Northwestern Publishing Co.
Publishers of
The Commercial-News

WDAN-TV has an effective radiated power of Video 19,000 and Audio 9,500. The tower rises 445 feet above the average terrain and 1,094 feet above sea level. Service facilities include 16mm movie and 2x2 slide projectors, live cameras and a studio stage 20' x 23' with "kitchen corner"





Serves This ¼ Billion Dollar Market

This quarter billion dollar market depends on WDAN-TV exclusively to bring ABC Television Network Shows. Inside this rich area no other station will be the local ABC Television outlet. The area includes the multi-billion dollar project of the National Distillers Products Corporation, east of Tuscola, the throbbing U. S. Army Air-Force center at Rantoul, the vibrant thousands at the University of Illinois, the Du-Pont-DeNemours gigantic operation for the United States Government at Newport, the expanding developments at the Danville plants of General Motors and General Electric, the canning centers of Milford, Hoopeston and Rossville—an area that has long been famous on sales charts for its stability and ability to respond to sales stimuli. Concentrating its picture TV coverage in this small, rich area, WDAN-TV has many advantages to offer the advertiser, the most important two being cost and productivity.

Phone or Wire for availabilities around this ABC Television Audience

National Representative: EVERETT-McKINNEY 400 N. MICHIGAN AVE., CHICAGO 40 E. 49TH ST., NEW YORK CITY

WDAN-TV 1500 N. WASHINGTON ST. • PHONE 1700 • DANVILLE, ILLINOIS

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
DA, OKLA.	KEOK	10	16 Dec.	1 June	251	141	0	NFA	Eastern Okla. Tv Co.	
NID, OKLA.	----------	5	16 Dec.	----------	100	50	0	NFA	Streets Electronics Inc	
OPLIN, MO.	KSWM-TV	12	23 Dec.		59	35	0	NFA	Air Time Inc.	Rambeau
IRKSVILLE, MO.	KBIZ-TV	3	16 Dec.	15 June	100	50	0	NFA	KBIZ Inc James Conroy gen. mgr.	
A CROSSE, WIS.	----------	38	16 Dec.		18	9	0	NFA	LaCrosse Tv Corp.	
EWPORT, KY.	WNOP-TV[1]	74	24 Dec.		18	9	3	450 vhf	Tri City Bestg. Co.	
AN DIEGO, CAL.	----------	21	23 Dec.		186	100	2	206 vhf	Elliott L. Cushman	
HOMASVILLE, GA.	----------	6	23 Dec.		6	3	0	NFA	E. D. Rivers, Sr.	

[1]Vhf ch 74 is allocated to Cincinnati, Ohio.

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
NDERSON, S. C.	WAIM-TV	40	15 Dec.	16	8	CBS	1	NFA	Wilton E. Hall	Burn-Smith
ANVILLE, ILL.	WDAN-TV	24	1 Jan.	19	10	ABC	1	NFA	Northwestern Pub. Co. Robert Burow, gen. mgr.	Everett-McKinney
DAHO FALLS, IDAHO	KID-TV	3	20 Dec.	6	3	CBS, NBC	1	NFA	Idaho Radio Corp. C. N. Layne, gen. mgr.	Gill-Perna
ORTH ADAMS, MASS.	WMGT	74	1-10 Jan.	300	150	Du M, WPIX	1	NFA	Greylock Bestg. Co. John Parsons, gen. mgr.	Walker
HREVEPORT, LA.	KSLA	12	1 Jan.	12	6	ABC, CBS, Du M, NBC	1	NFA	Interim Tv Corp. Doane Flett, gen. mgr.	Raymer
ESLACO, TEX.	KRGV-TV	5	1 Jan.	28	14	Du M, NBC	1	NFA	KRGV-TV Inc. O. L. Taylor, pres. Byorn W. Dale, gen. mgr.	Raymer
ILMINGTON, N. C.	WMFD-TV	6	31 Dec.	54	27	NBC	1	NFA	WMFD-TV Inc. Richard Dunlea, gen. mgr.	Weed Tv

III. Addenda to previous listings

Since 5 October 1953, the following stations have returned their television construction permits to FCC. To date, 35 stations—8 vhf and 27 uhf—have relinquished their tv c.p.'s. (Vhf stations operate on channels 2 through 13; uhf stations, channels 14 through 83.)

BELOIT, Wis., WRBJ, ch. 57
BUFFALO, N. Y., WBES-TV, ch. 59
DAVENPORT, Iowa, KDIO, ch. 36
DENVER, Colo., KDEN, ch. 26
DENVER, Colo., KIRV, ch. 20
EL PASO, Tex., KEPO-TV, ch. 13
EUGENE, Ore., KTVF, ch. 20
FALL RIVER, Mass., WSEE-TV, ch. 46
FLINT, Mich., WCTV, ch. 28
FREDERICK, Md., WFMD-TV, ch. 62
GALVESTON, Tex., KTVR, ch. 41
HENDERSONVILLE, N. C., WHKP-TV, ch. 27
INDIANAPOLIS, Ind., WNES, ch. 67
JACKSON, Mich., WIBM-TV, ch. 48
LAKELAND, Fla., WOTV, ch. 16
MILWAUKEE, Wis., WMIL-TV, ch. 31
OWENSBORO, Ky., WVJS-TV, ch. 14
RICHMOND, Ky., WBGT, ch. 60
ST. CLOUD, Minn., WJON-TV, ch. 7
SALINAS, Calif., WICU, ch. 28
SANTA FE, N. M., KTVK, ch. 2
YAKIMA, Wash., KIT-TV, ch. 23

A year ago nearly everybody looked upon tv stations as institutions which could do nothing but make money. As the list at left testifies, not everyone today looks upon the profit making possibilities of video with unbridled optimism. In recent weeks, the number of c.p.'s returned to the FCC almost has equaled the number of new grants made. And observers predict many more c.p.'s will be voided during the next few months.

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (1 Jan. '54)	**352**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants; 1 Jan. '54)*	**490**
No. of markets covered	**221**	*No. of grantees on air*	**241**
		No. tv homes in U.S. (1 Jan. '54)	**27,500,000**§
		Percent of all U.S. homes with tv sets (1 Jan. '54)	**60%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between Dec. and 1 Jan. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets are based on tv estimate and are considered approximate. ‡In most cases, the presentation of a radio station which is granted a tv also represents the new tv operation. In a few instances, however, the early tv representations of most grantees SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA. No figures available at press time on sets in market.*

Tv film shows recently made available for syndication

Programs issued since August 1953. Complete list of available film in next issue's film section

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Adventure is My Job	Lakeside Tv	Hal H. Harrison	12½ min.	open	13
Jungle Macabre	Guild Films	Radio & Tv Packages Inc.	15 min.	$50-400	39
CHILDREN'S					
Animal Time	Sterling Tv	Sterling Tv	15 min.	on request	104
King Calico	Kling	Kling	12 min.	$22-142	65
The Cinnamon Bear	Fitz & Assoc.	Gilwin Prod.	15 min.	50% of Class B	26
Terry and the Pirates	Official Films	Dougfair Prod.	26 min.		30
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited
Uncle Mistletoe	Kling	Kling	11½ min.	$25-156	26
COMEDY					
Duffy's Tavern[4]	MPTv	Hal Roach Jr.	30 min.		39
Father Knows Best[6]	Screen Gems	Cavalier	30 min.		26
Life with Elizabeth	Guild	Guild	26½ min.	on request	39
My Hero	Official Films	Ed Beloin	30 min.		39
DOCUMENTARY					
Wild Life in Action	Lakeside Tv	Lakeside Tv	12½ min.	$25-500	26
Wonders of the Wild	Sterling Tv	Borden Prod.	15 min.		26
DRAMA, MYSTERY					
Colonel March	Official Films	Panda Productions	26½ min.	on request	26
Flash Gordon	MPTv	Inter-Continental Tv	30 min.		39
General Electric Theatre	Stuart Reynolds	Sovereign Prod.	25 min.	100% Class A	26
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
On Stage with Monty Woolley	Dynamic Films, Inc.	Dynamic Films, Inc.	15 min.	on request	13
Joe Palooka Story	Guild	Guild	26½ min.	on request	26
Pulse of the City	Telescene	Telescene	12½ min.	$50-750	26
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98
Secret Chapter	Guild Films	Ron Ormond	15 min.	$50-400	26
Sovereign Theatre	Stuart Reynolds	Sovereign Prod.	26 min.	100% Class A	26
The Playhouse[5]	ABC Film Syndication	Meridian Corp.	30 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52

Show name	Syndicator	Producer	Length	Price Range[1]	No
MUSIC					
Oklahoma Chuckwagon Boys	Lakeside Tv	Lewis & Clark	12½ min.	$25-500	
Opera & Ballet	Lakeside Tv	Transatlantic Tv	12½ min.	open	
Operettas & Ballets	Hoffberg Prod.	Hoffberg Prod.	13 min.	open	
Werner Janssen Series	George Bagnall & Assoc.	Janssen	15 min.	on request	
NEWS					
Drew Pearson's Washington Merry-Go-Round[3]	MPTv	Charles Curran	15 min.		
Fulton Lewis Jr.[3]	United Tv Programs	United Tv Programs	12 min.		
United Press-Movietone News	United Press	Movietone News	30 min. 15 min.	on request	ua
SPORTS					
Boxing from Rainbo	Kling	Kling	26½ min.	$40.50-675	
Madison Square Garden	Du Mont	Winik Films	26½ min. 12½ min.	$55-500	
The Referee	Kling	Kling	30 min.		
TRAVEL					
Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	
Safari	Sterling Tv	Sterling Tv	15 min.	on request	
This is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	
This World of Ours	Sterling Tv	Dudley Pictures	11½ min.	on request	
VARIETY					
Interviews of the Century	Academy Films	Academy Films	15 min.	$50-400	
Old American Barn Dance	Kling	Kling	26½ min.	$50-675	
Ray Forrest Show	Sterling Tv	Sterling Tv	30 min.	on request	
WESTERN					
Annie Oakley[2]	CBS Tv Film	Annie Oakley Prod.	30 min.		

[1]Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. [2]Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. [3]Available 8 January. [4]Available early this year. [5]Run originally under another title, now being re-released. [6]Available early in April. SPONSOR invites all tv film syndicators to send information on new films.



Mary, Mary—quite UN-CONTRARY

or

How to shoot it . . . show it . . . and be sure of it . . .

again—and again . . .

Trained technicians—directors, cameramen,
effects and laboratory men—have always been able
to accamplish tremendous things with film.
Today the tricks of their trades become more and more impartant.
For the shaw *on film* is the show that "lives" ta be shawn
without change, or quirks of temperament
—day after day—on-and-aff netwark.
Difficult ta film a show? No! It's easy . . .
ecanomical, too—when you *SAVE IT* . . . an

Eastman Film.

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Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films
W. J. German, Inc.: Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

WAVE-TV

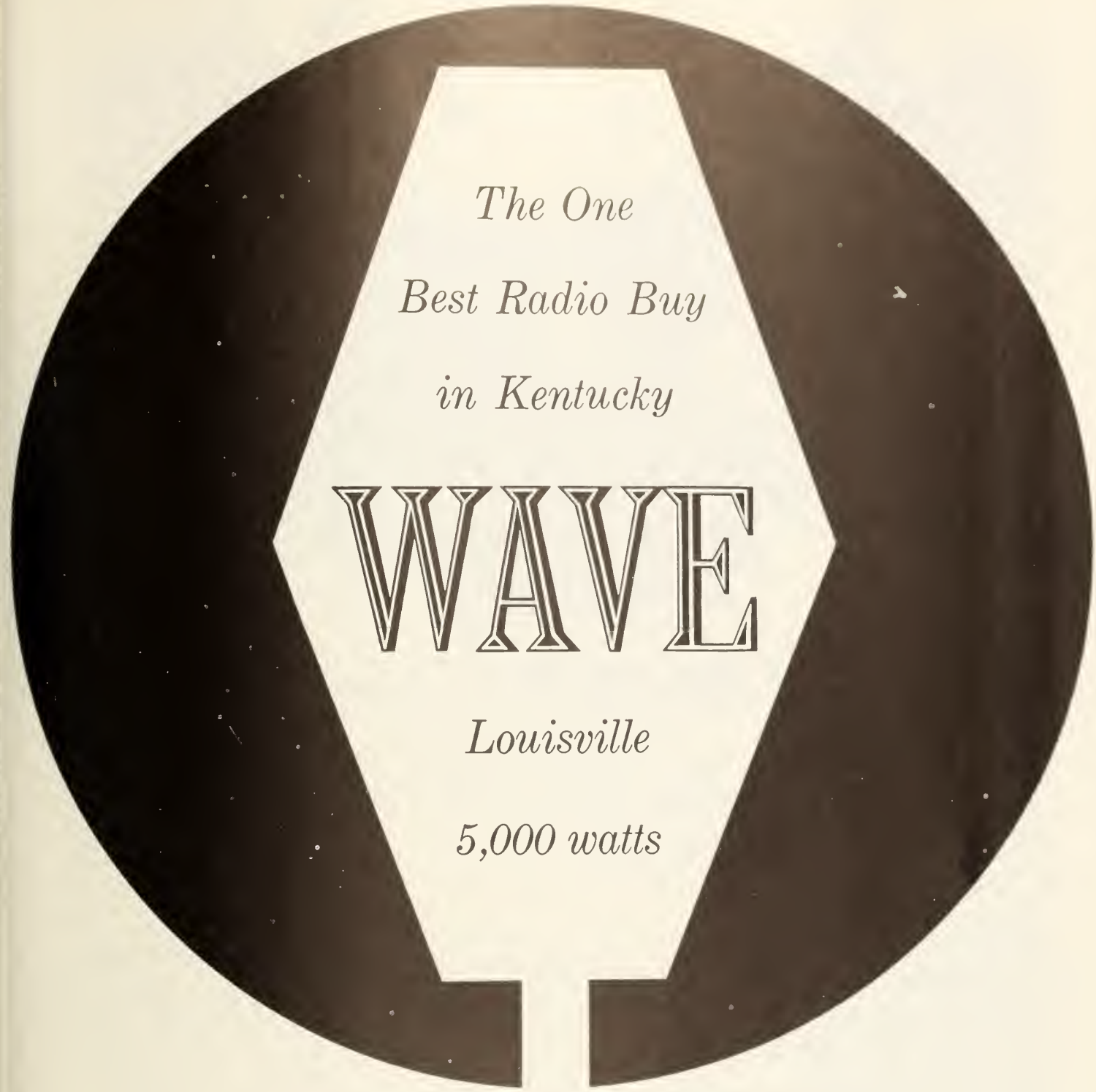
100,000 watts . . . channel 3, Louisville

- *first in Kentucky*
- *first in coverage*

Effective January 1, joins the select list of great television stations nationally represented by

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30 Rockefeller Plaza, New York 20, N. Y.
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Effective January 1, joins the distinguished list of leading radio stations nationally represented by

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checklist for a busy film-buyer

Seven keys to bigger TV audiences with such sales-making favorites as . . .

☐ **ABBOTT & COSTELLO SHOW**

52 sure-fire comedies that click with kids and grownups alike in millions of homes, made especially for TV.

☐ **BIFF BAKER, U. S. A.**

Overseas intrigue in a fast-moving family adventure series of highest network quality.

☐ **ROD CAMERON in CITY DETECTIVE**

Recently rated as the country's #1 local film for television—and sold to Falstaff Beer in 118 markets for the largest regional sale in TV film history.

☐ **FAMOUS PLAYHOUSE**

A super-assortment of over 175 original half-hour dramas with Hollywood names and sure sales appeal.

☐ **FOLLOW THAT MAN**

The exciting "Man Against Crime" films (34.6 network Nielsen average) starring Ralph Bellamy, retitled for first-run in many TV cities.

☐ **I'M THE LAW**

Starring George Raft in the unique adventures of a metropolitan police inspector, packed with sales punch.

☐ **PLAYHOUSE 15**

78 fifteen-minute dramas of highest quality made for TV by the producer of BIG STORY and T-MEN IN ACTION.

They ALL bear the same MCA-TV stamp of quality! For information, on these or other MCA-TV Advertising Showcases on Film, just clip this advertisement to your letterhead.

MCA-TV Ltd

NEW YORK: 598 Madison Ave., PL 9-7500

Film notes and trends

There'll be less quantity, more quality in '54 syndicated films

by Fred J. Mahlstedt, director of operations, CBS TV Film Sales

In terms of the film syndication industry as a whole, the important things to look for in the coming year are the following: a decrease in the quantity of program production "stars" but a very pronounced improvement in terms of production quality; a clarification of standards for color film and a gradual approach to the filming of syndication television programs in color: a continuing upward trend in the number of film programs used locally on television stations; an increasing realization by many more advertisers of the real value of so-called second runs and a much greater use of these repeat shows: more solid organizational setups on the part of the major film distributors and far greater emphasis on service, merchandising and sales promotion.

All in all, 1954 should be the year in which film syndication as an industry finally emerges from its growing pains and gains its rightful place as an important segment of the fast growing and dramatic television business. And the real benefit of this emergence will be not only to the film distributors and producers but even more importantly, to the advertisers, agencies, television stations and the viewing audience.

CBS TV Film Sales in 1953 had its best year, saleswise, in its short and exciting history. This resulted from the combined effects of the lifting of the television station construction "freeze," a threefold sales staff increase, and the addition of four major film properties: *Amos 'n' Andy*, *Art Linkletter and the Kids*, Gloria Swanson's *Crown Theatre* and *Annie Oakley* to the previously existing catalog of nine program series. All present indications are that this will be a short lived record and that 1954 will far exceed the sales mark chalked up for 1953.

Plans are well along for expansion right down the line in terms of increased sales staff, new major film products and stepped up sales promotion and merchandising. ★ ★ ★

▼ ▼ ▼

SPONSOR survey shows tv films are a $125,000,000 business

For nearly two months, SPONSOR editors have been gathering and sifting data of all types concerning the booming U.S. tv film industry. Special surveys have been conducted in which all of the leading syndicators, producers and commercial film makers were contacted. Admen, clients and film buyers were interviewed. A tv film section, based on this research, will appear in the 25 January issue.

Here's a preview of the main trends unearthed by SPONSOR's quizzing:

• *Size*—Several of the smaller film companies have folded. Some, like United TV Productions and Gross-Krasne, have merged. Generally speaking, the big firms—in both the commercial and program field—are getting bigger. SPONSOR's estimate for the 1954 gross in the film industry—all types—is $125,000,000 based on the combined forecasts of many producers.

• *Color*—Now that tv broadcasters and set-builders have the FCC's go-ahead in color tv, the film industry is moving from the realm of experimentation in tv color films into the realm of day-to-day production. SPONSOR's surveys show that as much as a third of the 1954 production of programs and commercials may be shot in color, using principally the still-new color stocks developed by Eastman Kodak.

• *Talent*—Many a new star name is being developed via tv films, and many an established Hollywood star is seeking new lustre through the route of tv movies. More than ever before, stars are becoming active participants in the financing and production of video movies. However, the SAG contracts—while causing a few well-established commercial personalities to get a lot of work—are cutting down drastically on the amount of experimentation that film producers will do in 1954 with new, untried talent. Too expensive.

• *Reruns*—Repeat film shows have definitely established themselves as an important factor in 1954 tv program plans. Typical: On a summer rerun of *Dragnet* films, Nielsen calculates that 45.0% of people who watched the second showing had also seen the first.

★ ★ ★



102,200 FAMILIES IN OAK HILL, W. VA.?!?

NO, NOT IN OAK HILL,
BUT IN WOAY'S DAYTIME AUDIENCE!

YOURS FOR ONLY $21.60!

¼-hour, 26-time rate

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes In Area	STATE NCS Area County	No. of Counties	DAYTIME 4-Week Cum. NCS Circ.	% *	Weekly NCS Circ.	% *	Average Day NCS Circ.	% *
	WEST VIRGINIA							
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER MONROE SUMMERS	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS BRAXTON DODDRIDGE GILMER	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS CLAY WEBSTER	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE CALHOUN JACKSON WIRT	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING BOONE	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

**=% of Radio Homes in Area*

IF WOAY could offer you nothing more than "Metropolitan Oak Hill", we'd hardly bother you with details! But do you know of any *other* 5000-watt daytime station that delivers so many loyal listeners for so little money — 102,200 daytime families for a mere $21.60 per quarter hour!?!

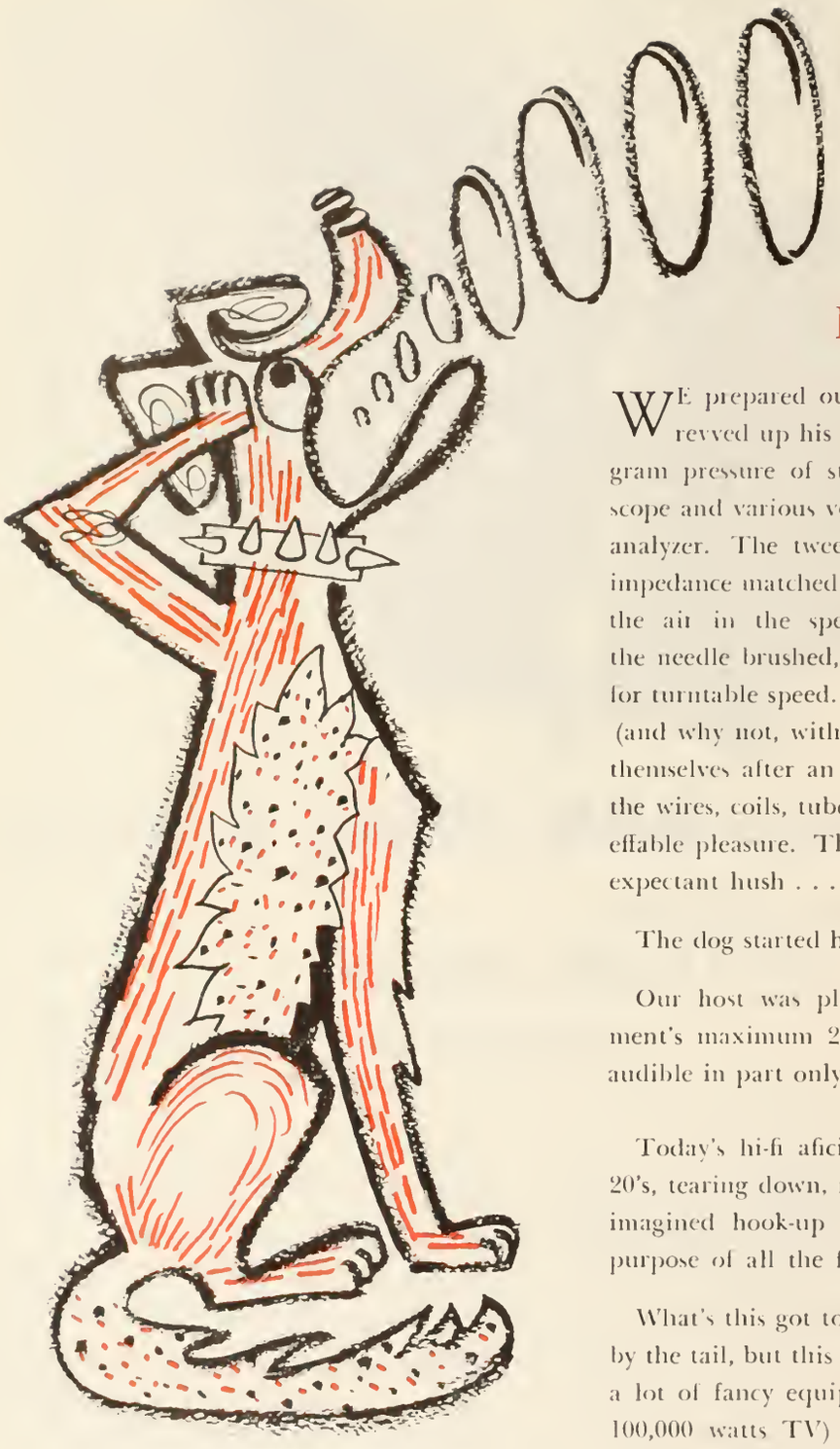
We don't even have a representative — but even so, our national business is growing by leaps and bounds. Let us give you the WOAY story, including availabilities. Address: Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM



HI FI DO

WE prepared ourselves for a New Experience. The host revved up his test equipment, checked roll-off, measured gram pressure of stylus, interpreted the cathode-ray oscilloscope and various voltmeters, ohmeters, and a wave-distortion analyzer. The tweeters, the middles, the woofers had their impedance matched and re-matched in the crossover network; the air in the speaker-array's baffle was vacuum cleaned, the needle brushed, the record brushed, the strobe disk read for turntable speed. All was ready. The house lights dimmed (and why not, with all that load?). The guests, a little dim themselves after an hour of preparation, settled back among the wires, coils, tubes and tools for a sound experience of ineffable pleasure. The needle found the groove, there was an expectant hush . . .

The dog started howling.

Our host was playing his favorite record—at the equipment's maximum 20 watts. It was a frequency test record, audible in part only to canines.

* * *

Today's hi-fi aficionados resemble radio fans of the early 20's, tearing down, rebuilding, getting neurotic about real or imagined hook-up imperfections, often losing sight of the purpose of all the fooling around—the enjoyment of sound.

What's this got to do with WMT? It has to be dragged in by the tail, but this is what it has to do with WMT. We have a lot of fancy equipment, a lot of power (5,000 watts AM, 100,000 watts TV) but our eye is on the target: building audiences that buy our sponsors' products.

The Katz Agency will supply hi-fi proof.

WMT and WMT TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

Represented Nationally by The Katz Agency

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing Georgie Jessel B B Pen Co NY alt wks L H&R (see bel) ... watch bds NY alt wks L BBDO $15,000	Omnibus 5-6:30 pm (cont'd) You Are There Alt wk sponsors: Electric Cos Adv Ayer (see bel) Prudential Ins 95NY L C&H $20,500	Igor Cassini Show NY L Meet Your Congress Benrus Watch 2Wash L C&P $4000	Meet the Press Pan Amer World Airways WT alt wks Revere Copper: metal pis 22Wash 19L St Georges & Keyes $3500 Roy Rogers Gen Fds: grape nuts, post toasties 30Hy F B&B $22,000
7-8 pm	You Asked For It Skinfield Pkg: skippy peanut btr L&F GB&B $11,500 Paul Whiteman's TV Teen Club Sweets Co L Mandle & F... $8500	Life with Father S C Johnson: waxes, finishes 62NY L NL&B $28,000 Private Sec'y: Every 3rd week: Jack Benny $50,000 American Tob: lucky strikes 91NY F BBDO $21,000	No network programing	Paul Winchell Show P&G: cheer, camay 56NY L Y&R $20,000 Mr Peepers Reynolds Metals 56NY L Seeds $19,000
8-9 pm	The Mask L	Toast of the Town Lincoln-Mercury Dealers 100NY L 8-9 K&E $30,000	No network programing	Colgate Comedy Hour Colgate: ajax, palmolive, halo, colgate (thps) 54NY 57L 8-9 Bates $70,000
9-10 pm	Walter Winchell Carter Prods SSCB alt wks Gruen Watch Co NY simul L M-E r&tv $17,500 World Award Brown & Wmsn NY L Bates $14,000 Peter Potter Show Hazel Bishop: Hy L 9:30-10:30 Spector $9000	Bing Crosby General Electric: toast'l 57NY L BBDO Man Behind the Badge Bristol-Myers: sal hepatica, ipana, bufferin 52Hy, NY L OCSS $14,000	Rocky King, Det Am Chicle: clorets OFS (see bel) Pharmaceuticals: RDX, geritol 75NY L Kletter $9800 Plainclothesman Co-sponsors: Larus: holiday, edgeworth tob W&L (see bel) Carter: arrid 22NY L Bates shr $8000	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 65NY 41L alt wks Y&R $28,000 Philco TV Plyhs Philco Corp: radio, TV sets, refrig 81NY 54L alt wks Hutchins $32,000
10-11 pm	Peter Potter Show (cont'd) Hour of Decision Billy Graham Detr L Bennett $3500 No network programing	The Web P Lorillard: kent cigs 59NY L Y&R $11,000 What's My Line? Remington-Rand Y&R alt wks Jules Montenier: stopette, pool 45NY L Earle Ludgin $9,500	Dollar a Second Mogen David Wine Corp: mogen david wine 11NY L Weiss & Geller $10,500 Man Ag'st Crime R J Reynolds: camel cigs 9NY F (also on NBC) Esty (see NBC)	Letter to Loretta P&G: tide, lilt 100NY F B&B: Blow $30,000 Man Ag'st Crime R J Reynolds: camel cigs 40NY F (also on Du Mt) Esty $26,000
11-12	No network programing	Sun News Spec'l Norwich: pepto bismol, unguentine 21NY L B&B $1750 No network programing m-sun	No network programing	No network programing

MONDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7-8 pm	No network programing m-f John Daly News Whitehall Pharm. m,w,f 20NY L 7:15-30 Blow shr $15,000 Jamie Duffy-Mott: apple products alt wks 30NY L Y&R $12,500	No network programing m-f D Edwards News GM: oldsmobile 28NY m,w,f L DPB shr $13,000 Perry Como L&M: chesterfields 73NY m,w,f L C&W $24,000	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing m-th Arthur Murray Consol Chem: Lanolin, ... 60NY L BFS $10,000 Camel Nws Carvn R J Reynolds Tob 60NY m-f L&F Esty $17,500
8-9 pm	Sky King Derby Fds: peter pan peanut btr 37NY F NL&B $19,000 Of Many Things Discussion 14Ch L	Burns & Allen Carnation Co 88Hy alt m F E. W (see bel) Goodrich: tires 82Hy alt m F BBDO $25,000 Talent Scouts Thos J Lipton: tea, soup mixes, frostee dessert 40NY L Y&R $20,000	Twenty Questions Bauer & Black: curads 21NY L Leo Burnett $10,000 The Big Issue Wash L	Name That Tune All wk sponsors: Speidel Corp: watchbands SSCB (see bel) Block Drug 72NY L C&P $12,000 Voice of Firestone Firestone Tire & Rubber 57NY L Sweeney & James $21,500 Simul
9-10 pm	Travel Corner NY F The Big Picture NY F	I Love Lucy Philip Morris: philip morris cigs 106Hy F Blow $35,000 Red Buttons Gen Fds: inst maxwell hs coff; gaines dog fd 95NY L B&B $22,000	Boxing co-op 9NY L	RCA Victor Show starring Dennis Day RCA: prods & services 50Hy L JWT $28,000 R Montgomery Presents 9:30-10:30 S C Johnson ... 80NY alt m 45L NL&B (see bel)
10-11 pm	In Our Time NY F No network programing	Studio One Westinghouse: appliances, TV, radio sets, turbojet plane mtrs 64NY L McE $30,000	Boxing (cont'd) Ringside Interviews NY L	Amer Tob: lucky strikes 79NY alt m 45L BBDO $35,000 Who Said That? Panel quiz with Walter Kiernan co-op NY L
11-12	No network programing m,t,th,f	Chronoscope Longines-Wittnauer Watch Co 51NY m,w,f L Bennett $4,000 No network programing m-f	No network programing m-f	No network programing all wk

TUESDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7-8 pm	No network programing m-f John Daly News Real Lemon 28NY tu,th L Schwim'n & Scott shr $15,000 Cavalcade of America DuPont 28NY F BBDO $35,000	No network programing m-f D Edwards News Am Cig: pall mall 26NY tu, th L SSCB sh $12,000 Jo Stafford Gold Seal Co Hy st 2/2 L Campbell-Mithun	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing Dinah Shore Chevrolet Motor 62Hy tu, th L C-E $23,000 Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8-9 pm	No network programing	Gene Autry Wrigley: doublemint gum 11NY F R&R $28,000 Red Skelton Pharmaceuticals, Inc: geritol 66Hy L Edward Kletter $36,200	Life Is Worth Living Bishop Sheen Admiral Corp 165NY L Erwin, Wasey $11,000 Pantomime Quiz Benson & Hedges: parliament cigs 13NY L B&B $12,000	Milton Berle Show Buick Div, Gen Motors 110NY L 2 wks out of 3 Kudner $70,000 Bob Hope Show General Fds 77NY L Every 3d wk Y&R $70,000
9-10 pm	Danny Thomas Alt wk sponsors: American Tob: lucky strikes BBDO (see bel) Speidel Corp: 112NY L SSCB $24,000 U.S. Steel Theatre US Steel Corp 99NY L 9:30-10:30 alt wks BBDO $35,000	This Is Show Bus Schick: elec shvr Kudner alt wks Carter Prods 88NY L SSCB $12,000 Suspense Elec Auto-Lite: spark plugs, batteries 35NY L C&P $13,500	No network programing	Fireside Theatre P&G: crisco, duz, ivory soap 60Hy F Compton $20,000 Armstrong Circle Theatre Armstrong Cork: floor coverings 51NY L BBDO $16,000
10-11 pm	Motorola TV Hour Motorola, radio, tv sets, other prs 59NY L 9:30-10:30 alt wks R&R $32,000 Name's the Same Swanson: pltry 61NY alt tu L Ludgin (see bel) American Chicle 54NY alt tu L BFS $7500	Danger Block Drug: amm-i-dent, pycopay brushes 72NY L C&P $10,000 See It Now Aluminum Co: alcoa alum prs 34NY L&F FSR $18,000	No network programing	Judge for Yrself (Fred Allen) P Lorillard: old gold cigs 80NY 44L L&N $22,500 Bob Considine Mutual of Omaha 43NY 27L B&J $2000 It Happened in Sports (Bud Palmer) NY L
11-12	No network programing m,t,th,f	TBA No network programing m-f	No network programing m-f	No network programing all wk

WEDNESDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7-8 pm	No network programing m-f John Daly News Whitehall Pharm m,w,f (see mon) Blow co-spon Mark Saber Sterling Drug 32NY F DFS $9000	No network programing m-f D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother Perry Como L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing m-th Eddie Fisher Coca-Cola Co 78NY w,f 42L D'Arcy $20,000 Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8-9 pm	At Issue NY L Thru the Curtain NY L Answers for Americans NY F	Godfrey's Friends Pillsbury Mills: flour, mixes 57NY L LB (see bel) alt wks 8-8:30 Toni: home perm 87NY L W&G (see bel) all wks 8-8:30 Liggett & Myers: chesterfields 93NY L 8:30-9 wkly C&W shr $45,000	Johns Hopkins Science Review 5Balt L Chicago Symphony Ch L 8:30-9:30	I Married Joan General Elec: appliances 75NY, Hy F Y&R $23,000 My Little Margie Scott Paper 40Hy F JWT $22,500
9-10 pm	TBA Wrestling Ch L	Strike It Rich Colgate: lustre crm, palmolive shv crm, veto 53NY L Esty $8500 I've Got a Secret R J Reynolds: cavalier cigs 51NY F Esty $8,000	Chicago Symphony (cont'd) On Your Way Welch's wine 15NY L Monroe Greenthal $6000	Kraft TV Theatre Kraft Foods: velveeta, kraft deluxe slices 49NY 43L JWT $20,000
10-11 pm	Wrestling from Rainbo co-op & sus 10-12 m Ch L	Blue Ribbon Bouts Pabst Sales: blue ribbon beer 79Var L 10 pm to concl Warwick & Legler $30,000 Sports Spot General Cigar: white owl 32NY 10:45-11 L Y&R $1500	Stars on Parade NY L The Music Show Ch L	This Is Your Life Hazel Bishop: cosmetics 45Hy L Raymond Spector $12,000 No network programing
11-12	Wrestling from Rainbo (cont'd)	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk

THURSDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7-8 pm	No network programing m-f John Daly News Real Lemon tu,th (see tu) Schwim'n & Scott Lone Ranger General Mills: wheaties 51NY F BFS $15,000	No network programing m-f D Edwards News Am Cig, pall mall tu,th (see tu) SSCB Jane Froman GE: Lamp Div 28NY L BBDO $4500	Captain Video Walter H. Johnson Candy 53NY th only L Franklin Bruck $2500 Marge & Jeff NY m-f L No network programing	No network programing Dinah Shore Chevrolet Motor tu, th (see tu) Campbell-Ewald Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8-9 pm	Quick as a Flash Thor Corp: appliances 31NY alt th L HH&M $8500 Ray Bolger alt wk sponsors: Amer Cig & Cig: pall mall cigs SSCB (see bel) Sherwin-Williams 82Hy F FSR $28,000	Meet Mr. McNulty Gen Electric 66NY L Maxon $29,500 Four Star Plyhs Singer Sewing Machine Co 55NY F Y&R $25,000	Joseph Schildkraut NY L Broadway to Hollywood Tide Water Assoc Oil Co: tydol 12NY L L&N $2950	You Bet Your Life (Groucho Marx) DeSoto Mtr Div of Chrysler 81NY F BBDO $18,500 Treasury Men in Action Borden Co: all products 32NY L&F OCSS $14,000
9-10 pm	Dr. I.Q. co-op NY L Kraft TV Theatre Kraft Foods: cheese, food prs 36NY L 9:30-10:30 JWT $18,000	Lux Video Theatre Lever Bros: lux soap, lux flakes 83Hy L JWT $20,000 Big Town Lever: rinso, shadow wave, chlorodent 81NY F McE $21,000	What's the Story? Allen B Du Mont Labs: du mont tv sets NY L Direct $3000 No network programing	Dragnet Liggett & Myers: chesterfields 70NY F Cung'hm & Walsh $21,000 Ford Theatre Ford Motor Co: autos, trucks 51NY F JWT $23,000
10-11 pm	Kraft Theatre (cont'd) No network programing	Philip Morris Playhouse Philip Morris cigarettes 59NY L Blow $17,000 Place the Face Carter: arrid SSCB (see bel) Toni: prem, ... 95Hy alt th L T-L, LB $11,000	No network programing	Martin Kane—Private Eye US Tobacco Co: encore, sano cigs 64NY 45L Kudner $14,000 No network programing w,th
11-12	No network programing m,t,th,f	TBA	No network programing m-f	No network programing all wk

FRIDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7-8 pm	No network programing m-f John Daly News Whitehall Pharm m,w,f (see mon) Blow Stu Erwin Show General Mills: cheerios 58NY F DFS $13,500	No network programing m-f D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother Perry Como L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing Eddie Fisher Coca-Cola w,f (see w) D'Arcy Camel Nws Carvn R J Reynolds m-f (see mon) Esty
8-9 pm	Ozzie & Harriet Hotpoint: appliances 41NY F alt wks Maxon $30,000 Pepsi-Cola Playhouse Pepsi-Cola Co 47NY F Blow $23,500	Mama Gen Fds: maxwell hs coffee, minute rice 37NY L B&B $22,500 Topper R J Reynolds: camel cigs 73NY L Esty $27,000	No network programing Melody Street NY L	Dave Garroway Show Pontiac Mtrs 81NY L McJ&A $25,000 Life of Riley Gulf Oil 64NY L Y&R $22,500
9-10 pm	Pride of Family alt wk sponsors: Armour: dial soap, other prs FC&B (see bel) Bristol-Myers: ipana, vitalis 34Hy L Y&R $17,000 Comeback Sealy Mattress 56NY L alt wks Olian & Bronner $8000	Schlitz Playhouse of Stars Schlitz Brewing 59NY F L&N $26,000 Our Miss Brooks Gen Fds: sanka 37Hy L Y&R $26,000	Life Begins at Eighty Serutan Co: serutan, geritol 51NY L Edward Kletter $2500 No network programing	Big Story Amer Cig & Cig: pall mall SSCB (see bel) Simoniz Co: wax 51NY alt f L&F SSCB $15,000 Campbell TV Soundstage Campbell Soup 41NY 31L WW $11,000
10-11 pm	No network programing	My Friend Irma Brown & Wmsn: kool cigs 86Hy L Bates $28,000 Person to Person American Oil 45NY L Jos Katz Hamm Brewing 11NY L Campbell-Mithun shr $20,000	Chance of a Lifetime P Lorillard: old golds 10NY L L&N $9500 Down You Go Carter prods: arrid, rise Bates (see bel) Helene Curtis: spray net 21Ch L R&R $6000	Cavalcade of Sports Gillette Safety Razor Co 67NY L 10 pm to concl Maxon simul $40,000 Greatest Fights Chesebrough Mfg: vaseline hr tonic 26NY F Cayton $2500
11-12	No network programing m,tu,th,f	Chronoscope Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk

SATURDAY

Time	ABC	CBS	Du Mont	NBC
6-7 pm	Tommy Henrich Sports Show Emerol Mfg NY st 1/16 L Hilton & Riggio No network programing The Dotty Mack Show Cinci L	No network programing	No network programing	No network programing
7-8 pm	Doorway to Adoption Vitamin Corp of Amer Var st 1/16 L BBDD Leave It to the Girls Ex-Lax 16NY L Warwick & Legler $4500	Meet Millie NY L Beat the Clock Sylvania Electr Prods 52NY L C&P $9000	No network programing No network programing	Mr Wizard Science prog Ch L Ethel & Albert Sunbeam Corp: electr appliances 49NY L Perrin-Paus $13,000
8-9 pm	Talent Patrol NY L Madison Square Garden Highlights NY F	Jackie Gleason Co-sponsors: Nestle: nescafe Sherman & Marquette Schick elec shavr Kudner Sheaffer Pen Seeds 54NY L per spon: $24,000 total: $72,000		Spike Jones Hy L Ted Mack's Original Amateur Hour Pet Milk Co: evap milk 65NY 58L Gardner $11,000
9-10 pm	Saturday Night Fights (Boxing) Bayuk Cigar Co: phillies 18NY L Ellington $14,000 Fight Talk 14Var L	Two for the Money P Lorillard: old gold cigs 63NY L L&N $12,000 My Favorite Husband Int'l Silver Y&R (see bel) Simmons: beauty rest, hide-a-bed 35Hy alt wks L Y&R $26,000	No network programing Wrestling from Chicago Ch co-op L	Show of Shows 3 out of 4 wks All Star Revue Every 4th wk SOS Cleaner McCann-Erickson Benrus C&P Griffin: BC&P Cat's Paw Rubber S A Levyne Armour: FC&B Bourjois: FC&B Whitehall Pharm J F Murray Schwayder: Grey Dow: McJ&A
10-11 pm	TBA No network programing	Medallion Thr. Chrysler Corp 124NY L BBDO $27,500 TBA	Col. Humphrey Flack Amer Chicle NY L co-sponsor Du Mont Labs DFS $14,000 Wrestling from Chicago Ch co-op L	Adelph's Ltd. Erwin, Wasey Lewis Howe: DFS Zippo: Ayer Johnson & Johnson: Y&R 40NY L 10 min: $12,000 ½hr: $30,000 Your Hit Parade Alt wk sponsors: Amer Tobacco: lucky strike Crosley Div, Avco 97NY L BBDO $32,000
11-12	No network programing	No network programing	Wrestling from Chicago Ch co-op L Sports Showcase Amer Bosco Prs: 13Ch L 15 min Geyer $1775 Wrestling (resumes 11:20)	No network programing

Notes and explanations to help you use this chart

COSTS: cover talent and production only, do not include commercials or time charges. They are gross (include the 15% agency commission) to the client. Some film shows are contracted for on the basis of so many originals and so many reruns. In such cases, the figures represent the average cost per show over the full season.
TIME: is Eastern Standard Time
ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, various; alt, alternate; pr, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; ...; F, film; TBA, to be announced. 75NY means show is carried on 75 stations, originates in NYC; 50L means 50 of those stations telecast show live, the rest carry it via kine. Other products in addition to those mentioned in chart are plugged on this program.
CBS TV: Arthur Godfrey, 51, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast, time & talent $1,400,000 annually for two TV quarter hours and 2½ radio quarter hours per week per advertiser. Telecast on 29 to 43 stations; originates live from NYC, other points.
NBC TV: Run-of-Schedule Advertising (Rosal plan covers 5 daytime across-board shows: ... Girl, Hawkins Falls, The Bennetts, Three Steps to Heaven, Follow Your Heart. Advertisers may contract for one-minute film commercials at $3,330 each gross (includes time and program). Average lineup, 42 stations.
TODAY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six minutes each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis: a client can purchase anything from a one-shot to a regular schedule of from one to five segments a week to an intensive campaign of several segments per show. Some clients here participated only in certain kinds of weather (... Chemical uses announcements only on stormy days). Due to Today's commercial flexibility the status of its advertisers is constantly in a state of flux. Today has carried 90 ... so far in 1953; among those currently or recently using the program are (listed with ...): Pontiac, MacManus, John & Adams; Crosse & Blackwell, VanSant, Dugdale; ... Clearasil, R&R; Squibb, Cunningham & Walsh; Emerson Drug, Lennen & Newell. ... commercials are seen on from 32-45 stations in the East, Southeast and Midwest. The ... is actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the ..., the second hour in both the East and Central zones, and the third hour in the Central ... commercials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Adolph's Ltd., Erwin, Wasey: NBC Sat 9-10:30 pm
Alcoa, FS&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; Sat 10-10:30 pm; ABC, alt Tu 10:30-11 pm
Amer. Cig., SSCB: CBS, Tu, Th 7:30-45 pm; NBC alt F 9-9:30 pm; ABC, alt Th 8:30-9 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:30-45 pm
Amer. Home Pr., Blow: CBS, M-F 12:15-30 pm; Geyer: DTN, Sat 11:05-20 pm; ABC, M-F 7:15-30 pm
Amer. Metal, Lavenson: NBC, F 5:30-45 pm
Amer. Oil Co., Joseph Katz, CBS, F 10:30-11 pm
Amer. Tobacco, BBDO: CBS, Sun 7:30-8 pm, NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, all Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm
Armstrong Cork, BBDO, NBC, Tu 9:30-10 pm
B. B. Pen Co., H&R: ABC, alt Sun 6:30-7 pm
Bauer & Black, Burnett: DTN, M 8-8:30 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Benrus Watch, Cecil & Presbrey: NBC, Sat 10 min bet. 9:30-10 pm; DTN, Sun 1:30-5 pm
Benson & Hedges, B&B: DTN, Tu 8:30-9 pm
Best Foods, Earle Ludgin, CBS, W 1:45-2 pm
Billy Graham, Walter F. Bennett: ABC, Sun 10:30-45 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10:30 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10-10:30 pm; NBC, alt M 8-8:30 pm
Borden Co., DCSS: NBC, Th 8:30-9 pm
Bourjois, FC&B: NBC, Sat 9-9:30 pm
Bristol-Myers, DCSS: CBS, Sun 9:30-10; Y&R ABC, alt F 9-9:30 pm
Brown Shoe Co., Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Bates: ABC, Sun 9:15-30 pm, CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
Campbell Soup, Ward Wheelock: CBS, M, W, F 2-2:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; Bates: DTN, Sun 9:30-10 pm; F 10:30-11 pm
Cats Paw Rubber Co., S. A. Levyne: CBS, Tu 1:30-45 pm; NBC, Sat 10-10:30 pm (10 min)
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, C-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 5:45-6 pm
Consolidated Chemical, D-F-S: NBC, M 7:30-45 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:15-4 pm
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Helene Curtis, R&R: DTN, F 10:30-11 pm
Derby Foods, NL&B: ABC, alt M 8-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Doeskin Prods., Grey: NBC, Th 3:30-45 pm
Duffy-Mott Co., Y&R: ABC, M 7:30-8 pm
DuMont Labs., direct: DTN, Sun 10-10:30 pm
Ekco Prods., D-F-S: NBC, all M 3:30-45 pm
Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Rockhill: ABC, Sun 12:30-1 pm
Ex-Lax, Warwick & Legler: ABC, Sat 7:30-8 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
Gemex, BBDO: ABC, alt Sun 6:30-7 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:45-8 pm; Y&R: NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm, M 9:30-10 pm, NBC, Sun 8:30-? pm; Tu 8-9 pm
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm
General Motors, Oldsmobile, D. P. Brother: CBS, M, W, F 7:45-8 pm; Frigidaire, FC&B: CBS, Tu, Th 10:30-45 am
Gerber Prods., D'Arcy: NBC, W 3:15-4 pm
Gillette, Maxon: NBC, F 10-10:30 pm
Gold Seal, Campbell Mithun: CBS, Tu 7:15-8 pm
B. F. Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear, Y&R: NBC, all Sun 9-10 pm
Green Giant, Leo Burnett: CBS, Th 2:30-45 pm
Greyhound Corp., Beaumont & Hohman: CBS, Sun 5-6:30 pm
Griffin Mfg., BBDO: NBC, Sat 9:30-10 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:30 pm
Hagan Corp., Ketchum, McLeod & Grove: CBS, W 3:30-45 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Lewis Howe Co., D-F-S: NBC, Sat 9-10:30 pm
Int'l Cellucotton, FC&B: CBS, M-Th 10:15-30 am
Int'l Shoe, D'Arcy: DTN, Sat 11:30-12 n
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt. W. Orr: NBC, M, W, F 12-12:15 pm
Johnson & Johnson, Y&R: NBC, Sat 10-10:30 pm
Johnson Candy, Bruck: DTN, Th 7-7:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm, CBS, Sun 7-7:30 pm
Kellogg, Burnett: CBS, Tu 2:30-45 pm; Th 2:45-3 pm; F 1:45-2 pm; NBC, Tu, Th 5:30-45 pm; CBS, M-Th 10-10:15 am (alt day)
Kelvinator, Geyer: NBC, F 3:30-45 pm; CBS, Sun 5-6:30 pm (partic spon)
Knomark Mfg., Mogul: CBS, M-Th 10-10:15 am
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Lambert, Lambert & Feasley: ABC, F 8-8:30 pm
Landers, Frary & Clark, Gould & Tierney: NBC, W 3:30-45 pm
Larus, Warwick & Legler: DTN, Sun 9:30-10 pm
James Lees & Sons, D'Arcy: NBC, M 3:30-45 pm
Lever Bros.: JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 10:45-11 am; Ayer: CBS, M, W, F 2:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, W 8:30-9 pm; M, W, F 7:45-8 pm; M, W, 11:15-30 am; NBC, Th 9-9:30 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Bennett: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm; L&N: NBC, Tu 10-10:30 pm; ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, Sun 5:30-6 pm
Masland, Anderson & Cairns: CBS, M 1:30-45 pm
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Blow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Deepfreeze Appliance, Roche, Williams & Cleary: CBS, Th 1:30-45 pm
Motorola, R&R: ABC, alt Tu 9:30-10:30 pm
Mutual of Omaha, Bozell & Jacobs: NBC, Tu 10:30-45 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Sherman & Marquette: CBS, Sat 8-9 pm
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Owens-Corning, FSR: CBS, M-Th 10:15-30
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pacific Mills, JWT: CBS, M 1:30-45 pm
Pan-Am. Airways, JWT: NBC, all Sun 6-6:30 pm
Pepsi-Cola Co., Blow: ABC, F 8:30-9 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm; DTN, Sun 9-9:30 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, all W 8-8:30 pm; M-Th 11-11:15 am; M, Tu, W, F 2:45-3 pm; Campbell-Mithun: CBS, Th 1:45-2 pm
Pontiac Motors, McMJ&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B, Blow, Compton: CBS, M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:15-4 pm; M-F 1-1:30 pm; Sun 10-10:30 pm; 7-7:30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Purex, FC&B: NBC, Th 3:15-30 pm
Quaker Oats, SA&M: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
Real Lemon, Schwim'n & Scott: ABC, M-F 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St. Georges & Keyes: NBC, Sun 6-6:30 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M-F 7:45-8 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schaefer Pen, Seeds: NBC, Sat 9-10:30 pm
Schick, Kudner: CBS, alt Tu 9-9:30 pm; Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm, CBS, Sun 5-6:30 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seeman Bros., Weintraub: CBS, Tu, Th 2-2:15 pm
Sherwin-Williams, FS&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Simoniz Co., SSCB: NBC, alt F 9:30-10 pm; Th 3:15-4 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
Snow Crop, Maxon: CBS, M-Th 10:15-30 am
S.O.S., McCann-Erickson: NBC, Sat 9:30-10 pm
Speidel Corp., SSCB: NBC, alt M 8-8:30 pm; ABC, alt Tu 9-9:30 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Star-Kist Tuna, Rhoades & Davis: CBS, M-Th 10:30-45 am (alt day)
Stokeley, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10:30-11 pm
Sweets Co., Moselle & Eisen: ABC, Sat 10-10:30 am; Sun 7:30-8 pm
Swift, JWT: CBS, W, Th, 1:30-45 pm; NBC, Sun 3:30-4 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tappan Stove, Ketchum, MacLeod & Grove: CBS, Th 3:30-4 pm
Tide Water Oil, L & N: DTN, Th 8:30-9 pm
Thor Corp., Henri, Hurst: ABC, Th 8-8:30 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12-12:15 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vitamin Corp., KFC&D: DTN, M 3:45-55 pm; Sat 7-7:30 pm
Welch Grape Juice, DCSS: NBC, alt F 5:15-6 pm
Welch's Wine, Greenthal: DTN, W 9:30-10 pm
Wesson, Fitzgerald: CBS, W, F 11-11:15 am
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., WAG: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Tu 8-8:30 pm
Zippo, Ayer: NBC, Sat 9:30-10 pm

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SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	No network programing	No network programing all wk	No network programing
10:15				
10:30				
10:45				
11	No network programing	No network programing	No network programing	No network programing
11:15				
11:30				
11:45				
12	No network programing	No network programing	No network programing	No network programing
12:15	Faith for Today Faith for Today, Inc 10NY L — Rorkhill $2000	Contest Caravan Quaker Oats Co; puffed wheat, rice Atlantic City, NJ L Sherman & Marquette $12,000		
12:30				
12:45				
1	Elmer Davis Commentary NY L	No network programing	No network programing	Youth Wants to Know WAsh L — Frontiers of Faith Religious prog; in co-op with Nat Council of Chs of Christ NY L&F
1:15	No network programing	No network programing		
1:30				
1:45				
2	TBA	No network	No network programing	American Inventory WAsh L — American Forum of the Air WAsh L
2:15		Youth Takes a Stand NY L		
2:30				
2:45				
3	TBA	Lamp Unto My Feet NY L — Man of the Week WAsh L	No network programing	President's Week (Tru & Jhns) NY T — Nature of Things Phila L&T — Kukla, Fran & Ollie Sevth Av. & Pgard dog fd 50Ch L — JWT $4000
3:15				
3:30				
3:45				
4	TBA	Juvenile Jury Pharmaceuticals Inc; geritol 52NY L — Edward Kistler $4500 — Adventure NY L	No network programing	Excursion Ford Foundation Workshop NY L — ¼ hr; $11,750 ¾ hr; $23,500 — Zoo Parade Ch L — $3000
4:15				
4:30				
4:45				
5	Roger Circus Kellogg Co; corn flakes 44NY L 0-5:30 — LB ½hr $14,000 — Mars Inc; milky way, candy 53NY L 0:30-0 — LB ¼ hr $14,000	Omnibus 5-0:30 Partic sponsors; Greyhound Corp B&H — Scott Paper JWT — Kaiser-Frazer 32NY 41 1/2 L&F par spon; $17,500 total; $70,000	College Symphony Orchestra Ch L	Hallmark Hall of Fame Hall Bros; hallmark cards 20Hy.NY L — FC&B $25,000
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett Kenmark, Mogul 10-10:15 alt days Int'l Collocotton FC&B; Snow Crp Mason all days Star-Kist Tuna m,w 10:30-45 Rhoades & Davis Letter: pensodent m,w 10-45-11 McCann-Erickson	No network programing all wk	Ding Dong School Ch m-f L — ½ hr $985 — Glamour Girl Hy m-f L
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Lee Burnett Liggett & Myers; cheseterfields m,w 11:15-30 Caghm & Walsh Strike It Rich Colgate; liquid tol, paste tooth powder, soap palmolive fab ales 44NY L Esty m-f $8000	No network programing m-f	Hawkins Falls SOS Cleaner Ch alt m,w,f L — Kirk $3500 — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Gen Mls; hi-protein 42NY m,w,f L DFS shr $10,000 — Love of Life Amer Home Pr 65NY m-f L Blow $8500 — Search for Tom'w P&G; joyt 65NY m-f L Blow $8500 — Guiding Light P&G; ivory, dust 55NY m-f L Compton $10,000	No network programing m-f	Bride & Groom Jergens Co 52NY m,w,f L Orr $7500 — No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G 52NY m-f L Compton $9,000 — TBA — Garry Moore Vitalen; rugs A&G (see bel) — Hoover Co Gunnett — Pacific Mills 56NY L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Double or Nothing Campbell Soup 42NY L m-f — Ward Wheelock $8000 — Art Linkletter Lever surf 50Hy m,w,f L Ayer (see bel) — Pillsbury Mills Softwar, mixes 29Hy m-th L LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Cullenbine; fab, riderookwill tile, rug cushion pad 62NY m,w,f L (sus to,th) Esty $8500 — Bob Crosby Show Hy m-f L ¼hr $3,100	No network programing m-f	Paul Dixon Show m-f 3-4 (Participating segs available; see post below) — Vitamin Corp; rutbufol, Juvenal 10Cinc m 3:45-55 seg KFCC — Ritter Brand Ritz Mills one 10 min seg Donahue & Coe 10min; $400
3:15				
3:30				
3:45				
4	No network programing m-f	Kate Smith m-f 3-4 James Lees; carpets D'Arcy 3:30-45 — Corn Prods Ref all m-f 3:15-4 C L Miller 50NY L ¼hr $3500	No network programing m-f	Big Payoff m-f NY sus to,th L — Bob Crosby Show Amer Dairy Ass'n 38Hy L to,th 3:45-4 seg Campbell- ¼hr Mithun $3100
4:15				
4:30				
4:45				
5	No network programing m-f	Welcome Travlrs P&G; prell, Ivory snow† (see mon) — DFS — On Your Account P&G; title 62NY L tu, w, f — Benton & Bowles $6500	No network programing m-f	Action in the Afternoon Western drama Phila m-f L 15min $1350 ½hr; $3200 — No network programing m-f
5:15				
5:30				
5:45				
6	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Standard Brands real puddings, gelatin 52NY 44L — Bates ¼hr $1600	No network programing m-f	No network programing m-f

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett Kenmark, Mogul 10-10:15 alt days Int'l Collocotton FC&B; Snow Crp Mason all days General Mtrs Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing m-f	Ding Dong School Ch m-f L — ½hr $985 — Glamour Girl Hy m-f L
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* National Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Lee Burnett — Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Ch m-f L — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L Esty
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co 42NY tu,th L LB shr $10,000 — Love of Life Amer Home Pr (see mon) Blow — Search for Tom'w P&G; joyt m-f (see mon) Blow — Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing m-f	Bridge & Groom NY tu,th L Jergens m,w,f
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton — TBA — Garry Moore Cots Pore Rubber 56NY L Levyne (see bel) — Pillsbury Mills halfpod biscuits 48NY L C-M ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore (cont'd) — Art Linkletter Kellogg all gr 38Hy L LB to 2:30-45 — Pillsbury Mills m-th 2:45-3 (see mon) LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff m-f NY sus to,th L — Bob Crosby Show Amer Dairy Ass'n 38Hy L to,th 3:45-4 seg Campbell- ¼hr Mithun $3100	Paul Dixon Show m-f 3-4 10Cinc L (Participating segments available) — Pro 10min $400	Kate Smith m-f 3-4 Dor Chemtrol tu 3:45-4 Mel&A 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Action in the Afternoon m-f L (see mon) — No network programing m-f	No network programing m-f	Welcome Travlrs P&G; prell, Ivory snow† (see mon) — DFS — On Your Account P&G; title 62NY L tu, w, f — Benton & Bowles $6500
4:15				
4:30				
4:45				
5	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Kellogg Co; rice krispies, 48NY 48L LB (see bel) tu,th 5:30-45 Colgate; liquid 81NY 8/45-8 44L Bates ¼hr $1600	No network programing m-f	No network programing m-f
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett Kenmark, Mogul 10-10:15 alt days Int'l Collocotton FC&B; Snow Crp Mason all days Star-Kist Tuna m,w 10:30-45 Rhoades & Davis Letter: pensodent m,w 10-45-11 McCann-Erickson	No network programing all wk	Ding Dong School Ch m-f L — Glamour Girl Hy m-f L
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Lee Burnett Liggett & Myers; cheseterfields m,w 11:15-30 Caghm & Walsh Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Wotson Oil, Sonnydrill Sales 10ICN m-f L Fitzgld $6000 — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-F — Love of Life Amer Home Pr m-f (see mon) Blow — Search for Tom'w P&G; joyt m-f (see mon) Blow — Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing all wk	Bridge & Groom NY tu,th L Jergens m,w,f — Robt W. Orr — No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton — TBA — Garry Moore Swift & Co 58NY tu,th L JWT — Norge Div, Borg-Warner 63NY th only L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore (cont'd) Seeman Bros, airwick 2-2:15 — Wolfstroub — Art Linkletter Green Giant Co; canned peas, corn 41Hy th only L LB (see bel) — Kellogg all gr 28Hy tu,th 2:15-3 (see mon) LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff NY sus to,th L — Bob Crosby Show Tetley Tea Co; Tetley Tea Bags 38Hy L to,th 3:45-4 seg Campbell-Mithun	Paul Dixon Show m-f 3-4 (Participating segments available) — For 10min $400	Kate Smith m-f 3-4 Purex Corp FC&B 3:15-30 bell of segment — Lodge & Mathes 3:15-30 bell of segment — Brooklin Prods Grey 3:30-45 — Simonin Fu; auto finishes 3:30 3:45-4 SSCB 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Action in the Afternoon Phila m-f L (see mon) — No network programing m-f	No network programing m-f	Welcome Travlrs P&G; prell, Ivory snow† (sea mon) — DFS — On Your Account NY m-f L sus to, th
4:15				
4:30				
4:45				
5	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Continental Bkg; wonder bread, hostess cake 35NY 26L Bates $1600	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett Kenmark, Mogul 10-10:15 alt days Int'l Collocotton FC&B; Snow Crp Mason all days General Mtrs Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-f L — ½ hr $985 — Glamour Girl Hy m-f L
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Nail Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Lee Burnett — Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Ch m-f L — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co tu,th (see tue) Leo Burnett — Love of Life Amer Home Pr m-f (see mon) Blow — Search for Tom'w P&G; joyt m-f (see mon) Blow — Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing all wk	Bridge & Groom NY tu,th L Jergens m,w,f — No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton — TBA — Carey Moore Swift & Co 58NY tu,th L JWT — Norge Div, Borg-Warner 63NY th only L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore (cont'd) Seeman Bros, airwick 2-2:15 — Wolfstroub — Art Linkletter Green Giant Co; canned peas, corn 41Hy th only L LB (see bel) — Kellogg all gr 28Hy tu,th 2:15-3 (see mon) LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff NY sus to,th L — Bob Crosby Show Tetley Tea Co; Tetley Tea Bags 38Hy L to,th 3:45-4 seg Campbell-Mithun	Paul Dixon Show m-f 3-4 (Participating segments available) — For 10min $400	Kate Smith m-f 3-4 Purex Corp FC&B 3:15-30 bell of segment — Lodge & Mathes 3:15-30 bell of segment — Brooklin Prods Grey 3:30-45 — Simonin Fu; auto finishes 3:30 3:45-4 SSCB 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Action in the Afternoon Phila m-f L (see mon) — No network programing m-f	No network programing m-f	Welcome Travlrs P&G; prell, Ivory snow† (sea mon) — DFS — On Your Account NY m-f L sus to, th
4:15				
4:30				
4:45				
5	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Continental Bkg; wonder bread, hostess cake 35NY 26L Bates $1600	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Jack Paar NY L	No network programing all wk	Ding Dong School Ch m-f L — ½ hr $985 — Glamour Girl Hy m-f L
10:15				
10:30				
10:45		Wheel of Fortune NY L 15 min; $2675		
11	No network programing m-f		No network programing m-f	Hawkins Falls Wotson Oil, Sonnydrill Sales 10ICN m-f L Fitzgerald — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L
11:15		I'll Buy That NY L — Strike It Rich Colgate m-f (see mon)		
11:30				
11:45				
12	No network programing m-f	Esty — Valiant Lady General Mills m,w,f (see mon) DFS, K-F — Love of Life Amer Home Pr m-f (see mon) Blow — Search for Tom'w P&G; joyt m-f (see mon) Blow — Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing all wk	Bridge & Groom NY tu,th L Jergens m,w,f — No network programing m-f
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton — TBA — Garry Moore Cornerfed Rice 43NY L (see bel) — Kellogg Co; grn cup 57NY L LB ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) — Ward Wheelock — Art Linkletter Lever surf m,w,f 2:30-45 Ayer — Kellogg all gr 28Hy tu,th L LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Colgate m-f (see mon) — Bob Crosby Show Engelhardt Co; Burnett 3:30-45 — General Mills 21Hy 3:15-4 Knox ½hr Reeves $3100	Paul Dixon Show m-f 3-4 (Participating segments available) — 10 min; $400	Kate Smith m-f 3-4 Consolidated Cosmetics all 3 3:30-45 BBDO — ¼ hr; $3500
3:15				
3:30				
3:45				
4	TBA	Action in the Afternoon Phila m-f L (see mon) — No network programing m-f	No network programing m-f	Welcome Travlrs P&G; prell, Ivory snow† (sea mon) — DFS — On Your Account NY m-f L sus to, th
4:15				
4:30				
4:45				
5	No network programing m-f	Barker Bill's Cartoons General Mills; sugar jets 81NY m-f P Esty — No network programing	No network programing m-f	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Buddenbaden's blushers 5:30-45 American Metal specialties Lavenson — Howdy Hro Juice OCSS alt 4:45-5 40NY alt ¼hr $1600
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10	Tootsie Hippodrome Sweets Co of Amer bubble rib 39CN L — Talham- Laird ¼hr $985 — Glamour Girl Hy m-f L — Burnett $4500	No network programing	No network programing all wk	Ding Dong School Ch m-f L — ½ hr $985 — Glamour Girl Hy m-f L
10:15				
10:30	Moselle & Eleen $4500 — Smilin' Ed McConnell Brown Shoe Co 43NY F			
10:45				
11	Space Patrol Ralston Purina Wheat chex, rice chex L — Gardner $6500	Winky Dink and You Jack Harry† L	No network programing	Hawkins Falls Wotson Oil, Sonnydrill Sales 10ICN m-f L Fitzgerald — Three Steps to Heaven NY m-f L — The Bennetts Ch m-f L — Follow Your Heart NY m-f L
11:15				
11:30	No network programing	Rod Brown of the Rocket Rangers NY L — $7500	Tom Corbett Space Cadet Int'l Shoe Co; 3rd goose shoe 27NY L — D'Arcy $8000	
11:45				
12	No network programing	No network programing	No network programing all wk	Bridge & Groom Jergens Co m,w,f (see mon) — Rohl W Orr — No network programing m-f
12:15				
12:30		The Big Top National Dairy Prods oralitest ice cream, sealtest dairy prods 24Phila L — Ayer $14,000		
12:45				
1	No network programing	Lone Ranger General Mills; wheaties, kix 3NY F — DFS $15,000 — What in the World? Phila L	No network programing	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing	No network programing	No network programing	Double or Nothing Campbell Soup m,w,f (see mon) — Ward Wheelock — Art Linkletter Lever surf m,w,f 2:30-45 Ayer — Kellogg all gr 28Hy tu,th L LB ¼hr $4000
2:15				
2:30				
2:45				
3	No network programing	No network programing	No network programing	Big Payoff Colgate m-f (see mon) — Bob Crosby Engelhardt Co; Burnett 3:30-45 — General Mills 21Hy 3:15-4 Knox ½hr Reeves $3100
3:15				
3:30				
3:45				
4	No network programing	Horse Racing NY L — No network programing	No network programing	Welcome Travlrs P&G; prell, Ivory snow† (sea mon) — DFS — On Your Account NY m-f L sus to, th — Bristol & Bowles
4:15				
4:30				
4:45				
5	No network programing	No network programing	No network programing	Atom Squad Phila m-f L — Pinky Lee Hy m-f L — Howdy Doody Buddenbaden's blushers 5:30-45 American Metal specialties Lavenson — Howdy Hro Juice OCSS alt 4:45-5 40NY alt ¼hr $1600
5:15				
5:30				
5:45				
6				



THE **HIGH**

IN SAN FRANCISCO TELEVISION

HIGH KRON-TV, since February 14, 1953 has aperoted at *HIGHEST* legol power an its fovaroble Channel 4.

HIGH KRON-TV telecasts fram the *HIGHEST* antenna in the San Francisca-Oakland area.

HIGH KRON-TV led oll Boy Area stations with *HIGHEST* overage quorter-haur ratings during KRON-TV's telecosting periads, according ta October 1953 Telepulse.

HIGH KRON-TV progroms—NBC Network Lacol and Syndicated ore *HIGHEST* in October Telepulse ratings. Ten af the "Tap Fifteen" ore KRON-TV feotures, double the other twa stations cambined.

LOW KRON-TV, Chonnel 4, aperates an the *LOWEST* frequency in the Bay Area—insuring a stranger signol aver a greater area.

LOW It oll adds up ta the fact that KRON-TV gives the advertiser the *LOWEST* overoge cost per results.

THE **LOW**



KRON TV 4
SAN FRANCISCO

FREE & PETERS, INC. • National Representatives

LAWN GUIDE

SPONSOR: Seaboard Lawn Guide AGENCY: Gauge Associates

CAPSULE CASE HISTORY: *The sponsor offered, as a giveaway, the "Seaboard Lawn Guide." One announcement over nine radio stations in and around Philadelphia was aired, with the best results—according to the sponsor—coming from WCAU. The single WCAU announcement, a participation announcement during* The Green Thumb Club *program, pulled in 532 requests for the lawn guide, or 233% more than the next station. Cost of the participation last fall was $45.*

WCAU, Philadelphia PROGRAM: The Green Thumb Club



MAIL ORDER STORE

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Greenville Sears store bought seven announcements on one day in order to get local housewives to request a free Christmas catalogue. More than 1,300 people called the Sears store, extra telephone operators had to be put into service and 13 lines into the local store were tied up throughout the day, the store reported. Cost of the seven pre-Christmas announcements was $29.75. The Sears outlet said results were twice as good as those obtained from the use of three other media.*

WESC, Greenville PROGRAM: Announcements

AUTOMOBILES

SPONSOR Central Chevrolet Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To headline the unveiling of the 1953 Chevrolet cars last year, the sponsor bought a $1,000 saturation program on WGAR. The program featured Bill Mayer, WGAR's morning man, originating a 2½-hour program from the auto showrooms. When 40 persons out of a crowd of 5,000 persons—all drawn to the auto showrooms through Mayer's broadcast—bought new cars, the dealer bought more time on WGAR for the next day. The next day, another 40 units were sold. Total cost of the special programs—which resulted in the sale of 80 new cars—was less than $1,300.*

WGAR, Cleveland PROGRAM: Special broadcasts

APPLIANCES

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Albuquerque Sears store had a large stock of trade-in appliances in its warehouse last fall. The appliances—electric refrigerators, ranges, vacuum cleaners and other devices—had been traded in for new appliances. The store bought 10 spots in Spanish-only on KABQ; four between 8:00 and 9:00 p.m. on 26 October, and six between 5:00 and 6:00 a.m. on 27 October. The total cost was $50—which, within 48 hours, sold $2,500 worth of reconditioned appliances.*

KABQ, Albuquerque PROGRAM: Announcements

FLOOR WAX

SPONSOR: S. C. Johnson & Son AGENCY: Needham, Louis & Brorby, Inc.

CAPSULE CASE HISTORY: *The first year that S. C. Johnson & Son. advertised over CHUB, using 10 announcements per week, business showed a 38% increase. During the past five months, using the same continuous advertising schedule of 10 announcements per week, the increase has amounted to another 14.6%. For a total advertising cost of about $950 during the five-month period, the sponsor's sales have totalled about $60,000.*

CHUB, Nanaimo PROGRAMS: Breakfast Book Music for Milady

HOUSES

SPONSOR: W. H. Tolson & Associates AGENCY: Arc Advertising Agency

CAPSULE CASE HISTORY: *With nine homes of a southeast Los Angeles housing development remaining to be sold, the sponsor bought two 15-minute segments of Chico's Saturday morning program, which is beamed to the English speaking Mexican-American market of Los Angeles. The following Monday, the agency notified KOWL that all the homes had been sold as a direct result of the radio advertising (no other advertising was used). Total cost of the two segments on the program was $60.*

KOWL, Santa Monica PROGRAM: Chico

TV SETS

SPONSOR: Crump Auto Home Supply AGENCY: Direct

CAPSULE CASE HISTORY: *A few weeks ago the sponsor purchased the 1:00 to 1:30 p.m. Saturday portion of WDIA's schedule. The aim: to reach a Negro audience with sales massages on Raytheon tv sets. After two weeks, the advertiser reported a gross sales increase of $2,000 on weekends alone. On one Saturday the sponsor scheduled six one-minute announcements between 7:00 and 1:00 p.m. At the end of the day, the sponsor tallied up a $500 increase in Kelvinator sales which he credits specifically to the radio advertising. He says he got $2,500 worth of weekend business for $77.10 invested.*

WDIA, Memphis PROGRAM: Cool Train Announcements

RADIO KING
carries more national spots than other two leading Seattle network stations combined*

Radio **KING** leads Network Station A by **102%** in Total National Spots

Radio **KING** leads Network Station B by **157%** in Total National Spots

RADIO KING also wins with local spot advertisers*

Radio **KING** leads Network Station A by **59%** in Total Local Spots

Radio **KING** leads Network Station B by **68%** in Total Local Spots

**Based on independent monitoring of Seattle's top three network stations, week of October 25-31*

Radio KING  *50,000 Watts • ABC Seattle* JOHN BLAIR & COMPANY *National Representatives*

LEADING NATIONAL AGENCIES

N. W. Ayer & Son, Inc., New York
Young & Rubicam, Inc., New York
Young & Rubicam, Inc., Chicago
Batten, Barton, Durstine & Osborn, Inc., New York
Batten, Barton, Durstine & Osborn, Inc., Detroit
Needham, Louis & Brorby, Inc., Chicago
John F. Murray Advertising, New York
Foote, Cone & Belding, Chicago
Foote, Cone & Belding, Los Angeles
Harvey-Massengale Co., Inc., Atlanta
Dancer-Fitzgerald-Sample, Inc., New York
Gardner Advertising Agency, St. Louis
Erwin, Wasey & Co., Inc., New York
Erwin, Wasey & Co., Inc., Los Angeles
Compton Advertising, Inc., New York
Campbell-Ewald Company, Detroit
Pollyea, Inc., Terre Haute, Indiana
The Biow Company, San Francisco
Street & Finney, Inc., New York
Sidney Garfield and Associates, San Francisco
Leo Burnett Co., Inc., Chicago
Daherty, Clifford, Steare & Shenfield, Inc., New York
H. B. Cohen Advertising Co., Inc., New York
Badger and Browning & Parcher, Inc., Boston
Ruthrauff & Ryan, Inc., New York
Sherman & Marquette, Inc., New York
Ted Bates & Co., New York
J. Walter Thompson Company, New York
Donahue & Coe, Inc., New York
Byron H. Brown & Staff, Los Angeles
The Nealey Associates, New York
Sullivan, Stauffer, Colwell & Bayles, Inc., New York
Cunningham & Walsh, Inc., New York
Storm & Klein, Inc., New York
Benton & Bowles, Inc., New York
Kaster, Farrell, Chesley & Clifford, New York
W. B. Doner & Co., Chicago
William Esty Co., Inc., New York
Lynn Baker, Inc., New York
Dan B. Miner Company, Los Angeles
Rockett-Lauritzen Company, Los Angeles
Campbell Mithun, Inc., Chicago
McCann-Erickson, Inc., Chicago
Raymond R. Morgan Company, Hollywood
Morse International, Inc., New York
Knollin Advertising Agency, San Francisco
Geyer Advertising, Inc., New York

PLACING THESE TOP ADVERTISERS

All Detergent
Anacin
Armour's Star Franks and Sausage
B. C. Headache Remedy
Bayer Aspirin
Bromo Quinine and 4-Way Cold Tablets
Carnation Evaporated Milk
Instant Chase & Sanborn Coffee
Chevrolet Trucks
Clabber Girl Baking Powder
Co-ets
Delrich Margarine
Dennison's Food Products
DeSoto Mator Cars
Doan's Pills
Vano Dura Starch
Durkee Margarine
Feen-a-mint and Chooz
"Key Word" Game
Glamorene Carpet Cleaner
Halo and Vel
Hills Bros. Coffee
Jack & Jill Cat Food
Swansdown Cake Mixes
Jello
Kool Cigarettes
Langendorf Bakery Products
Life Magazine
Lipton Soup
Liquid Lux
Manischewitz
Manning's Coffee
MGM Pictures
Minit-Rub
Musterole
Nash Automobiles
Men's Old Spice
Pall Mall Cigarettes
Cosmetics, Perfumes and Tintex
Pepto-Bismol
Doctor Pierce's Golden Medical Discovery
Prestone
Purex Liquid Bleach
Puss-n Boots Cat Food
Bu-tay Raindrops
Skippy Pet Food
Snowy Bleach
SOS Magic Scouring Pads
Thoro Fed and Kal Kan
Va-tra-nol, Vaporub, Vick's Cough Syrup
Wildroot Cream-Oil

WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative: George W. Clark, Inc.

AGENCY AD LIBS



(*Continued from page* 14)

these examples of fun-selling are not copywriter composed but are the works of the very same talent which prepares the rest of the show.

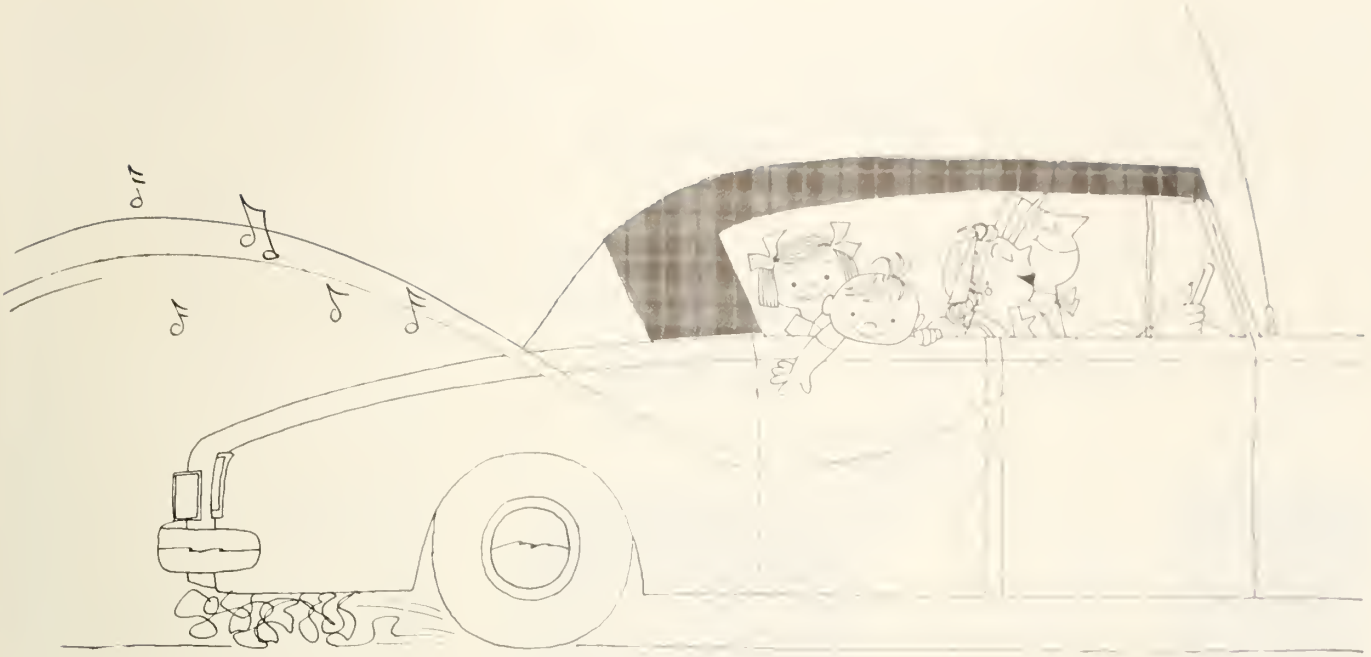
However, one only has to turn his television set on and pay attention to the roster of chainbreaks and station identifications that roll by during the course of a few hours to sample the humor that is agency prepared these days.

Some of the subjects which are treated with the so-called light touch, are as out of place as I would be in the Vassar locker room between chuckers. One tooth paste laugh fest I witnessed set me to thinking about a trip I'd made to the dentist the other day. He greeted me with the facts about the number of cavities I'd have to waste scads of time and money on and as he started drilling into one. I got to thinking about what I might have done to him if he had presented the news to me by singing a cute little jingle and winking. That's how this tooth paste told its story.

The *quality* of the animation that passes for amusement these days is not improving either. In fact, since agencies have discovered how to save money by cheating in animation (as well as by cheating in the selection of the people to whom they assign their animation), this technique of visual presentation has taken a step backward. This is a shame because the large screen folks have moved animation decidedly forward from a rather cornball "out-of-the-inkwell" school into what might even be deemed a modern art form (I refer to such wonderful styles as were seen in Gerald McBoing-Boing and the art transitions in *The Four Poster*, etc.).

I also recall, with not much relish, a series of car service spots that clutter up the medium. If any form of human endeavor needs to be given prestige and provide the public with a feeling of security, honesty and reliability, I'd say car repairs are it. Maybe having fun with the subject is the way to build this feeling in the minds of a dubious populace. But I strongly doubt it. In fact, I'd go so far as to say that this approach will serve to confirm the worst suspicions of car owners everywhere.

But before you get the idea that I'm just an old sour puss, let me hasten to assure you I'm one of the original fun loving kids whom you'll find yokking it up every chance I get. It's just that I like my humor where I expect to find it—and well done at that. ★ ★ ★



POWER HEARING* gives your advertising dollars a whopper of a Hooper because your sales messages can ***reach*** out and ***attract*** all of the vast Mountain West. However, to ***cover*** this rich Mountain West market—and ***cover*** it best—you'll want to use the one station that commands one-third of the entire listening audience throughout the 58-county Salt Lake Wholesale Distribution area. KSL Radio, and only KSL Radio, ***dominates*** so large an audience in the Mountain West: 232,430 families during the week daytime (more than the next two stations combined), and 327,050 families during the week at night (42,000 more than the next four stations combined).

Use Power Hearing to steer customers to your product. Contact your nearest CBS Radio Spot Salesman today.

You can Sell the Mountain West Best with..

KSL Radio

***Power Hearing,** sometimes called Radio, is optional equipment available at no extra cost in homes and cars. 98% of all homes, and 92.4% of all postwar cars are so equipped.

Source: Nielsen Coverage Service, BAB, Hooperating.

SALT LAKE CITY, UTAH . . . CBS Radio Network . . . 50,000 Watts . . . Represented by CBS Radio Spot Sales

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What did the New York newspaper strike teach you about department store use of radio and tv



Mr. Fleischl

The great lesson to come out of the newspaper strike is simply the re-affirmation of an old story: "Business is not dependent on any one medium." Necessity still being the mother of invention, many a "newspaper-only" department store executive turned to radio during the publishers' blackout, and learned this great lesson in the course of doing so.

In the words of one major department store: "Generally we shun testimonials, but we cannot permit tradition to restrain us from telling you that results to many of our item offerings over the airwaves were most gratifying."

A second leading store is considering a 52-week campaign to supplement newspapers, while still another is planning to use radio for specific store sales.

Equally interesting were the figures released by the Federal Reserve Bank of N. Y., showing that during the week immediately preceding the strike department store sales were down 7% against the corresponding week of 1952. Week of the strike (November 30th—December 5th) they were down 5% while week of December 6th—December 12th they were down 10%. The strike was over December 8th!

Radio's success in proving itself a valuable medium for direct traceable sales during the strike was achieved in spite of the fact that:

1. It was used in a last minute "desperation" operation, and
2. It was an uncertain, unplanned day-to-day measure, so that
3. As a result many buys were made indiscriminately as money became available, and
4. Untested, unchecked copy was tossed at broadcasters often just minutes before airtime.

All this on an expenditure of approximately 25% of the normal department store budget for the period. Imagine what a little planning and a set budget could have done!

It is interesting, too, to note that people didn't buy radio-advertised merchandise because the newspaper strike drove them to radio as a *temporary* substitute. A study of the Pulse of New York for the period December 1st thru December 7th, 1953 will show exactly the same percentage of sets-in-use as were tuned in for the corresponding week in 1952 when the newspapers were going full-blast. This was not a period of "emergency listening" or "emergency buying." This was just radio acting like its normal effective self. The enterprising, imaginative department store executive has learned all this, and will use radio as a powerful adjunct to his usual advertising.

M. M. Fleischl
Vice President-General Manager
WMCA, New York



Mr. Mirel

It confirmed my opinion that department stores are dead on their feet in the use of these two important media. It strengthened my observation that, outside Bernice Fitzgibbons and one or two others, advertising managers and publicity director have little or nothing to say about their ad budgets.

A department store is so set up that the merchandise managers are the most powerful people within its framework. Following them are the divisional merchandise men and then the buyers. The feeling of these intrepid merchandise men is that they know more about everything—including advertising—than any heads-in-the-clouds advertising men. They change headlines, rewrite copy, insist on layouts being made their way—and, of course—they know (according to them)—what media are best.

And they get their way 90% of the time. Why? Because they—the buyers and merchandise men—have the direct responsibility (they claim) for the volume of sales and for the profit of their departments. It is traditional in department stores that if the ad pulls it's the merchandise. If sales are down it's the lousy ads.

What do the poor advertising men do?

Some of the braver and younger souls fight it—for a while—while their bicarb of soda and their nembutal pills hold out. But inevitably—and this is heartbreaking to see—they give in and concede that the assistant buyer in linens knows more about headlines, copy and media than they do.

So the first reason is this: Merchandise men dominate in stores; they control media selection: they know nothing about radio and tv; ergo no use of these media.

Second reason: Tv stations and radio people either do not understand the retailer's problems, or refuse to do business on the local level when they can get national accounts. Example: During the recent strike, I called all the tv stations for an account of mine. Only one, WABD, made a determined effort to provide us with an availability and programing that

was intelligent. The others made the same tired pitch they ordinarily do. Of course, no sale.

Third reason: Fear of the unknown. Everybody knows newspapers (so they claim). When a newspaper ad fails, as happens often, there are a million exuses including the traditional one quoted above. And after the excuses, bingo—right back to the very same newspapers. Millions of dollars a year are spent newspaperwise — and some say too much. But let the store run a few spots without direct returns and everybody and his brother roundly condemns the air waves.

To sum up: Department stores learned nothing from the strike—nor will they until a few constructive things happen—as follows:

1. Instruct the merchandise managers first. This can be done since they have a better than average intelligence (some are even as smart as their advertising men). By preparing and presenting factual data, without exaggeration or nonsense, these men can be won over. They need sales and volume too.

2. The stations need to hire competent department store men to teach them the tangible and intangible problems of the retailer. In this instance the man, the right man, is vitally important. He serves as the connecting link between the two. He must be willing to set up a goal and fight for it, in spite of the many disappointments and early failures. He must work closely with the store people and translate their best-seller items into the proper presentation for radio and tv. He must not be easily discouraged. He cannot be a Madison Avenue boy nor an "idea" man alone: He must have a good appreciation of the store's problems, be a good enough merchant to discuss inventory, markup and merchandise trends with the merchants, and a conscientious advertising craftsman who is willing to try many different techniques to snare the elusive customer's buck.

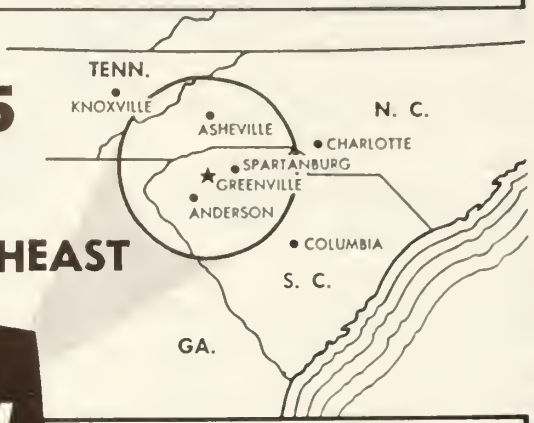
3. We must all of us—merchandise people, radio and tv people and advertising people—we must all admit that so far we have failed in pooling our talents and using them most effectively. We should get together and begin from scratch to use the most effective advertising tools available, to help sell in a competitive market.

And last, but certainly not least,

(*Please turn to page* 97)

A New TV MARKET

OF 1,749,245 PEOPLE IN THE SOUTHEAST



Channel 4
WFBC-TV
Greenville, S. C.

Maximum Power
Began Operations Jan. 1, 1954

HERE'S THE WFBC-TV MARKET

POPULATION	1,749,245 People
INCOME	$1,892,961,000.
RETAIL SALES	$1,187,300,000.
AREA SERVED	20,106 Square Miles

Market Data from Sales Management Survey of Buying Power, May 10, 1953

SERVING 60 COUNTIES IN S.C., N.C., TENN., & GA.
Most of these rich industrial counties had only "fringe area" TV reception or none at all until the advent of WFBC-TV.

LARGEST TV COVERAGE BY FAR IN S. CAROLINA
WFBC-TV has far more TV Homes, Population, Income, and Retail Sales in its market than any other television station in South Carolina.

135,480 TV SETS WITHIN WFBC-TV COVERAGE AREA
Most of these sets have low-band antennas, tuned for VHF reception. Ideal for WFBC-TV (Channel 4) VHF station.

RANKS WITH ATLANTA, MIAMI, JACKSONVILLE, NEW ORLEANS
Outranking several of the former leaders, the WFBC-TV Market is truly a great new TV empire in the Southeast.

Write now for Rate Card and Market Data Brochure. Ask us or our Representatives for information and assistance.

HIGHEST VHF ANTENNA IN THE TWO CAROLINAS
1204 FEET ABOVE SURROUNDING TERRAIN

National Representatives
WEED TELEVISION CORP.
501 Madison Ave., New York 22

Channel 4
WFBC-TV
Greenville, S. C.
NBC NETWORK

round-up

Crew of 47 needed to produce Pall Mall color commercial

Now that color tv is underway in earnest, it is interesting to note the cast needed by Pall Mall a few weeks ago to produce one one-minute color tv cigarette commercial:

Seven people to build the set (described as a "rich, elegant ballroom" which took three days to construct) and to tailor the costumes: two hairdressers; three makeup men; one wardrobe woman; two wardrobe men; two cameramen; two assistant cameramen; seven carpenters; three scenic artists; three property men; five production crew men, and eight actors (featuring Alice Wallace and Bennett Grant with narration by Ernest Chappell).

Shooting started at 10:00 in the morning and was finished at 6:00 p.m., with 3,000 feet of black and white and 5,000 feet of color film being shot.

Production was handled by Peter Elgar Productions, Inc., for Film Counsellors on behalf of Pall Mall's agency, Sullivan, Stauffer, Colwell & Bayles, New York. ★ ★ ★

Sharp increase noted in comedies, plays on networks

A sharp upswing in network tv and radio situation comedies and dramatic plays is disclosed in the current *Radio-Tv Factuary*, published by Executives Radio-Tv Service, Larchmont, N. Y.

The *Factuary* indicates there are 63 sponsored dramatic programs on tv. Situation comedies jumped numerically from six to 21, dramatic plays from 16 to 22; mystery-detective dramas are about the same—14 this year, 15 last. There are six juvenile and Western dramas on tv's list.

In radio situation comedies rose from five last year to 11 this year, and dramatic plays rose from nine to 13. Mystery-detective dramas, however, dropped from 12 last year to nine this year. Juvenile and Western dramas this year total the same as last year: seven.

The *Factuary* shows that food and food products firms are the most active in network sponsorship, with 32 such firms on the tv networks, 24 on radio networks.

Radio leads among sponsors of certain classifications. There are 13 drug and drug product firms with network radio programs; only 12 drug firms use network tv. There are 11 religious groups on network radio, only one on network tv. Four insurance companies use network radio, only two use network tv, and five gasoline or lubricant producers use radio compared with two on network tv. ★ ★ ★

Color tv test devised for packaged goods

A "screen test" for packages which might be making a debut on color television has been set up by Cascade Pictures of California, Culver City.

The company will take test shots of an advertiser's package using various types of color film negatives suitable for color tv transmission. Packages are photographed under various lighting combinations, against different complementary color backgrounds and from all angles. For companies advertising more than one product, packages are tested singly and in a group.

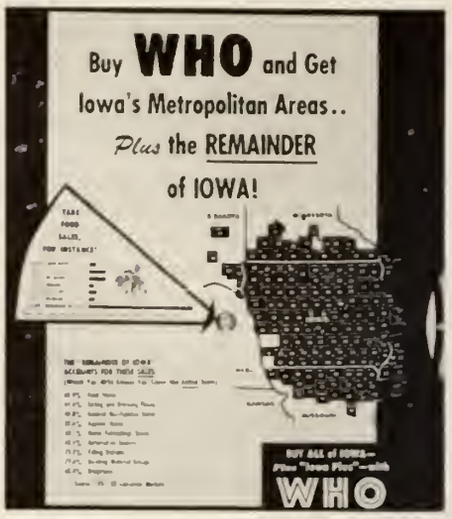
When changes in packaging design are indicated, the proposed new package is again tested, both in color and black and white to assure maximum effectiveness over both systems. ★ ★ ★

WHO promotion piece features moving wheel

Value of covering the entire state of Iowa in advertising plans is pointed out in a promotion device recently mailed to advertisers and agencies by WHO, Des Moines.

The user, by turning a wheel, can see charts and figures which show the percentage of sales of various products which are made within metropolitan areas, and the percentage of sales made throughout "the rest of Iowa."

The WHO device shows that more than 65% of food sales, for example, are made in "the rest of Iowa," compared with Iowa's largest city which accounts for less than 11% of the total.



Turning the wheel brings up facts, figures

WHO claims coverage of the whole state, as well as the largest audience of any medium. ★ ★ ★

Briefly . . .

Phil Davis, whose Phil Davis Musical Enterprises, Inc., has written radio and tv jingles that are said to have reached as large an audience as many popular records, has entered the popular music field with records featuring music and lyrics—but no commercials. Davis' new record company subsidiary, Pavis Records, released its first offering last month: "That's What a Girl Appreciates" and "Whenever I'm Near You." As an independent record firm, the company plans to build up a stable of vocalists and composers as well as featuring some of its own originals, according to the company.

* * *

WNEW, New York, interviewed "literally hundreds" of applicants before selecting the new m.c. of the station's *Make Believe Ballroom*—and then decided on the station's own Jerry Marshall who has conducted *Music Hall* for the past seven years. On 1 January, Marshall replaced Martin Block, who left WNEW to join ABC.

* * *

During 1953, about 130 tv stations in 79 cities were added to the Bell Telephone System's nationwide network of tv facilities. A spokesman for

AT&T told SPONSOR that during the past year, the number of stations added to the tv system was double that of all previous years. At the end of 1952, there were 114 stations in 71 cities connected with the Bell tv system. Total stations now connected with Bell's tv facilities is about 244, with the stations in about 150 cities.

* * *

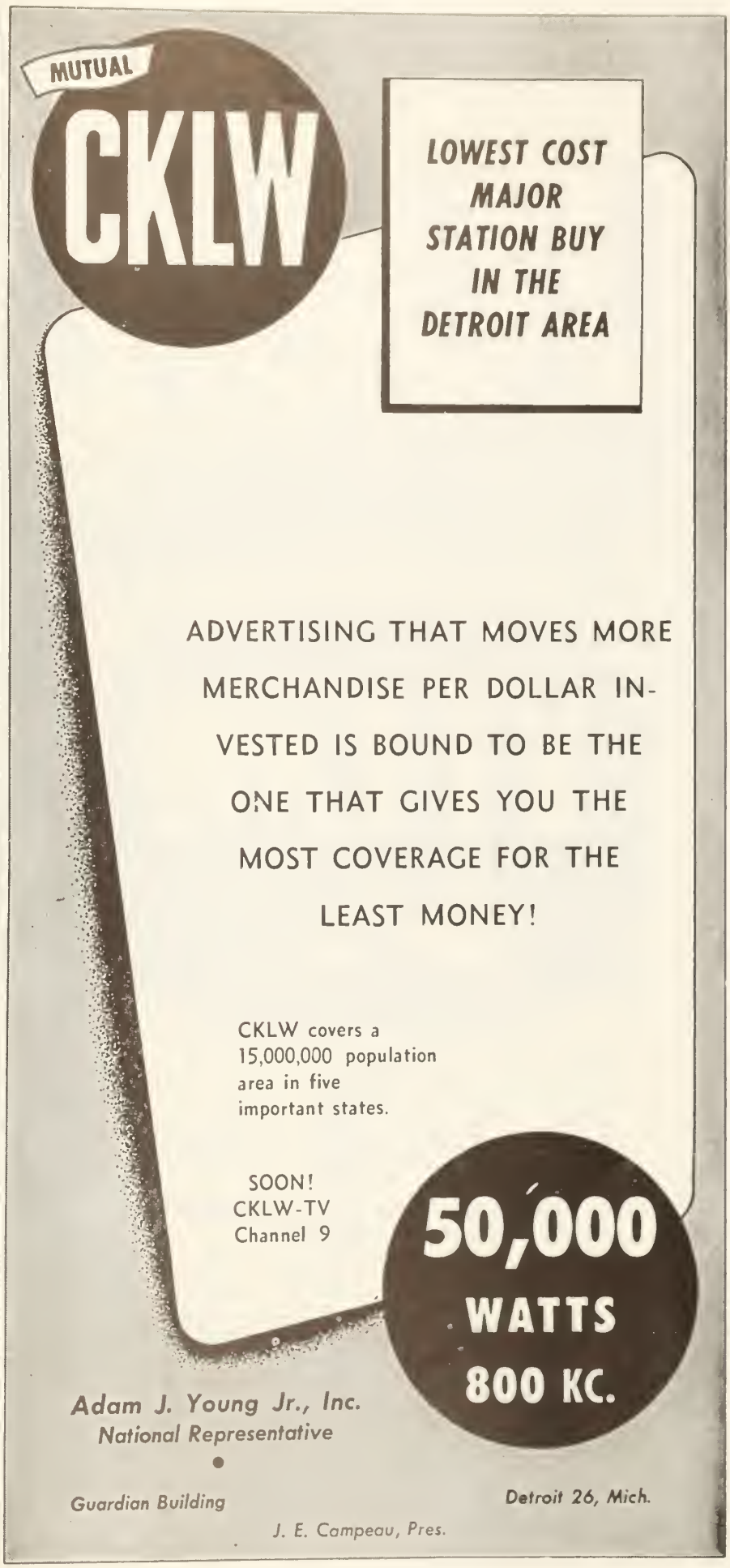
"The Kansas Radio-Television Audience of 1953," a study by F. L. Whan of Kansas State College, is being sent to agencies by WIBW, Topeka. Attractively bound and printed, the 62-page report covers not only various types of listening breakdowns among the various Kansas stations, but also compares air media with other media. The report, in three major sections, consists of charts and graphs for quick comparisons, results of the survey in complete detail and an appendix discussing the techniques used by Dr. Whan in the study and other information.

* * *

Among significant findings in the Whan study of Kansas radio and tv audiences (see above) are these: 98.3% of Kansas homes have radio sets; 14.6% have tv sets, of which 11.5% are in farm homes, 15.3% in village homes and 16.4% in urban homes; 61.2% of Kansas cars are radio-equipped, and the radio is turned on 71% of the time by women when driving and 74.4% of the time by men when driving; time spent with radio by women during the day averages 189 minutes daily, with tv, 33 minutes, reading a newspaper, 38 minutes and reading a magazine, 25 minutes; men listen to the radio 146 minutes on an average day, watch tv 25 minutes, spend 41 minutes reading a newspaper and 21 minutes reading a magazine.

* * *

Revenue of WOV, New York, was up 31% this year over the same period a year ago, Joseph N. Curl, sales manager, disclosed recently. The revenue increase was figured before New York's newspaper strike, which brought the station still more business. WOV has a single-rate policy, the same for both local and national advertisers, both day and evening. The outlet divides its broadcast day between English and Italian, with the English portions beamed primarily toward the Negro market. ★ ★ ★



CIO ON RADIO

(*Continued from page 35*)

supporting worthy campaigns and pointing up CIO contributions to same. Appeals for Community Chest, United Fund, veterans' causes are common.

4. *Viewpoint commercials*, telling how the CIO looks at various issues.

5. *Amalgamated Clothing Workers' commercials.* This union has a secondary sponsorship on the program, presents five commercials in each two-week period. These pitches tell what the Amalgamated label stands for, and how trade unions serve the community generally.

All commercials are delivered by announcer Frank Harden.

Planning for the program began early in 1953 after President Reuther instructed the CIO Publicity Department to develop a national public relations program. Many conferences with CIO and advertising groups produced sentiment in favor of a daily radio news broadcast and a less frequent tv program. To determine more specifically what type of program and commentator would be best as well as the general public relations approach, Reuther appointed a special committee of publicity experts from the various unions headed by the CIO Publicity Director, Henry C. Fleisher. The recommendations of the committee, through Fleisher, were used as a guide by the Publicity Department, the CIO's general counsel Arthur J. Goldberg, and Henry J. Kaufman & Associates.

Vandercook was picked for the job from some 22 other commentators considered. He held liberal views, was widely traveled, and offered over 20 years of experience as newsman, author and commentator, including a stint as staff commentator for NBC from 1939 to 1945.

At the very outset, Reuther stressed that Vandercook would not act as a "propaganda agent" for the CIO. He would present the news as he saw it and his views would be his own, presented by the CIO as a public service. Public reaction to Vandercook is reflected in such written comments from listeners as:

"We listen with infinite satisfaction to your factual reporting and appreciate your ability to put the news into perspective."

"Yours is a voice of reason informing rather than inflaming your listeners."

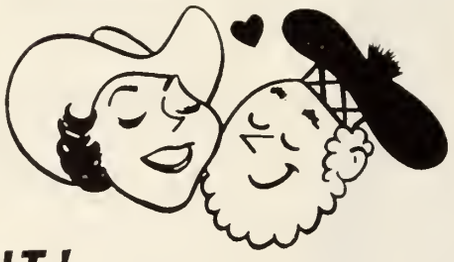
"It is good to realize that from you one will receive a frank and fearless expression of opinion on vital issues of the day."

The one problem the CIO faced as regarded Vandercook was his beard. For many years and in many lands, a mustache and a Vandyke beard had graced the Vandercook visage. They were his trademarks. But union officials, after long discussion, decided that the beard might not be psychologically good in the eyes of the public. So they approached Vandercook with the idea of removing it. He proved to be "most cooperative" about it and it was a bare-faced Vandercook who appeared in advance publicity photos for the press. Newspapers joyfully trumpeted the event with such headlines as "Vandercook has close shave" and "Vandercook gives up beard for CIO."

Selection of ABC network stations in keeping with CIO coverage aims and the allotted $600,000 budget was not easy, says Publicity Director Fleisher, key figure in the broadcast planning. They wanted outlets not only in areas where the CIO has strong membership distribution and needs a practical public relations job ("the CIO is the guy next door"), but also in markets, especially rural and agricultural, where they could reach new groups and make new friends. For instance, they are using KXEL, Waterloo, Iowa (50,000 watts), primarily to get to the farmers. (They have slanted a number of commercials at the farm audience, are particularly anxious to get across their message to farmers.) Down South, the CIO voice is heard in textile-producing areas where the CIO is currently organizing and can use a pro-union influence. Other targets are teachers, businessmen, professional people—in fact all non-labor groups.

A coast-to-coast network of 152 ABC Radio stations was finally selected. The CIO was satisfied since it estimated in a "Progress Report" on the program dated 1 November, that the 152 stations reached an area embracing approximately 33,866,950 U.S. families, which comprise 75.7% of all U.S. radio families. (The program is now heard on 154 stations.)

Intensive promotion backed up the Vandercook program from the start. The Kaufman agency hired CIO staff publicity man Edward Lashman to handle field promotion of the program.



SO CLOSE

AND YET

SO DIFFERENT!

Dallas and Ft. Worth . . . one big market with two different personalities! Reach the listeners with the combination that programs for both tastes. KLIF, Dallas, has the ear of popular music fans . . . KXOL, Fort Worth, wins the hillbillies . . . and both are *strong on news.*

ASK ANY FORJOE MAN about the KLIF - KXOL combination.

KLIF KXOL

DALLAS 1190 KC 5000 WATTS

FT. WORTH 1360 KC 1000 WATTS

NOW—*Increased to*

100,000 WATTS

WKY-TV

LOW BAND CHANNEL 4

MAXIMUM POWER! HIGHER TOWER!

Imagine the increased effectiveness of WKY-TV's weekly 115 hours of popular programming . . . now telecasting with maximum power over Oklahoma's ideal flat terrain using new 6 Bay Antenna from a 975 foot tower.

FIRST IN OKLAHOMA WITH

MAXIMUM POWER IN LOW BAND VHF

Formula for Advertisers and Their Agents:
WKY-TV's Increased Radiated Power +
WKY-TV's Established Audience Leadership
= ***INCREASED SELLING POWER!***



WKY-TV reaches more than 244,759 TV homes (Dec. 1, 1953)

Owned and operated by
The Oklahoma Publishing Co.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY-Radio. *Represented by*
THE KATZ AGENCY

He travels about, stirring up interest among local CIO groups in promoting the show.

That the councils and local unions are enthusiastic in their support of the program is evidenced by the amount of promotional materials they ordered from the CIO Publicity Department and the agency between 1 September and 1 November:

18,000 posters in three sizes
125 pictures of Vandercook
600 ad mats plus small slugs
2,000 miscellaneous items ranging from handbills to convention displays

In the summer of 1953, the CIO, through its local unions in 20 markets, sponsored a 13-week series of quarter-hour tv shows, *Issues of the Day*. This was a series of films produced at CIO headquarters whose purpose was to document and clarify issues in the face of the coming national election.

Aside from this the CIO has sponsored only occasional shows, as pressing situations warranted. By and large, however, it has aired its views on sustaining news and discussion programs made available to the CIO and other labor and business organizations by the networks. One such program is NBC Radio's *Viewpoint U.S.A.*, another is CBS Radio's *Washington, U.S.A.* Newly elected president Reuther appeared on a number of national radio and tv programs during the first half of 1953.

The CIO Publicity Department reports that during the year it placed the CIO's views on Taft-Hartley amendments (a transcribed, 15-minute broadcast) on over 332 radio stations in 46 states.

So the CIO is no stranger to the air. But for the first time, it is really "organizing" its efforts, buying time and going all out to do a thorough public-relations job via air media. ★ ★ ★

WHLI has grown even faster than one of America's fastest growing markets.

WHLI continues to be the WAY OUT IN FRONT favorite of successful radio advertisers

LONG ISLAND'S AMAZING NASSAU COUNTY

POPULATION	888,998	121% increase since '40
BUYING INCOME		
TOTAL	$1,758,000,000	Greater than 13 states
PER FAMILY	$ 8,071	4th among U.S. counties
RETAIL SALES	$ 838,171,000	Greater than 12 states
FOOD STORE	$ 264,005,000	17th among U.S. counties
AUTO STORE	$ 137,187,000	25th among U.S. counties
HOUSEHOLD	$ 50,474,000	21st among U.S. counties

Sales Management, May 1953

WHLI "THE VOICE OF LONG ISLAND" has a larger daytime audience in the big booming major Long Island Market than any network or combination of independents . . . (Conlan)

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
Paul Godofsky, Pres.
Represented by Rambeau
the voice of long island

TV PANELS

(*Continued from page 38*)

ufacturing Co. Radio's *Twenty Questions* went on Du Mont in July 1951 bankrolled by Mennen Products and the same month, General Foods snapped up Goodson & Todman's second baby, *It's News to Me*, on CBS TV; *Pantomime Quiz* landed Lever Brothers as a sponsor the summer of 1951 on CBS TV (it hadn't been able to get out of sustainer ranks the summer before). In September, P. Lorillard bought *Down You Go* on Du Mont and in December, C. A. Swanson & Sons and Bendix Manufacturing launched alternate-week sponsorship of *The Name's the Same*, a third Goodson & Todman opus.

I've Got a Secret, G&T brainchild No. 4, first saw light of day in June 1952 on CBS TV under sponsorship of Carter Products and Toni. And in September 1952, Cats Paw Rubber bought *Quiz Kids* for alternate weeks on the same network.

This year brought four new panel entries. *I'll Buy That*, the first and only daytime tv panel, went on CBS TV for Seeman Brothers in June. *Quick As A Flash* started for Thor Corp. on ABC TV in March. *Judge for Yourself*, latest G&T creation with Fred Allen, appeared on NBC TV in August sponsored by P. Lorillard. And in October, Hazel Bishop's hour-long *Peter Potter Show* (formerly *Juke Box Jury*) made its debut on ABC TV.

► ***Type of audience?***

What kind of audience watches tv's profusion of panel shows?

Josef C. Dine and Allan H. Kalmus
announce the opening of the
PUBLIC RELATIONS FIRM
of

DINE and KALMUS

Public Relations · Publicity
Promotion · Sales Development

Eighteen years of public relations success
in television, TV films, radio, newspapers,
magazines, trade publications, and industry.

4 West 58 Street, New York
PLaza 3-1370

Washington • Chicago • Hollywood • Boston • Miami

According to a recent SPONSOR article ("How America's social classes react to tv," 5 October 1953 issue) quiz-panel shows like *What's My Line?* tend to attract "sophisticated members of the Upper and Upper Middle classes who like tv shows which afford subtle humor, satire and intellectual stimulation." This is not to say that the panels appeal only to this upper socio-economic group (which after all, comprises only about 15% of the population). But several ad agency sources told SPONSOR many sponsors use the panels in hopes of reaching this more select audience along with the rank-and-file "Middle Majority" viewer.

One panel sponsor in particular which has counted heavily on "class" audience appeal is Benson & Hedges. To sell its Parliament cigarettes, it is using *Pantomime Quiz* on Du Mont in the Tuesday 8:30-9:00 p.m. slot, bucking Berle on NBC TV and Red Skelton on CBS TV (though it does have the advantage of following Bishop Sheen on Du Mont). This show is a video charade game with two teams of panelists, who try to capture a Quiz Trophy Cup. With it, B&H hopes to attract viewers who are not intrigued by gags and slapstick—but who prefer a little more intellectually-stimulating fun. As Tom McDermott, radio-tv director of Benson & Bowles, put it: "It's the kind of show that reflects what Parliament is trying to do: get itself across as a 'class' product to the upper social group that wants better entertainment and quality products."

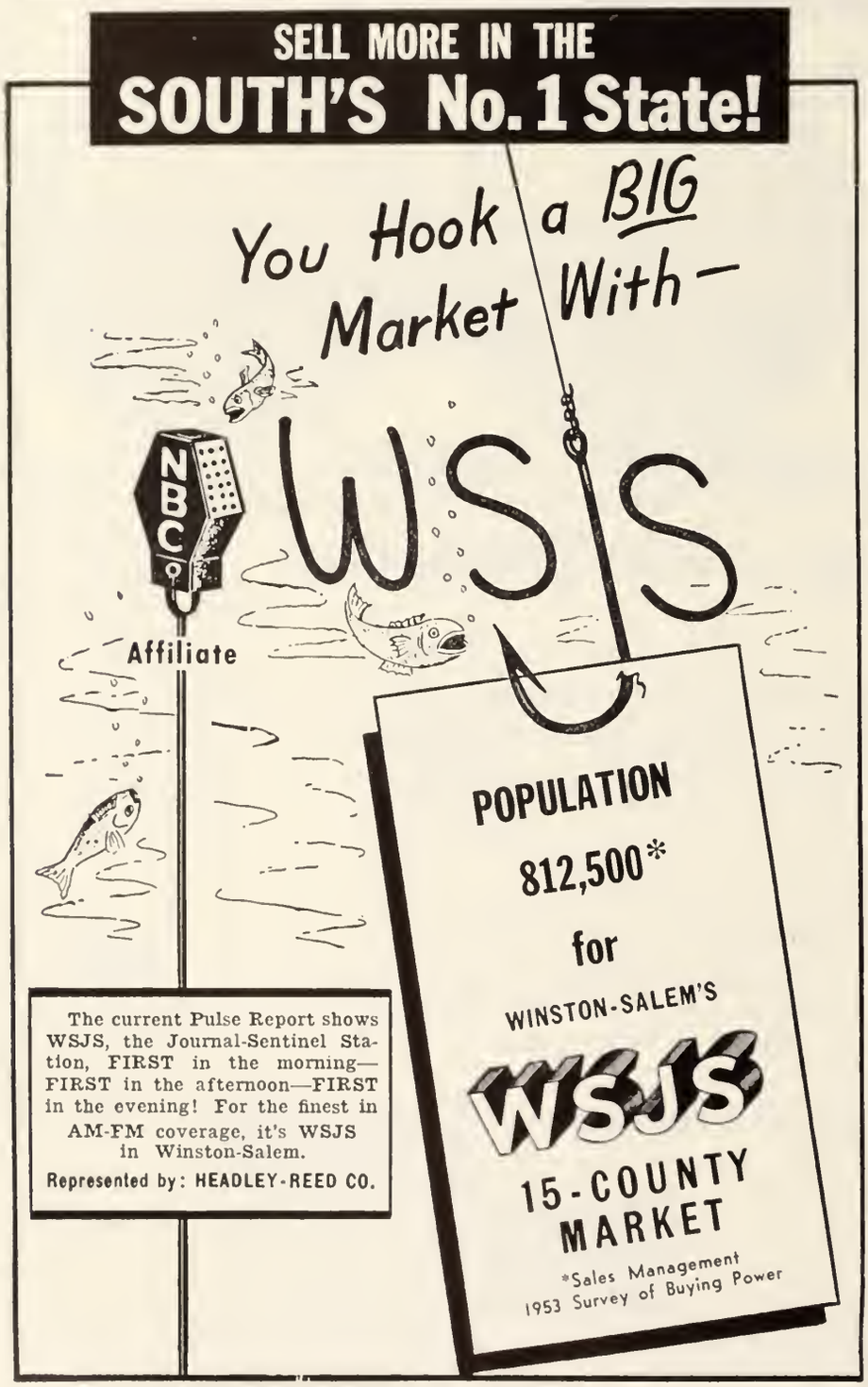
(This, incidentally, represents Benson & Hedges' first venture into network tv though the firm does make heavy use of radio and tv announcements.)

Audience appeal, of course, varies somewhat with the nature of the individual show and who the sponsor wants to reach. With *Life Begins at 80*, for instance,, Serutan wants to—and does—reach "mostly people over 35" (according to ARB, the show's audience is comprised of 81% adults). With *This Is Show Business*, witty panel-talent showcase moderated by *Information Please's* old host, Clifton Fadiman, and featuring panelists Sam Levenson and George S. Kaufman, both Schick razors and Carter Products (alternate-weeks) are interested in getting to a wide average adult audience. Since the show follows *Red Skelton* on CBS TV, it is in a good position to inherit just such an audience.

Hazel Bishop, on the other hand, wants to tap the large, squirming audience of "dig-that-crazy-clarinet" kids with its *Peter Potter Show* on Sunday nights to push cosmetic sales. Popular West Coast d.j. Peter Potter plays pre-released records while a panel of four Hollywood "names" decide if it will be a hit or a "miss." This is an entirely different audience from the one Hazel Bishop reaches on Wednesday nights with its *This Is Your Life* program on NBC TV (not a panel).

Insofar as audience composition goes, women viewers seem to predominate. About 10% more women than men watched nine panel shows listed in the ARB October National Report; average viewer percentages were 37½% men, 47½% women, and 15% children. Here is the breakdown on the individual shows:

Title & network	% Men	% Women	% Children
Name's the Same (ABC)	37	49	14
Twenty Questions (Du M)	35	46	19
Life Begins at 80 (Du M)	35	46	19
Down You Go (Du M)	34	51	15
Judge for Yourself (NBC)	38	50	12
What's My Line (CBS)	39	49	12
I've Got a Secret (CBS)	38	47	15
This Is Show Business (CBS)	43	45	12
Who Said That (NBC)	38	44	18



Ask your national representative

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

Sponsor
the magazine
radio and TV
advertisers
use



"No, the weight isn't EQUALLY distributed!"

Measure Kentucky's economic dimensions and you'll find the big Louisville Trading Area *alone* accounts for 55.3% of the State's total retail sales . . . 51.3% of its food sales . . . 59.8% of its drug sales!

5000-watt WAVE delivers this tremendous market intact — covers it (plus a quarter-billion-dollar chunk of Southern Indiana) thoroughly, *without waste circulation.* To reach the rest of Kentucky, you need *many* of the State's 50 *other* stations.

Let NBC Spot Sales give you all the facts on WAVE—the station that really pays off in Kentucky.

5000 WATTS
NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

► *Sponsors using panels*

What types of sponsors use panel shows? A wide variety of products are pitched, ranging from big items like washing machines (Bendix Appliances, Thor Corp.) down to Chiclets (American Chicle Company) and Carter's Little Liver Pills.

Drug sponsors are especially well-represented: Ex-Lax, Bauer & Black (Curads plastic bandages), Serutan, Pharmaceuticals Inc. (for Geritol), Carter Products.

Also prominent are cosmetics and toiletries advertisers, cigarette firms and household product sponsors.

In the "cosmetics and toiletries" category are: Jules Montenier whose *What's My Line?* has pushed chiefly Stopette deodorant, now also sells Poof Deodorant body powder and Finesse shampoo: Hazel Bishop's cosmetics; Helen Curtis' hair "Spray Net"; Carter's Arrid. Nair depilatory and Rise shave lather.

Household products include S. C. Johnson waxes and polishes. Ekco Products utensils. Seeman Brothers' Air Wick and Nylast, home appliance sponsors Bendix and Thor.

Cigarette sponsors are Benson & Hedges for Parliaments: P. Lorillard for Old Golds and Muriel cigars: and R. J. Reynolds for king-size Cavaliers. (For three years up till January 1953, American Tobacco bankrolled *This Is Show Business* on CBS TV.)

It may be noteworthy that of the 19 sponsors using panel shows currently, there is only one food sponsor, C. A. Swanson, which has been selling its frozen meat products via *The Name's the Same* (ABC TV) since December 1951.

► *Commercials*

Sponsors using panel shows generally have the advantage of continuing or frequent visibility of the product name—a commercial plus not to be minimized. While Dorothy Kilgallen is cleverly deducing that the man's occupation must be mattress-stuffing, the viewer may be glimpsing all or part of the boldly lettered declaration "Stopette presents *What's My Line?*" On a backdrop above the heads of the *Twenty Questions* panel appears "Curad Plastic Bandages" with a light under each of the 20 letters; the bulbs light up one by one as the number of questions used up by the panelists mounts. In *Pantomime Quiz*, "Parliament Cigarettes" is lettered above the score-

board, while packages of Parliaments are scattered everywhere.

Most commercials on panel shows are done live, though there is frequently a combination of live and film sequences. There is better contact with the audience in live commercials, P. Lorillard feels, so they let announcer Dennis James pitch for Old Golds in this manner on *Judge for Yourself*.

Though panelists themselves rarely get involved with the commercial (aside from possibly fingering any sponsor's product which may happen to be in front of them on their table in the course of the show), the show's moderator or M.C. may also very likely be the one to deliver the commercial when it's done live. Host Jack Barry, for instance, does the honors for Geritol and Serutan on *Life Begins at 80* and *Juvenile Jury*. Garry Moore, a personality identified with Cavaliers from past commercial association, is both m.c. and product salesman on *I've Got a Secret* (though film pitches actually predominate on this show). Mike Stokey, host on *Pantomime Quiz*, also delivers the words of praise about Parliaments.

Carter Products prefers all-film commercials on *Down You Go* and *This Is Show Business*. Bauer & Black generally exhibits one live, one film commercial per show on *Twenty Questions*. Ex-Lax on *Leave It to the Girls* runs the gamut of animated-cartoon, film-and-live action, and all-live pitches with an announcer, informal-talk-across-the-desk style.

Most of the commercials for Jules Montenier on *What's My Line?* have been film, with live ones inserted mainly for special promotions or appeals. Agency Earle Ludgin reports that a "spectacular success" has been scored by one of the new commercials: a comic ballet interpretation of a girl's experiences with deodorants, done by TV star Dorothy Jarnac.

► *Results*

It is Montenier's experience with *What's My Line?* that supplies the biggest result story of them all. Montenier started to sponsor the show for Stopette spray deodorant in April 1950. It began on an every-other-week basis, alternating in its time slot with a completely different program. The other program failed to take hold and Stopette began every-week sponsorship of the show on 8 October 1950.

Stopette sales began to climb and have delighted agency and sponsor ever since. *What's My Line?* virtually made Stopette what it is today. It is probably the biggest single factor in success of this spray deodorant as a type since it proved visually that spray devices were easy to use. This show has also been the primary advertising power behind the introduction of Poof Deodorant Body Powder and Finesse, the Flowing Cream Shampoo, according to Montgomery N. McKinney, Earle Ludgin v.p. and account executive for Montenier.

Here's one concrete instance, cited to sponsor by McKinney, of mail results obtained from *What's My Line?*: A sample offer made only several times on the show pulled approximately 150,000 requests.

So successful was *What's My Line?* on tv that it went on radio, too. Featuring the same personnel, the show ran on NBC Radio for 15 months. It was sponsored by Philip Morris (Biow) from May through November 1952, and by Montenier from December 1952 to July 1953.

The tv *What's My Line?* by this fall was reaching some 18,225,000 people



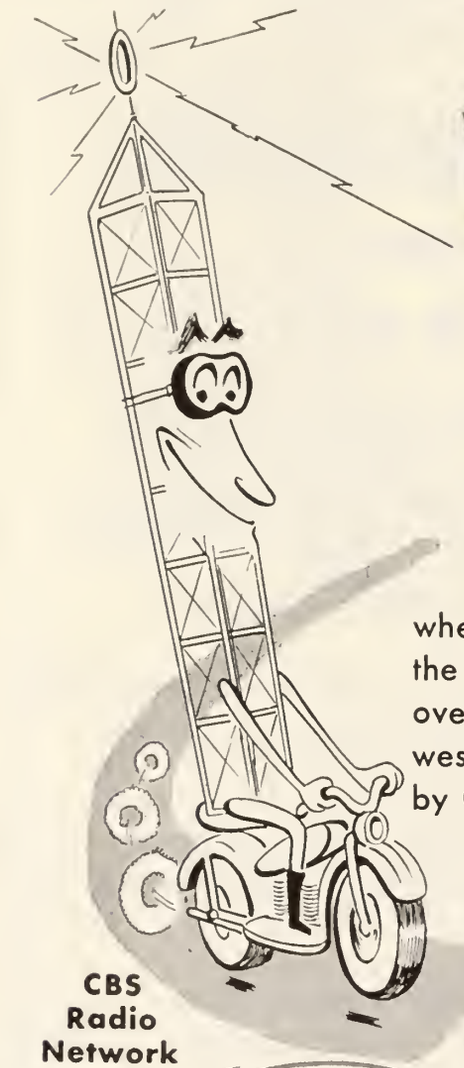
a week, states McKinney. Montenier cut down its sponsorship in October to every other week, alternating with Remington Rand (through Young & Rubicam).

As for results some of the other panel sponsors have achieved:

Bauer & Black has been riding with *Twenty Questions* since January 1953. The firm's tv advertising is coordinated with other media and with point-of-sale and merchandising material (such as the Miss Curity Comic Book Contest, a coloring contest for youngsters currently running on the show). George A. Percy, Bauer & Black ad manager, pionts out that the market share of Curad Plastic Bandages, the first bandages of the plastic type, has increased 300% in approximately two years.

C. A. Swanson has been sponsoring *The Name's the Same* for two years on alternate weeks. So satisfactory has the show proven in helping push sales of the firm's frozen meat products that Swanson has just renewed its contract for a third year.

When Lucky Strike was sponsoring *This Is Show Business*, Bert Wheeler as a guest one night recited a poem called "What is a Boy?" No offer of copies was made, but over 50,000 unexpected, unsolicited requests for the piece poured in. ★ ★ ★



Wherever you Go there's Radio

You ride with the winner when you ride with WGR . . . the most listened-to station all over Western New York, Northwestern Pennsylvania and nearby Ontario.

For example: WGR's vivid broadcasts of baseball, basketball, football, plus all-around sports coverage win top audiences throughout the year.

CBS Radio Network

WGR 55

BROADCASTING CORPORATION

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

CANCER AND CIGARETTES

(*Continued from page* 41)

ex-smokers go on.

This opinion comes from some of the cigarette people themselves. Of course, they are never talking about *their* brand. It is always the other fellow's. And the opinion is always off-the-record. Tobaccomen are too jittery these days to talk for publication and some wish the whole problem would just get up and go away.

The industry, of course, is not sitting this one out. There's well over $4 billion in retail sales at stake. After meeting secretly in New York City during the waning days of 1953, a group of 14 major producers, growers and distributors announced on 3 January the formation of a Tobacco Industry Research Committee to dig into "all phases of tobacco use and health." Of the top cigarette firms, only Liggett & Myers was not represented in the announcement.

The setting up of the new research committee was heralded in newspaper ads all over the country. Headed "A Frank Statement to Cigarette Smokers," the ad took note of the cancer talk and said that "distinguished authorities point out" there is no agreement among medical researchers regarding the cause of lung cancer and no proof that cigarette smoking is one of the causes. "We believe," the statement said, "the products we make are not injurious to health." The ad said that a scientist of "unimpeachable integrity and national repute" will be in charge of the research activities of the new TIRC. There was, however, no indication that there would be any change in the current my-cigarette-is healthier-than-yours advertising.

Regarding health advertising, one of the top cigarette company executives told SPONSOR: "Undoubtedly some of the advertising of cigarettes is adding to peoples' fears as to the possible harmful effects of smoking. Cigarette manufacturers using such advertising should wake up to the fact that any temporary advantage they might gain might well represent a decided disad-

vantage for the long pull."

One of the most widely-known and respected ad agency executives in the business said: "Cigarette advertising with its emphasis on health, nicotine, tars and what-not is definitely driving people from smoking. It drove me. After reading the ads for years, I just decided one day it was safer to stop smoking than keep coughing. I used to put away 60 a day.

"In my opinion, most of the blame for the current status of cigarette copy lies with the advertiser, not the agency. We carry out the orders of the advertiser. We can recommend certain courses of action but it still has to be okayed by the client."

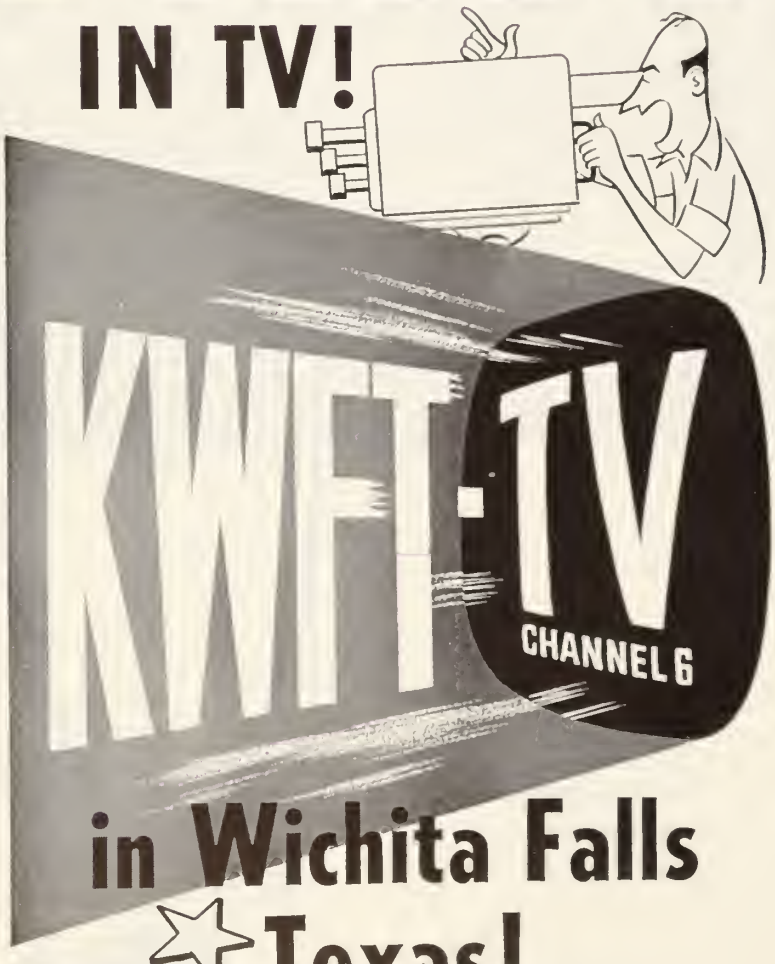
Statements along this line also have come from a host of periodicals covering the cigarette-and-cancer story. The *Wall St. Journal* recently delved into the subject, came up with this quote from Fred S. Royster, president of the Bright Belt Warehouse Association: "The country is being frightened away from tobacco by outlandish medical claims." And a president of one of the major cigarette companies is quoted as saying: "You can't spend millions year after year implying that your brand is healthy while all the others will kill you without it having some effect on the public."

The blunt fact remains, however, that most of the people in cigarette advertising don't believe that health themes hurt sales. They admit that the consumer is worried at present because of the publicity given to medical research on cigarettes and cancer. But the publicity would have worried them just as much if there wasn't any health advertising by cigarettes, the admen say.

"Sure," said a research executive at a leading agency, "some brands are hit hard by this cancer stuff, but some are helped by it. All advertising does is channel smokers from one brand to another. It doesn't really scare them away from smoking. You can't duck the fact that the smoker is health conscious."

This was echoed by an ex-account executive on a cigarette account. "You certainly can't get away from the fact that the smoker is health conscious. I think it would be more accurate to say that the smoker is more health conscious than ever. He's always been health conscious. There's been talk about health and tobacco since Sir Walter Raleigh first began smoking

FIRST
IN RADIO!

NOW
FIRST
IN TV!


in Wichita Falls
Texas!
CBS AND DuMONT
TELEVISION NETWORKS
Wichita Falls Television, Inc.

the weed. Cigarette companies have been claiming their brands are healthier than their competitors' since the 20s.

"Take a look at the record. Although there have been exceptions, during the past 10 or 15 years I'd say that every time a health gimmick was used in advertising, cigarette sales have gone up; when the health gimmick was removed from the copy sales have gone down. Some brands have been built on health copy. Philip Morris is a good example.

"People may have different ideas about the propriety of using health advertising. But, brother, you can't tell me it doesn't sell cigarettes!"

For many cigarette people the argument is clinched by the sales trends of the past few years. In addition to worrying about publicity on cancer, the cigarette advertiser is facing a convulsive change in cigarette habits. Brand switching is going on incessantly. The legions of cigarette smokers (and there are still more than 60 million of them) are wheeling into new formations, rallying behind the kings and the filters which, say the ads, remove irritants, throat scratch, nicotine, tars and what-have-you.

Here is what happened to cigarette sales last year, according to estimates by *Business Week*:

1. While total cigarette sales went down about 2%, the regular or 70 mm. size really got it in the neck. Sales were off nearly 42 billion units or more than 13% from the year before. Every one of the important brands lost ground except Kool, which remained where it was. However, Kool, being mentholated, should really be considered in a class by itself.

These figures do not take into account that the three of the 70 mm. brands (Chesterfield, Philip Morris and Old Gold) have king size versions and one of them (Raleigh) went king size exclusively last year. However, even combining regular and king size sales of these brands, their totals were lower last year than in 1952.

Sales ranking of the six top brands remains in the same order as 1952. Here they are in order, with regular and king size sales combined. Camel, 99 billion, off 5.5 billion; Lucky Strike (which hit 103 billion in 1946), 65 billion, off 8.5 billion; Chesterfield, 62 billion, off six billion; Pall Mall (this king size brand sold 9.5 billion in 1946), 43 billion, up 5.5 billion; Philip Morris, 55.5 billion, off 1.5 billion, and Old Gold, 23 billion, off .5 billion.

2. While the 70 mm. share of the market went down from 79.7 to 70.5%, the king's share of the market went up from 18.5 to 25.9%. Gains were registered all along the line except for such minor brands as Regent, Wings and Marvel, each of which lost half a billion in sales.

The increased share of the market for the kings, however, was mainly due to the fact that Philip Morris, Raleigh and Old Gold went king size last year. Sales of these kings plus Chesterfield kings account for about 30% of all king size sales. American Tobacco's brace of 85 mm. entries, Pall Mall and Herbert Tareyton, account for 62%. So, actually, the 1953 trend in kings is not so much a marked preference for the 85 mm. size as a conversion of regular size cigarettes to the longer length, plus a preference for two established brands.

3. The filter-tip cigarettes are still a small part of the market but a growing one. Their share (four top brands) is 3.2%, compared to 1.4% in 1952. There is some crossing of categories here since Viceroy, which accounts for nearly half of all filter sales, went king size early last year. By pushing the filter-king size combination in its copy, Viceroy went from 2.7 billion in 1952 to 6 billion last year. Other filters did well, too. Parliament, now owned by Philip Morris and currently being tested in a king size version, went from 1.9 to 3 billion. Kent, introduced in about April, 1952, sold .7 billion that year, jumped up to 3 billion last year. The new Liggett & Myers entry, L & M Filters, bowed last October and it is too early to say in what direction it is going. But if trends mean anything, it can only go up.

4. Over-all domestic sales of cigarettes in 1953 were 387 billion, down nearly 8 billion or 2% from the previous year. This estimate, like those above, was made before the year was over and some cigarette sources feel that when the final figures are in, the drop will be greater.

5. To the cigarette companies, the important figure is their total share of the market, rather than the ups and downs of their various cigarette brands, for all the companies are hedging against the future with kings, filters or both.



Because of this hedging, a company can make up with one brand what it loses on another and so the competitive positions of the large cigarette firms are not as volatile as individual brands. For example, the leading company, American Tobacco, has watched Lucky Strike, its top seller, slide downward for years with disconcerting regularity. However, Pall Mall and Herbert Tareyton have compensated for this and more. As a result, American Tobacco corralled a slightly larger share of the market in 1953 than in 1952. R. J. Reynolds (Camel, Cavalier) and Liggett & Myers (Chesterfield, Fatima, L & M Filters) lost a little; Philip Morris (Philip Morris, Dunhill, Parliament, Spud, Marlboro), P. Lorillard (Old Gold, Embassy, Kent) and Brown & Williamson (Raleigh, Viceroy, Kool, Avalon, Wings) went up a little.

These six firms control no less than 99.5% of the cigarette sales.

With all this evidence painting a clear picture to the agencies of a cigarette-wary America, the tobacco companies find themselves impaled at present on the horns of dilemma. How far can they go in boosting their own brands as giving greater health protection? It would seem they can't overdo such advertising lest health consciousness of consumers leads to the final step: giving up smoking altogether.

(The sensitivity of the tobacco firms was illustrated recently by reports that Brown & Williamson cancelled sponsorship of *Orchid Award* on ABC TV because Walter Winchell, who precedes the show, broadcast newspaper and magazine commentary on the cigarette and cancer question.)

Some of the cigarette sources contacted by SPONSOR felt that advertising should be toned down somewhat. There is some evidence that this is already happening. Philip Morris has dropped, for the time being at least, the line that it "takes the fear out of smoking" by using Di-GL. (Di-GL is Philip Morris' name for di-ethylene glycol, used as a moistening agent. Most other cigarettes use glycerine.) Philip Morris is still hawking Di-GL but with a softer line.

Viceroy opened up its campaign, when it jumped to king size last year, with a "double-barreled health protection" theme but this was later changed to a quieter "double filtering action for double pleasure." However, recent Viceroy tv commercials have been asking, "Which cigarette is better for your health than any other leading brand?" This is followed by an impressive looking machine which is said to test the amount of nicotine in cigarettes.

Viceroy's testing machine may have been a reaction to the success P. Lorillard has had in putting across its new filter cigarette, Kent. In a three-pronged selling-merchandising-advertising drive, Lorillard and its agency, Young and Rubicam, have concocted a proof-of-difference campaign which snowballed into a good year in 1953, so good that Kent caught up to Parliament, an established filter, in one fell swoop.

Not all cigarettes are yelling about how healthy they are. Some of the top 70 mm. brands are selling pleasure and taste. Old Gold "cures just one thing: the world's best tobaccos," and the firm boasts it offers a "treat, not a treatment." Camel and Lucky Strike, the two leaders, are bearing down heavily on testimonials. Camel also brags about its sales leadership and its "cool and mild" taste. Luckies are "made better to taste better" and it is pointed out that "smoking is a matter of taste." Even Camel's younger broth-



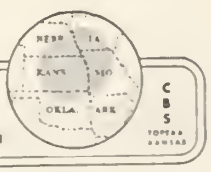
This Kansas farm home—and thousands like it all across the state—are islands of buying power in a sea of wheat, corn, cattle and hogs.

What they buy . . . and the brand names they specify . . . are tremendously influenced by WIBW. The reason's simple. WIBW is the station Kansas farm families listen to most—twice as much as the closest competing station.* Let WIBW sell your product in this big-buying market with over $1.5 BILLION CASH INCOME.

*Kansas Radio Audience, '53.

WIBW

Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



er, king size Cavalier, is being sold in a low key. The consumer is urged to "feel that Cavalier mildness; taste that Cavalier flavor." (Cavalier sales jumped from 1.5 to 2.5 billion last year.)

Whatever tack cigarette companies take in their future advertising approach they all face this problem: Most people just don't believe cigarette advertising. The cigarette companies know this. In some cases, their own agencies have established it in secret surveys.

This lack of believability plus annoyance at health advertising has been pointed up by studies outside of the agency field, too. Audience tests of cigarette commercials by Schwerin Research Corporation disclosed that the range of belief ran in most cases from 4 to 8%. Commercials for one brand got 12% believability and, in another case, 20% of the audience believed that the cigarette's claims of superiority were true.

Most commercials for other types of products register a much higher percentage of believability. For example, a series of refrigerator commercials tested by Schwerin were believed by 25 to 30% of the audience. And the firm points out that advertisers who work particularly hard for credibility —the Toni Co., for example—do considerably better.

Interestingly enough, the cigarettes that did best in the Schwerin tests did it without hard sell.

Consumer annoyance at health claims has been stressed recently by the National Better Business Bureau, which said in recommending standards for cigarette advertising:

"There is growing evidence that the general public bitterly resents the use of deceptive 'health' claims in cigarette advertising and it is significant that advertising men themselves have been as vocal in their criticism of this type of claim as any other group."

"This resentment has been festering for a long time. Cigarette advertising has been a source of serious complaint from both business and the public to the National Better Business Bureau and to local Better Business Bureaus throughout the nation for many years."

But the NBBB voiced its belief that there has been a substantial improvement in the believability of cigarette advertising during the past year or two. It also pointed out that cigarette firms "against whom Federal Trade Commission orders have become final have faithfully observed the provisions thereof." And the NBBB reports the voluntary cooperation of several leading cigarette advertisers "in correcting claims which were unfair or misleading or otherwise unworthy of public confidence."

The NBBB has come up with an eight-point program for bettering cigarette advertising. The eight points were submitted to the cigarette people and the NBBB reported that "no cigarette advertiser . . . expressed any criticism of . . . these standards."

The eight points (in condensed form) are as follows:

1. Advertisers should be prepared to submit proof of all medical claims.
2. Cigarette advertising should not claim that cigarette smoking is beneficial to health.
3. Cigarette advertising should not claim that cigarette smoking will not cause harmful effects "without qualification as to the individual smoker and the extent to which he smokes."
4. Advertising which claims that a particular brand has fewer harmful substances should be supported by "impartial scientific test data which conclusively prove that the claimed difference does, in fact, exist to a significant degree."
5. Advertising which claims that a particular brand is less harmful to bodily organs should be based on impartial clinical test data and the difference should exist to a "physiologically significant degree."
6. Testimonials should be genuine and represent the sincere opinion of the author.
7. Comparative sales claims should be based upon "verified current sales figures."
8. Cigarettes should be sold on their merits, without disparagement of competitive brands.

So far there are no indications that cigarette advertising will radically change. Taking recent cigarette advertising as a whole, it looks like the tobacco fraternity is convinced that they can't do anything about making the consumer less health conscious so they might as well float with the tide. Perhaps the cancer scare will die out (they hope).

A more serious drop in cigarette sales might jolt the tobacco advertisers into another approach. If they are thinking of one now, they are certainly keeping it well hidden. ★ ★ ★



WBNS makes your sales pitch stick

Your sales pitch sticks on WBNS because our listeners stick to WBNS . . through every rated period . . . through local talent and network shows. Proof? WBNS carries the top 20 rated programs in Central Ohio . has more listeners than any other station!

CBS for CENTRAL OHIO

WBNS radio
COLUMBUS, OHIO

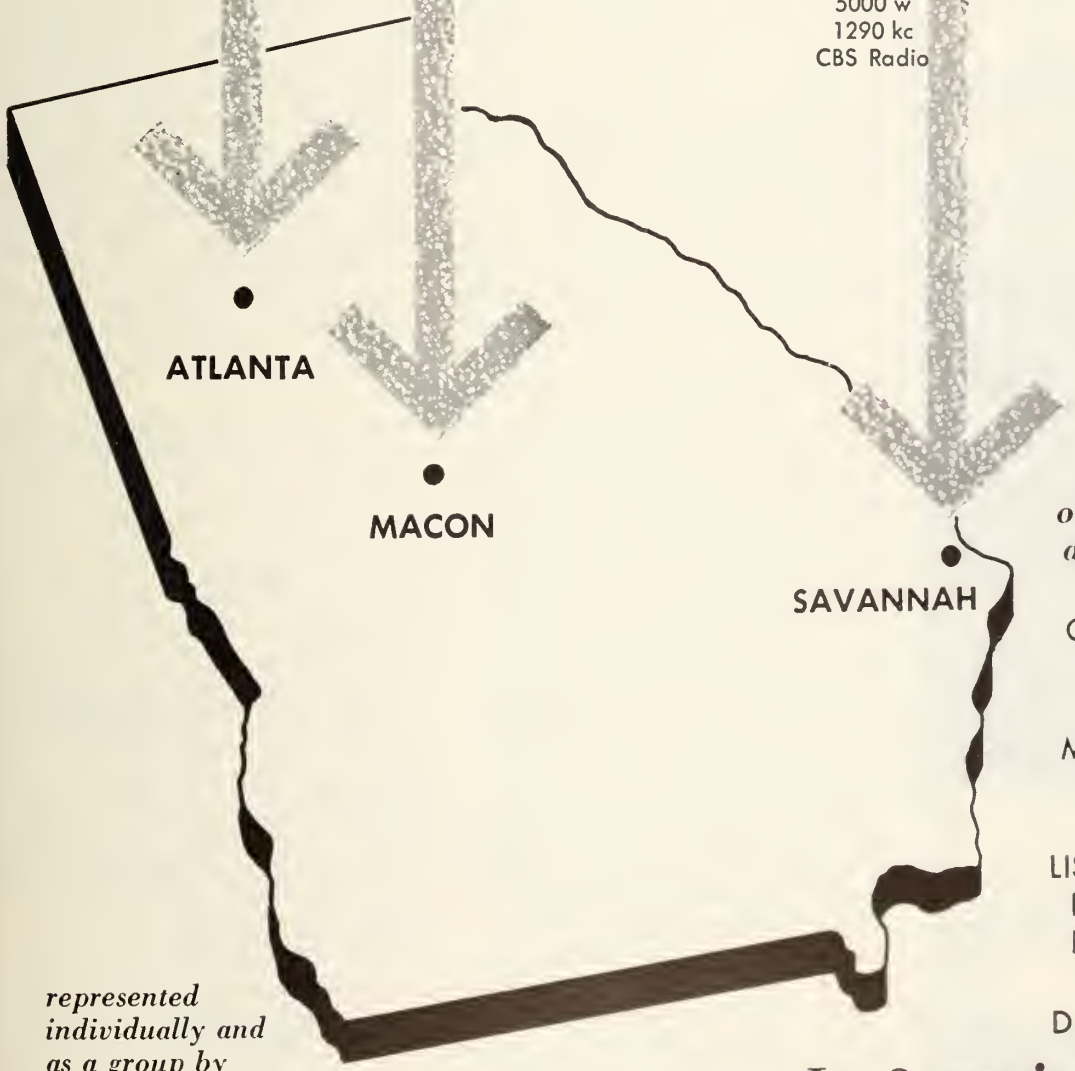
Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio



The **TRIO** *offers advertisers at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

In 3 major markets

represented individually and as a group by

The KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO

NON-
COMPETITIVE
TV MARKET
of 280,000 Homes
COVERED
EXCLUSIVELY
by
"The TV Link in the
Heart of the Nation"

KHOL TV

Kearney, Nebraska
CBS-TV DUMONT
Represented by
MEEKER TV, Inc.
Duane L. Watts, Station Mgr.

Only the Best
STAYS First
KPRC HOUSTON
First
IN NEWS
NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY & CO.

VITAPIX

(*Continued from page 43*)

station members. A few days later they were back with approximately half a million dollars worth of contracts from 22 member stations. This allowed Vitapix to outbid the networks, its executives say, on a safe and sound basis.

Its ability to sell $500,000 worth of film on the phone shows how the fundamental principle on which Vitapix is based works. The principle: It's easier to sell a stockholder than a stranger.

Station members of Vitapix need less personal selling because:

They know their voting privileges as stockholders give them control over the very Vitapix executives who submit films to them.

They know that all films selected for syndication are passed on by a screening committe consisting of representatives of six of their fellow member stations.

They know, as stockholders, what films actually cost Vitapix since they are sent confidential fact sheets on each film as it is considered.

They know that the price of each film is pro-rated according to the size of their market and that the prieing formula is the same in all markets.

Vitapix Feature Theatre is being sold to individual stations for resale to advertisers locally—basically the way most tv film is sold today (unless it is sold to a local ageney or client). But it seems probable to SPONSOR that Vitapix will not restrict itself to local selling. Vitapix probably could utilize its close relationship with stations for making sales of film packages to single national advertisers in 50 or more markets at a time. (Vitapix, by the way, will not specialize in feature-length films. It plans to acquire packages of all lengths and types.)

Vitapix might be able to sell the packages to national advertisers and then clear time on 50 or so member stations. It would then constitute a "film network"—television's first.

Many a brand-new film is pitched first to a national advertiser for airing in 50 markets, with remaining markets to be syndicated locally. But syndicators find it hard to sell films this way.

National spot airing of tv film via a "film network" set up by the client has, however, found some favor. Some advertisers who have been using this approach, as opposed to putting a film show on a network, are: Hamilton watch with *Your Jeweler's Showcase;* 20 Mule Team Borax with *Death Valley Days;* Canada Dry with *Terry and the Pirates* (for the past 12 months) and *Annie Oakley* (signed for the coming year).

Among the advantages of the spot film approach are that it lets the advertiser pick his markets; vary his air times to suit conditions in each market; and the advertiser gets more cooperation from each station when the film is spot rather than network. Reason: If it's spot, the station gets the whole price of the time, less commissions to its rep. If it's network, the station gets only about one-third of the time rate, the network requiring most of the rest for its sales, operating and line costs.

This additional cooperation from stations is often in the form of program promotion locally and merchandising to wholesalers and retail stores.

The hitch in buying film on a national spot basis is usually the liaison work required to line up good time in each of the 50 or more markets you want. Most advertisers would rather buy a network period and get clearances automatically (except in one- and two-station markets).

It is SPONSOR's conclusion that Vitapix might very well move to help clients solve the spot clearance problem.

As for the other previously mentioned major potentialities of Vitapix in the film firmament, let's take them one at a time.

► *Cracking the celluloid curtain:* Vitapix has taken its first big step toward making Hollywood loosen up its tv policies by undertaking distribution of Vitapix Feature Theatre. Vitapix is in effect telling Hollywood that if it does not speed up its entry into production of full-length film for tv, the broadcasters may have to do the job themselves. Said the president of Vitapix, Frank E. Mullen, when Vitapix signed with Princess Pictures this fall for distribution of its feature-length films:

"The reluctance of some leaders in the motion picture industry to make their top-quality product available to television broadeasters, and the failure of the motion picture industry to grasp the importance of this new medium of entertainment, is compelling the broadcasters to enter the field of motion picture production for initial

television release. . ."

A major deterrent to Hollywood entry into film production for television has been the attitude of motion picture theatre owners. "Don't bite the hand that buys your product," theatres have warned in effect. Hollywood majors, aware that theatres can still outbid television stations for full-length films, have confined their production activities to shorter-length films made on their lots by outside independents or by subsidiaries they have set up for tv only.

The example set by Princess Pictures in producing full-length films intended for first-run on television, and by Vitapix in distributing them, may have an important influence on producers. It may provide them with the argument they need to persuade their exhibitors that production of features for television is inevitable, namely: "If we don't do it, somebody else will."

Princess Pictures is able to produce feature-length motion pictures which employ star-name talent, on a budget low enough for profitable first-run sale to television. This is accomplished by shooting the majority of the films abroad and through the use of time-conserving multi-camera techniques learned in tv film production.

The personnel of Princess Pictures comes out of both theatrical and tv film ranks. Burt Balaban, president of the company, was head of both programing and production for Paramount Television before organizing Princess Pictures. Prior to that he was an executive of Paramount Pictures whose president is his father, Barney Balaban.

Princess had completed four of a scheduled 26 films by presstime. Stars used thus far include: Jeffrey Lynn, Akim Tamiroff, Lee Bowman and Peggy Ann Garner. Vitapix had sold the complete package of 26 films in 27 markets by the first of the year. Of the 27 sales, 22 were to its member stations. (Member stations get 30-day first refusal rights on properties distributed by Vitapix; after that Vitapix is free to sell its product to non-member stations.) The series will be on the air late in January.

Vitapix will distribute the 26 Princess features in theatres as well as on television, renting them to second-run theatres at first in non-tv areas and, much later, in tv markets where they will already have been run on the air. The fact that stations will have the films first and theatres second is pointed up by Vitapix as among the most merchandisable facets of the series.

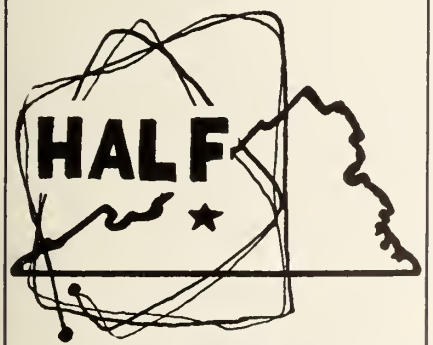
The films are available in either 54-minute or 70-minute lengths. They are being shot, Vitapix points out, with television aforethought and therefore utilize lighting designed to show up best on tv. Moreover the pruning down to the 54-minute version from 70 minutes is accomplished without cutting any of the bone. And stations need do no editing. Some of the films will be in color.

While it is undoubtedly the hope of Vitapix and its tv station owners that Hollywood majors will gravitate more toward tv if they can be shown a successful example, it should be pointed out that Vitapix is not in business to set examples. Vitapix wants to sell. It is a profit corporation and its members expect to get back dividends on their stock along with other membership benefits.

► *The favored Hollywood distributing approach:* Vitapix believes that when Hollywood is ready to sell to tv on a grand scale—opening up both its vaults of film from the past five or 10 years and all its productive facilities—

interested in Virginia?

we cover



WSLS-TV

Channel 10

ROANOKE

REPRESENTED NATIONALLY
AVERY-KNODEL, INC.

WMRY Leads

ALL COMPETITIVE NEGRO PROGRAMMING
★ 29 out of 38 quarter hours

ALL NEW ORLEANS INDEPENDENT STATIONS
★ 36 out of 46 quarter hours

ONE OR MORE NETWORK STATIONS
★ 39 out of 46 quarter hours

TWO OR MORE NETWORK STATIONS
★ 23 out of 46 quarter hours

THREE NETWORK STATIONS
★ 9 out of 46 quarter hours

As a market buy or a Negro Market buy, WMRY measures up. Our MP Plan Merchandising Service measures up, too.

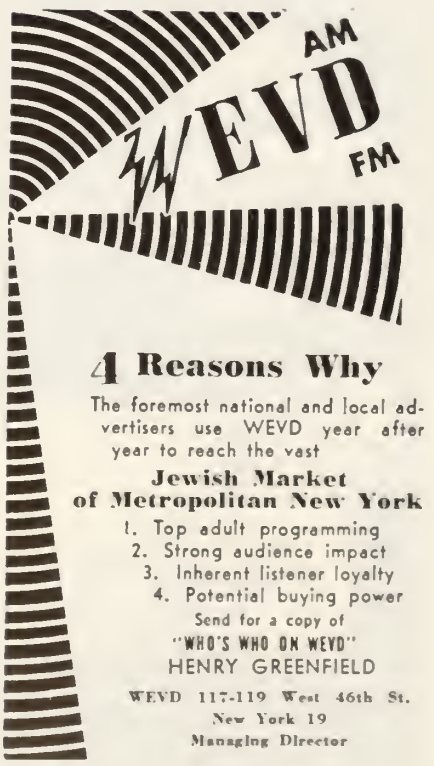
*Pulse of N. O. (Sept.-Oct.)

600 KC, "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l. Rep.



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

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SAVE 20%
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a company like Vitapix will be the preferred method of distribution. Vitapix reasons that Hollywood executives were most successful in the days when they were able to sell to theatres on a block-booking basis. In that era prior to court rulings which declared block booking in restraint of trade, Hollywood producers had control over their market through theatre ownership or block-booking arrangements. Risk in film production was minimized and the producer had a predetermined floor under his investment. Vitapix feels Hollywood would like to play it safe somewhat the same way in entering television.

Does that mean the way Vitapix is set up resembles block booking and is therefore liable to be ruled illegal by the government?

Vitapix founders spent several years trying to make sure they had the answer to that question. The important step they took to be sure their organization was not in restraint of trade was to make purchase of film by member stations voluntary. Moreover stations need not buy a minimum amount of film during any given period. They have first refusal rights on each film series for 30 days in their own markets. After that if they do not wish to buy, the film is up for sale to their competitors. Block booking as practiced by Hollywood made it obligatory for theatres to buy product of producers with whom they were allied.

Vitapix sought the opinion of the well known Washington, D. C., law firm of Arnold, Fortas & Porter as to the legality of its structure. Said Paul A. Porter, former chairman of the F.C.C. and holder of several high administrative posts in the Roosevelt and Truman Administrations, in a letter last spring summarizing the firm's opinion:

". . . it is clear that the basic concepts of this project as outlined to us are not prohibited by either the general anti-monopoly statutes or the regulations and policies of the Federal Communications Commission. . ."

Vitapix will seek to get some of the advantages of block booking on a voluntary basis. It hopes that its member stations will represent a stable market to Hollywood producers—or producers from anywhere—because it will be to the best interests of station members to buy from Vitapix. It can point to the fact that its members will have more than usual trust in Vitapix because of the ownership relationship described previously. In addition there are these powerful factors: Member stations will (1) get special discounts on Vitapix film not available to nonmembers and (2) film costs will be lower to start with, according to Vitapix plans.

Vitapix executives agree, if you ask, that there will be room for more than one distributor set up along station membership lines. "But we will have the best stations in the best markets lined up," said Robert H. Wormhoudt, executive v.p. (For stations Vitapix has thus far, see box on page 43.) You'll note many of the stations are NBC or CBS primary affiliates and most are in major markets. While Vitapix executives say it is conceivable membership might extend some day to 200 markets, this is considered unlikely.

When David O. Selznick's library of all his past films was rumored to be up for sale some months ago, Vitapix was in among the bidders. "You can be sure when libraries like Selznick's open up, we'll be likely prospects to acquire them," said Vitapix president Frank Mullen.

Vitapix has stated to its members that it has received assurances from major Hollywood producers that they will make better-quality film for tv, if a film distributor owned by stations gets into action.

► *Improving the quality of programing for tv:* If you ask Vitapix executives what the primary immediate aim of the organization is, they'll tell you it's to bring out improved film. "As station operators," says Robert Wormhoudt, "our members know how to program for a broadcast audience better than any other kind of group could. Their knowhow will be reflected in the choice of Vitapix programs."

Vitapix feels it can provide improved tv film programing while maintaining prices at a level below prevailing rates in film selling. How?

One answer is to be found in the reduced amount—and cost—of selling Vitapix feel will be necessary. It starts the 1954 year with a sales staff of only four in as many regional offices. Expansion to 20 salesmen at the very outside is planned by Vitapix for the distant future. The cost of selling, Vitapix says, is as much as 50% of the total film rental paid by stations.

Another answer is in buying from economical producers like Princess. A

Vitapix executive pointed out that Princess had done what many said was impossible. The Princess-produced Vitapix features are sold at a price which is described as "higher than the price of old Hollywood films but lower than the cost of many of the half-hour shows now being sold."

Implicit in Vitapix' objective of improved programing at reasonable cost is the throwing down of a challenge to other syndicators. If Vitapix accomplishes what is hopes to do, others would have to follow suit to some degree to stay competitive.

Vitapix executives believe that current tv film prices are frequently exorbitant. One reason for this, they say, is that tv films are often financed by borrowing and therefore must pay a high return to cover interest on loans. Vitapix expects that productions it syndicates will not be those burdened with heavy financing costs.

► *Standardizing film pricing practices:* It is the contention of Vitapix that it is the only film syndication organization which has a pricing formula "based upon a pure mathematical pro-rate of the total television audience in the United States."

This is Vitapix sales and advertising v.p. Edward L. Koenig's description to SPONSOR of the Vitapix pro-rate formula:

"Obviously such a pro-rate must be based upon some one consistent and relatively stable factor—either number of sets in a market, population or station rate card. We elect to use the station rate card because we feel that it most accurately represents a true appraisal of the relative television value of each market. Here is how it works:

"We take a total cost of a property, add the sales cost and pro-rate this against the entire country, expressing our price for each property in each market as a stipulated percent of the market's average published one-time, one-hour Class "A" rate for all stations. This may vary, depending upon the property and the number of runs contracted for, anywhere from 10% in one case to 118% in another case (of the one-time, one-hour rate)."

Vitapix feels that its formula puts the pricing of film on a consistent basis in keeping with the marketing practices of other industries. Strict adherence to its pricing policy will eliminate, charging what the traffic will bear and horse trading, Vitapix feels.

While other film syndicators would disagree that Vitapix is alone in taking this tack, there's no quarrel over the fact that consistent pricing by Vitapix—along with anyone else—could help add stability to film selling.

Vitapix' implications for the industry are so broad and have so many facets that many varied questions about its operation suggest themselves. Here, in brief, are questions and answers which should help round out the picture of its operations.

Q. *Does Vitapix resemble Broadcast Music Inc., the station-owned music licensing body?*

A. It does in that it is a broadcaster-owned and controlled group which was formed to help give stations some link with production of material they need for programing. But there similarity ends. BMI is a non-profit corporation. Vitapix is a conventional profit corporation wherein dividends will be paid regularly on both common and preferred stock. Secondly, BMI is organized to incorporate wide membership whereas it's Vitapix intent to limit stockholders to one station per market.

Q. *What kind of new properties are in the offing for Vitapix in 1954?*

A. In February Vitapix will probably announce plans to distribute four programs which are currently being seen live on KTLA, Los Angeles. The programs are: *Ina Ray Hutton All-Girl Show; Spade Cooley; Lawrence Welk; Frosty Frolics.*

The shows have been on the air two to four years each and are described as "never having been rated below a 10 with two of them currently up in the 25 and 29 brackets respectively."

The program will be filmed by KTLA—which is owned by Paramount Pictures—in the Warner Bros. lot Paramount recently bought for a reported $850,000. In making the pur-

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710 KC 10,000 WATTS
MUTUAL NETWORK

Don Davis, Pres.
John T. Schilling, General Mgr.

KANSAS CITY'S OLDEST CALL LETTERS

JOHN BLAIR & CO

WHB-TV
CHANNEL 9 BASIC CBS-TV
Kansas City

Represented Nationally by BLAIR TV

Sales Swing in Line on Channel Nine!

You can now show your client three musical ideas on his product for radio and television for only . . .

$75

Consider Song Ads as the small . . . specialized . . . successful branch of your agency specializing in service to your clients for radio-TV ideas.

New SONG ADS for:

Local Loan Co.

S.O.S.

Scouring Pads

Song-ads COMPANY
5927 Sunset Blvd.
Hollywood 28, Calif.
HOllywood 5-6181

WHBF
+CBS

Adds up to—

BETTER QUAD-CITY COVERAGE AT NO INCREASE IN COST!

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Only the Best STAYS First
KPRC HOUSTON
First
IN LIVE SHOWS
NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY & CO.

chase Paramount executives made clear the lot would be used to produce tv films for Vitapix.

With entry of KTLA into full-scale filming of shows (it has in the past syndicated kinescopes mainly), an important milestone is passed in tv history. For Paramount thus becomes the first of the Hollywood Big Three to enter production of film for tv, albeit through its station rather than directly.

KTLA is a Vitapix member and it's important to point out that Vitapix regards its member stations everywhere as important sources of properties.

Q. *What is the background of executives of Vitapix?*

A. Frank E. Mullen. Vitapix president, was with RCA and NBC for 26 years. His last eight years with NBC he served as executive vice president. Since then he has been president of the three G. A. Richards radio stations; president of Jerry Fairbank, Inc., tv film producer who pioneered many tv film techniques, and a consultant to a number of tv stations.

Robert H. Wormhoudt, executive vice president, is a veteran in tv film selling. He was formerly general sales manager of Unity Television, Inc.

Edward L. Koenig, Jr., vice president in charge of sales and advertising, was formerly an account executive for Young and Rubicam and an account executive and director of radio and television for BBDO, Los Angeles.

Q. *What is Vitapix doing about color and tv tape?*

A. All contracts with producers will provide for at least 25% of films to be shot in color. In that way it's felt that by the time color is important to stations Vitapix will have a full 13 weeks in color for each of its series.

Vitapix regards this as a transition period during which stations will divide their hours between color and black-and-white shows. It does not feel the necessity, therefore, to shoot in color exclusively. Ultimately it believes most film for tv will be shot in color.

The possibilities of tape are a matter of serious concern to Vitapix. It reasons that any company which undertakes to syndicate film properties made with conventional cameras must seriously study whether or not tape will be a threat to value of these properties. "We might find," a Vitapix executive explained, "that on the fourth run of a certain filmed property we syndicated, the second run of a competing taped series was priced lower because of economies in tape production."

Because it regards tape as so important, Vitapix is exploring the possibilities of acquiring a financial interest in the tape field.

Q. *Will Vitapix seek to supplant the station rep as a time broker for periods sold on its stations in this way?*

A. No. Vitapix will not seek to compete with station representatives. Rather it will seek to enlist them as allies in national spot sales of tv film packages. Reps, as a matter of fact, have long advocated this type of buy as one earning the maximum in cooperation from stations. (See SPONSOR 10 March 1952.)

Q. *Will Vitapix sell films in markets where it does not have members?*

A. Yes. Vitapix is in business to make a profit and will sell film wherever feasible. Selling in non-member markets is regarded as important.

Q. *Are any of the stockholders of Vitapix non-broadcasters?*

A. There are non-broadcasters who own stock but majority of voting stock is in the hands of stations.

Q. *Will Vitapix itself enter film production?*

A. No. Vitapix has no intention of ever getting into production with cameramen on its own payroll. It's felt that if Vitapix ever gets into financing of tv productions it will be done through a separate subsidiary of the company and it will be voluntary as to whether each station member need participate in the financing venture.

Some means of financing film production is regarded by Vitapix management as important to the future of the operation because Vitapix feels that many profitable deals could result if it financed films.

Q. *Does Vitapix plan to broaden its membership lines?*

A. Vitapix reports that many small-market stations have requested the chance to work with Vitapix. Some form of limited-participation membership is being studied. Stations might be given 30-day option rights to Vitapix film without having voting stock. Vitapix would gain by having a wider circle of stations with whom it enjoys a close working relationship. ★ ★ ★

SPONSOR ASKS

(Continued from page 75)

smart department store people watching the inroads of the supermarkets, auto chains, drug stores and discount houses, MUST find a way to stay ahead.

Let's give them the key to open the door.

JULES MIREL
Jules Mirel Advertising Agency
New York



Mr. Ward

Without being presumptuous, I think we can say that New York department stores learned a little about radio's speed and flexibility during the recent newspaper strike. Here at WCBS, in one instance, we were able to get copy for a leading Fifth Avenue specialty store on the air 40 minutes after we started talking about availabilities. And we produced results—an impressive boost in sales—within 24 hours. In other cases, stores were able to phone in — or change—copy just a few moments before air time. Accommodations like this, made without cost, are very important with the merchandise changes that are constant in the department store business.

As far as WCBS is concerned, we reaffirmed our confidence in the power of good radio to move specific merchandise off the shelves of specific retail stores, and to bring the customer into the store on a more general basis.

We also feel that we made some lasting friendships. But that depends . . . because we learned that, in spite of the wonderful work already done by BAB, radio still has a tremendous educational job to do with department store management. We encountered a profound lack of basic knowledge as to what radio can do and how it should be used for utmost efficiency. More than that, we found a hard core of resistance to radio advertising even though it proved its power. The stores all had productive experiences with radio; we were able to move merchandise for them. But, now that the strike is over, sales proof notwithstanding, there still remains a deep conviction on the part of their ad directors that newspapers are the only medium for retail advertising. How do we combat this discouraging condition? To say the least, it will require a concentrated sales-educational campaign. We've got to work on the problem from all known angles, and then invent a few more, to prove that radio, used alone or with newspapers, can do a more effective selling job than has ever been done up to this point.

CARL WARD
General Manager
WCBS, New York



Mr. Shaw

To date, department stores have shied away from radio and tv for the simple reason that newspapers have been used as their traditional show-window. Stores have been afraid to experiment because they would have to dig into an advertising budget which has been appropriated for newspapers only. They have used radio and tv on various occasions for special campaigns, i.e., mail order or special services. Mail order items, too, have been sold under the aegis of a known department store name with good results.

It is now said that the department stores have an opportunity to compare results obtained only from radio and tv during the recent New York newspaper strike. But the strike period was a hectic one. Competition was so keen for radio and tv time that special programs were organized by the radio and tv stations. Programs that had no proven listenership. Time availabilities that would have been by-passed under normal circumstances were avidly seized by many of the stores.

Recent surveys have compared 1953 sales figures with computations of previous years and report that radio and tv held department store sales up to a

WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

CBS
IN THE LAND OF MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

BMI
Television Sketchbook
(A Program Aid)
Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.
The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.
There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.
A Monthly BMI TV Service
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

par with past years. This is probably an inaccurate conclusion because the public was on its usual Christmas shopping spree and people were in a buying mood.

Our experience with our client, Hearn Department Stores, Inc., during the recent newspaper strike in New York has confirmed our long standing contention that department stores can derive excellent sales results from *properly planned* radio and tv campaigns.

During the strike emergency, we were forced to buy radio and tv time on a day to day basis, competing with many other newspaper-starved retail outlets. When possible, we allocated certain items to specific spots or programs and found that we had a very good public reaction and in many cases actual mail order results that compared favorably with newspaper sales, based upon costs.

Today, we can sit down and operate in a sensible and creative fashion. We can pick and choose our spots and we can purchase time in bulk and thereby bring costs down to fit our budget.

The stores enjoy a retail rate with newspapers because they buy tremendous amounts of lineage which they place on a 52-week schedule. If we are given the opportunity to purchase radio and tv time on a similar basis, the stores can utilize these media to better advantage. The costs of radio and tv vs. results would thereby compare favorably with newspapers when purchased on a day in, day out consistent schedule throughout the year.

Let us simply say that no one medium can do a complete job. We believe newspaper advertising cannot be replaced by radio and tv, but that department store selling can be supplemented with a good coordinated radio campaign and with visual selling via tv.

We look forward to greater use of radio and tv by department stores who have learned the value of radio and tv during the newspaper strike and the sales results than can be derived from these two "new" advertising media.

LON SHAW
Radio and Tv Director
Hoffman-Manning, Inc.
New York

Do you use SPONSOR's index? *Each six months* SPONSOR *publishes an index for the preceding period. It's a valuable guide and copies are available to you without cost.*

RATING SERVICES

(*Continued from page* 46)

ages due to memory confusion appears to be more than offset by deflation due to forgetting. "For every person who mistakenly states having seen an advertisement, there are possibly two, three or more who have seen the advertisement and forgotten it." Approximately 24% of ads observed and read 10 or more seconds are not recognized 14 days later. About 33% of ads observed and read five or more seconds are not recognized 14 days later.

7. In general, the more readers an ad attracts, and the more completely it is read, the more sales are produced by that ad except as noted in point No. 9. (This is disputed by such independent researchers as Richard Manville, who heads his own New York firm.)

8. Highly effective types of ads produce three to five times as many sales as weak, ineffective copy treatment for the same product in the same medium during the same period of time.

9. Some types of copy treatment actually repel buyers. The more reading there is of such ads, the less buying there is.

10. Sample size: Point of diminishing returns in readership measurements sets in between 100 and 150 interviews per sex when they are well conducted and distributed. Using 1,000 interviews would cost 10 times as much but the increase in accuracy would be only moderately greater. (Nielsen makes the same point in explaining why it is neither necessary nor practical—from the standpoint of expense—to increase the size of his radio sample —1,500 metered homes.)

11. Size of magazine (number of ads) cuts readership per ad moderately. Fatigue (boredom) affects it also but only one-sixth as much, in a carefully controlled procedure.

12. Asking about component parts of an ad or pointing at them increases the accuracy (and raises the ratings) of the readership measurement of an ad. The "What-did-you-see-on-this-page?" technique, used alone, will miss much reading, for readers tend to skip.

Starch cautions: "Readership ratings do not pretend, and never have pretended, to measure selling power." But no matter how potent an ad may be, its sales influence is nil if no one

Only the Best STAYS First

KPRC HOUSTON

First IN MERCHANDISING AND PROMOTION

NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY & CO.

reads it. So measuring readership is the first step.

From ARF's newspaper studies

1. Men's readership of ads has increased in the postwar years; women's interest continues at a high level.

2. Advertising "registers" more heavily with skilled and unskilled occupation groups as compared with buisness and professional.

3. Size of city seems to have litttle significant effect on ad readership—except that it goes up for classified as size of the city decreases.

4. Attention given to radio items increases with the size of the city.

5. A very slight difference exists in favor of left-hand as against right-hand pages.

6. Front pages are best-read, picture pages rank second, sports pages third among men and society pages third among women.

7. Medians for the 138 studies show that 54% of the men and 60% of the women read national advertising.

8. Reader interest tends to increase as the size of pictures increases.

9. Drew Pearson led the political columnists among men readers; Eleanor Roosevelt among women. (*138-Study Summary* was published in 1951.)

10. Highest-scoring comics among men and women were *Dick Tracy*, *Nancy*, *Blondie*, *Gasoline Alley* and *Henry*.

4 Tips from Readex

1. Use more service information in copy.

2. Use more space in individual insertions.

3. Schedule service copy with sufficient frequency to develop habitual reading.

4. Use specialized or localized copy in specialized or localized publications to improve readership.

* * *

What are the facts about each of the print measurement services? See box pages 44-5 for a quick summary.

On the same pages is shown some of the things the Advertising Research Foundation hopes to find out in its study of print, which parallels the air ratings study mentioned in the last issue.

Primarily the ARF wants to determine whether an "adequate and practical method" can be developed for measuring ad readership.

Incidentally ARF members, of which SPONSOR is one, voted the print study as the project they wanted to see undertaken first (an examination of the air ratings was second).

Basic criticism of all readership techniques was summed up for SPONSOR by the research director of a major agency as follows:

"What are their limitations? No one is sure."

Most of the controversy is centered on Starch. Back in 1946 he published a booklet, *Factors in Readership Measurements*, in which he defended his technique against charges that readership measurements don't actually measure reading of ads, are too inaccurate to be useful because of inflation or deflation due to errors of memory, are based on samples that are too small and are guesses rather than accurate measurements.

In 1951 Harold H. Webber, then Chicago v.p in charge of media and research, Foote, Cone & Belding, and now Chicago general manager, made a 25-page speech before a closed meeting of the American Association of Advertising Agencies in White Sulphur Springs, W. Va., denouncing the Starch Readrship Reports from pillar to post. He centered his fire almost entirely on Starch interviewers. His conclusion: Starch did not measure ad readership.

In the same speech Webber also spoke highly of the Gallup-Robinson "impact" technique.

That fall (1951) Howard A. Stone, Starch's v.p., answered Webber before a 4A's regional meeting in Coronado, Cal., with a 20-page speech, equally buttressed with tables and statistics. His conclusion: The level of production of the reports was more uniform than the uses to which they were put by the uninformed.

"Daniel Starch and Staff stands ready to adopt sound improvements whenever it is established that they actually are sound and are economically feasible," he said.

Meantime Starch has launched his relatively new-type Consumer Magazine Report based on interviews with 25,000 families over the year to obtain data on families, readers and use of close to 100 products and to show trends. The sampling is an area probability one.

And both Starch and Gallup-Robinson have entered the television com-







Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

Only the Best STAYS First

KPRC HOUSTON

First IN RATINGS

NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY & CO.

mercial measuring field—Starch using the telephone recall technique, G-R employing the aided recall and the personal interview. (For details see "Will Starch's new tv figures upset buying strategy?" 16 November 1953. and "Beware of these misuses of Starch tv figures." 30 November 1953.)

So far as readership ratings are concerned. the outcome depends to a large extent on the ARF's recommendations—as does the conflict among the air ratings.

In summary. what then can be said is wrong with the print services? Readex's Bob Pendergast summarized it for SPONSOR as follows:

"The two major troubles with present rating services are that most advertising people do not want any measurement of any kind on their creative efforts and most of those who do want the benefit of outside measurements fail to understand those that exist."

★ ★ ★

PAT WEAVER

(*Continued from page 32*)

Weaver word. He has been quoted as using it in several published interviews during the past few years. Some of his other favorites are "additive" and "blueprint." Additive is his way of describing the difference between radio and television. "The picture is merely additive." he says. meaning the picture doesn't change the basic nature of radio. just adds to it.

Interviewers often find it hard to understand Weaver because he uses words which have special meanings to him without stopping for definition. He's quoted by *This Week* writer John Brooks as saying: ". . . We feel we've got to have showmanship because you've got to go easy on beamed programs when there is the possibility for saturation."

Brooks expressed bewilderment as to the meaning of the sentence. but students of Weaver's style within the industry have interpreted it as meaning: "Showmanship should be used to give most programs broad appeal. rather than narrowly beamed appeal, otherwise you won't have an audience."

Weaver himself sometimes has trouble understanding what he meant when he's shown a typed transcript of his remarks. But if he hears the same remarks played back on a tape recorder. then he's all right.

The next big Weaver programing venture will be to launch *Home*, in the middle of February. *Home* is an afternoon program which will be to tv what the "shelter books" are to magazines; it will extend the *Today* or magazine concept of programing into the women's field.

The first memo proposing *Home* was written by Weaver in August 1949. What took all the time to get it going? For one thing *Today* was put on the air first because a show devoted to communications with the world was more a novelty than *Home*.

But after four and a half years of delay it's pretty certain *Home* will finally go on in February. Then later may come another magazine form of program—this one in late-night hours—*Tonight*. It would be similar to *Today*, its evening addition.

Weaver's ideas have a way of coming to fruition despite long delay. Unlike some idea men whose thoughts rush out quickly but are soon forgotten in a continuing flood of new ideas. Weaver sticks with his original concepts.

Some of the themes which have recurred in Weaver's professional and personal point of view since he joined NBC in August 1949 are these:

1. *In the face of the danger of atomic bombs reducing civilization to rubble, some intellectual preparation should be made.* He at one time assembled books for his library which he would have wanted his son to have if atomic bombing destroyed other knowledge. At another time he told columnist John Crosby he felt it was tv's role to bolster human philosophy so that if it were necessary for men to rise from the rubble of an atomic war they would be left with a strong philosophy.

2. *Modern radio and television will help future generations of nations accept their differences.* In the 16 July 1952 issue of *Variety* he put it this way: "Barring war. I believe that a radio-television communieations system of the scope and dimensions that we plan will create a generation of youngsters whose great point of difference from us will be that they accept diversity. individuality. differences in belief . . . as wholly natural and desirable."

By a year later he had reshaped the idea into this form for a *This Week* interviewer: "One of my favorite theses is that as television grows. kids will grow up with exposure to a pluralistic

world. They will be face-to-face acquainted with Indians, Arabs, Chinese. Therefore it will be more difficult for the group that has control of the child to discipline it to the We-Group formula," i.e., to the "spirit of provincial conformity."

These quotations show that Weaver not only sticks to a theme but also that he works variations on it as it rests in his mind. For example, he has over the past three or four years gone from telling people that he is a "communications optimist" to "information optimist" to the most recent "working optimist."

It was David Sarnoff who quoted Pat Weaver as calling himself a "working optimist." The occasion was Gen. Sarnoff's statement on 4 December naming Weaver NBC president.

The statement made clear Weaver had been picked for his showmanlike aptitudes. But it skirted one of the most important missions Weaver has undoubtedly been given by the general: to put over color tv.

Weaver was hired as the showmanship brains of NBC's black-and-white television in 1949. Through the excitement he created with big-name, big-budget programing like *Your Show of Shows*, Weaver helped to build the tv set total from 2,000,000 to 10,000,000 in two years. It's clear that he intends to try and stir up the same excitement about color tv.

"The big need is to sell sets," he told SPONSOR, "so show planning for color will have to be hypoed over black-and-white to create excitement. We are going back to the days of 1950. I'd like to see us sell every color set we can make to a bar. Then the bartender can hang out a sign saying 'color tv' the way you used to see for black-and-white."

Weaver says he doesn't know yet what color will cost the advertiser or what programs will be on the air regularly in color by next fall. One thing he does know is that he'd like to see his *Home* show among the first to get color because color would be of so much value to its women's product advertisers. He expects the program to attract plenty of clients, whether it's black-and-white at first or color. The women's market needs the power of broadcasting, he'll tell you. "It is inconceivable to me, simply inconceivable, that all that advertising money spent on women's products in the shelter magazines has been allowed to escape the air media."

Weaver isn't concerned about color's effect on programing. "Color will do more to television as an industry than it will do to programing. We actually do shows in color now. We are working with color because our eyes see color. The only problem is to make sure the color we use makes for good compatible black-and-white pictures."

In Weaver's coming struggle to establish public craving for color television at one end of the broadcast spectrum and radio at the other, Robert W. Sarnoff will play a big part; Sarnoff was named executive vice president at the same time Weaver became president. It was Sarnoff, says Weaver, who helped persuade him to come over to NBC from Young & Rubicam back in August of '49.

Sarnoff is 35 years old (to Weaver's 45), has been with NBC since January 1948. He's been serving as vice president in charge of the NBC Film Division and as Pat Weaver's executive officer. The two have worked together many times through the last four years (see picture page 33).

Weaver describes the division of labor between the two as follows: "I'm working on setting up policy and operating the divisions, cracking the whip and getting everybody working. Bobbie works on administrative affairs and budgets though he's kept in close touch with planning."

In his time Pat Weaver has passed through many waves of change in NBC administrators and administrative methods. (He is the fourth NBC president in as many years.) When Weaver left Y&R (he was v.p., director of radio-tv, member of the plans board and executive committee), Niles Trammell was NBC president.

By fall Joseph H. McConnell was president with Trammell moved up to chairman of the board. McConnell on 8 November announced that television operations had been split from radio under Weaver. Weaver now headed a self-contained television network.

After two years with the network during which he developed a roster of top talent and programs and built both the magazine and rotating star concepts, Weaver was elected to the NBC board of directors on 2 November 1951.

Then on 18 June 1952 a new change in administrative pattern. Weaver was named vice president in charge of both the radio and television networks. At the same time Frank White, who had joined the company a week previous after resigning the presidency of MBS, became vice president and general manager of the two networks. "We expect this coordinated management," said Joseph McConnell, "to give new excitement to our radio programing by bringing into radio many of our television stars and attractions."

Six months later McConnell was out, resigning to become president of the Colgate-Palmolive-Peet Co. Frank White moved up to the presidency. John K. Herbert, until then vice president in charge of network sales, succeeded Weaver as vice president in charge of the radio and television networks. Weaver was named to a newly created position, vice chairman of the NBC board. It looked to many as if he had been kicked upstairs.

Some seven months later in August of 1953, White resigned, for health reasons. Gen. Sarnoff stepped in as acting president. In September Weaver's descent from the vice chairmanship stratosphere to the NBC presidency began; he was returned to active charge of tv programing.

Behind all the shifts at NBC is one main unsettling force: CBS. During the year Weaver joined NBC CBS had just completed its talent raids which culminated in lassoing of Jack Benny. From that point on CBS kept pulling ahead of NBC in radio and catching up in television. CBS tv billings, in fact, were ahead of NBC's at many points in the year. (The box score for 11 months of 1953, as reported by Publishers Information Bureau: NBC Radio, $41,517,133, CBS Radio, $56,823,861; NBC TV, $86,615,046, CBS TV, $87,106,365, or a tv lead of almost $500,000.)

Pat Weaver at 45 (his birthday was 22 December) has the stamina he'll need to lock horns with CBS. He's six foot three, a skier, a sailor and a tennis player—when he can find the time.

Weaver was born in Los Angeles, went to Dartmouth where he was graduated magna cum laude in 1930 with a Phi Beta Kappa key. For a while he worked in his family's roofing manufacturing business in California. Then he came to New York and tried writing magazine fiction. No dice. (Other unpublished works: two novels.)

Later on Weaver did a little door-to-door selling, wrote copy and sold printing in Los Angeles before he joined

(*Please turn to page* 103)

KWJJ

Chief of Independents
Makum War on Slow Sales!

The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

*Independent Radio Stations

WSYR-TV

Syracuse, N.Y.

Channel 3
100 kw

The Only Low-Band V.H.F. Station in Central New York

Headley-Reed
National Representatives

NBC Affiliate

WSYR-TV

Newsmakers in advertising



John P. Blair *is the first president to be re-elected by the seven-year-old Station Representatives Association. One of his most notable accomplishments with SRA last year was the "Crusade for Spot Radio," a campaign carried on with minimum funds. Proof of his enthusiasm for spot radio is shown in his John Blair & Co. balance sheet for 1953 which shows the biggest year since the company was founded 21 years ago. Industry-wide, national spot business for radio was up 8% last year.*



Frank White, *former NBC president, last fortnight was named board chairman of McCann-Erickson Corp. (International). In his new post, White will supervise the agency's 17 overseas offices. It's White's first position with an agency, previous posts including that of NBC president the first seven months of 1953; three years as Mutual president, and president of CBS-Columbia Records, Inc. He had also served earlier in his career as treasurer for two publishing companies.*



Phillips H. Lord *recently sold his radio and tv program firm, Phillips H. Lord, Inc., to General Teleradio for a reported $1 million. Lord will be retained by General Teleradio on a consultation basis for five years. Program properties bought by General Teleradio (which owns WOR-AM-TV, New York, and controls Mutual) include* Gangbusters, Counter-Spy, We the People, Sky Blazers, Policewoman, The Black Robe, Treasury Agent *and* Mr. District Attorney. *Lord created* Gangbusters *in* 1935.



D. L. (Tony) Provost *late last month was appointed to the board of directors of the Hearst Corp. Provost, as vice president and general manager of the radio and television division of the Heart Corp., supervises the operation of WBAL-AM-TV, Baltimore, and WISN, Milwaukee. He was program manager of WNBC, New York, before joining Hearst. WBAL-TV, on vhf channel 11, is an NBC affiliate as is WBAL.*

PAT WEAVER

(*Continued from page* 101)

KHJ, the Don Lee outlet, as a writer in 1932. By 1934, he was program manager of Don Lee in San Francisco. A year later he went to New York and got a job with Young & Rubicam where he produced the *Fred Allen Show* and even performed on it. He became supervisor of programs for the agency's radio division, later manager of the division. That put him on the plans board where he got a chance to work on the marketing problems of diverse Y&R accounts.

Then in 1938, before he hit 30, Weaver was named advertising manager of American Tobacco Co., working as a member of the top management group under the late and famous George Washington Hill. Weaver says now of those days 16 years ago:

"Despite the legends Mr. Hill was a very flexible man. I persuaded him to change many of his basic advertising policies within a year after I joined American Tobacco.

"While Mr. Hill wanted repetition in advertising he believed that people tire of everything so he asked for something new every six months. Certain themes, though, like our tobacco story, were never changed."

In 1941 Weaver got a leave of absence from American Tobacco to head radio for the Coordinator of Inter-American Affairs. Later on he spent two years in the Navy as skipper of an escort vessel; then nine months producing *Command Performance*, wartime radio show for men overseas.

Weaver came back to American Tobacco for a short time after the war but in 1947 rejoined Y&R as vice president in charge of radio and television; he went on to NBC from there.

Weaver's interest in technology and close attention to what goes on in the RCA laboratories has led him to make the following predictions over the past few years:

- "The television screen will . . . be usable for showing material recorded in the machine from transmission during the night so that news, music, weather, time and features are available by push button on arising."
- Poeket-sized tv sets which throw an image on a wall will be available as soon as scientists have been able to develop a light amplifier (this latter is one of the several major electronic discoveries David Sarnoff has asked his research men to deliver for him).

Demonstration of a tv tape recorder by RCA has already brought Weaver's prediction about home recording of tv programs close to a possibility. Many of Weaver's other predictions about electronic advances are less science fictional than you might think. David Sarnoff himself has on occasion spoken in similar terms of tomorrow's electronic living.

Weaver's interest in technology probably makes him all the more valuable to RCA because the company is in an era when encouragement of new devices is getting top priority.

Weaver's Renaissance Man personality, whipping diversities together as it does, is best illustrated by what he has to say. He had this socially conscious remark in the grand manner to make to NBC TV affiliates at Boca Raton in the fall of 1951:

"Used for good, used intelligently, this medium [tv] can communicate an upthrust to the mental level, the maturity level, the knowledge level, the alertness level of this nation that will bring about almost a mutation in us."

In the spring of the next year some remarks to a *Newsweek* reporter give you a fair sample of his sense of humor:

"I'm a frustrated writer. I often wonder, as my artists fawn on me and I sit counting my money, how I stand it."

Another example of the amateur Weaver humor (his brother Doodles Weaver is a professional comedian) dates to his early years in radio. Out on the Coast all the radio directors and producers papered their walls with pictures of famous stars, complete with the personal dedication. Weaver put a picture of a man with a beard on his wall which bore the following dedication: "To Pat from J. C."

Weaver has a reputation among his friends for being stubborn and courageous. He gets loyalty among those who work for him. A lot of his past and present associates are waiting to see whether Weaver will drop his aversion for wearing a hat now that he's NBC president.

"If he put on more of the stuffed-shirt manner, he'd of been where he is before now," a man who worked with him in years past commented to SPONSOR.

Weaver in the flesh is friendly, informal. People who have watched his rise at NBC over the past four years say his manner is pretty near the same to all—junior executive or big brass—and never condescending. His speech and the long memos he writes to propose new program ideas have been compared to the efforts of a composer who has more in his head than he can put on the score. His sentences frequently take off for one place and arrive somewhere else because of all the ideas Weaver has gotten along the way.

By way of contrast his letters to people in the industry are often hand written and one-sentence long. But he usually manages to squeeze some personality into even the one sentence.

Weaver has a reputation as a good team man. He believes the organization should be able to carry out the philosophy he comes up with. When he gets mad at the team during work on a project, he's likely to say, "What are we, a bunch of morons?" rather than cracking the whip directly at subordinates.

Mingled with Weaver's own phrases you're likely to find show business and advertising slang. "I don't dig that," he'll say. Or he'll put the suffix "wise" on words as in this fragment from a recent Weaver sentence: ". . . speaking communications-wise. . . ."

Weaver was married in 1942 to Elizabeth Inglis, a beautiful, dark-haired British girl, formerly a Broadway actress. They have two children, Trajan Victor Charles Weaver, 8, and Susan Alexandra, 4. The Weavers live in Manhattan, have a summer home in Sands Point, Long Island.

Weaver told Tex McCrary over the air the other day how he went about naming his boy Trajan (the program was *Weekend*, participation-format radio show based on Weaver's own thinking). A transcript of Weaver's explanation goes this way:

"My wife and I decided we should get a first name for him that would give him identity on the telephone book page and Trajan had always appealed to me as the one unknown really great figure of all times; the man who quite probably set the basic stability which carried the Roman Empire along for a number of years and inaugurated the century that is in all history [*sic*]."

Said McCrary: "If he doesn't like the name, you can call him TV."

In any case, tv at NBC has been pretty much historian-showman-phrasemaker Weaver's baby. ★ ★ ★



Is your timebuyer an expert?

Where does your timebuyer stand in the echelons of your advertising agency?

Do you respect his advice and his judgment? Is it possible that you entrust him with the selection of stations for major campaigns, yet consider him as little more than a clerk at other times?

In its 16 November 1953 issue SPONSOR ran a profile on the expectations, aspirations, remuneration and conditions of work of 85 timebuyers in all parts of the U.S. Since that time many timebuyers have come to us with added information: some of which will be treated in forthcoming issues. From their confidings one dominant thought emerged: "If we're asked to do the work of an expert, we want to be treated like one."

Young & Rubicam is one agency that doesn't downgrade the timebuyer. With the thought that both the timebuyer and the spacebuyer should know the client's objectives, converse with him when necessary, astute A. V. B. Geoghegan, vice president and director of media, undertook two years ago to convert them into media buyers.

The conversion has not been easy; nor is it complete. But it is interesting to note that at Y&R, with its system of four media supervisors, 18 media buyers and a small army of assistant media buyers and estimators, every account man seeks out the advice of the media buyer, regards him as the expert.

Air advertising has developed so swiftly that secretaries have become timebuyers overnight. But whatever the timebuyer was yesterday, today you are asking him to do the work of an expert.

If you want him to think like one, you must treat him like one.

* * *

The hidden audience

Network daytime radio, faced with the competition of strong daytime tv programing, is in for some hard knocks during 1954.

The nets are not unprepared. They're cooking up new strategy, new program forms, improved selling methods.

Too, there will be a considerable push to get advertisers to recognize and use the values of auto and other out-of-home listening.

But will anyone during 1954 count the *hidden radio audience*, the individual set audience in den, kitchen, basement, bedroom, bathroom and porch? Will anyone count the hours Junior spends halfway under the bed listening to the *Lone Ranger*, or the episodes of *Hilltop House*, *Guiding Light*, and *Second Mrs. Burton* that mother takes in as she bakes a pie?

The printed media count copies. Radio and tv count only what the rating services record. And in our opinion no rating service is set up to take the full count of the hidden am audience.

For its failure to count its full audience, only the broadcasting industry is to blame. If the advertiser is guided by a decline in listening as recorded by inadequate rating systems, only the broadcasting industry is to blame. The advertiser has no axe to grind, he has no vested interest in any single ad medium.

He goes by the signs. And what the rating services report happens to be one that he uses most.

* * *

What every dept. store should know

SPONSOR's complete and factual story on what happened to department store business during the New York newspaper strike in December (see 28 December 1953 issue) can profit any department store ad manager.

It doesn't prove that newspapers are an unnecessary medium. To the contrary, broadcast salesmen have always maintained that since a big segment of the population is eye-minded newspapers are the best way to reach these millions. Too, there are other unduplicated values that newspapers offer for department store advertising.

But should radio and television be forgotten?

The results of the New York strike, coupled with hundreds of accumulating case histories, reveal that as department stores fight for increased business the air media must be more effectively and frequently used.

Millions of shoppers are ear-minded. Radio is their big medium. This point has been frequently demonstrated by ARBI Studies and other research projects. During 1954 the alert department store executive can't afford to ignore the air opportunity.

Applause

They deserve it

In a problem-beset industry, the tendency to forget the achievements is great. Here are only a few for 1953:

1. Congratulations to ABC for Danny Thomas, Ray Bolger, George Jessel, Paul Hartman and a flock of other bright tv shows.

2. Congratulations to John Fetzer and his industry-minded Code committee for keeping tv stations and sponsors minded of their public obligations in the matter of good taste.

3. Congratulations to several agencies who resigned lucrative accounts rather than do second-rate jobs.

4. Congratulations to General Sarnoff, Dr. Baker, and hundreds of others who proved the ingenuity of American enterprise in the development of tv color standards.

5. Congratulations to countless stations who pitched in during 1953 with generous allotments of time for the public welfare.

6. Congratulations to Kenyon & Eckhardt and its several clients who stepped up their "adoption" of homeless children.

7. Congratulations to national reps Blair, NBC Spot, Katz, Christal, on some 1953 projects that helped all.

8. Congratulations to BMI, BAB, and NARTB on their effective series of 1953 meetings and clinics.

THE BIG "I"



in Kansas City!

For Years, The KMBC-KFRM Team has been the undisputed leader among the radio stations in the great Kansas City primary trade area. As the sixth oldest CBS radio affiliate, KMBC has enjoyed the audience that goes with the nation's number one radio network. Arthur B. Church's 32 years of radio know-how are the key to the Team's leadership in local programming and the finest of facilities.

In television, KMBC-TV is the "Big I" in Kansas City—both literally and figuratively. With the CBS Television Network (KMBC-TV shares time with WHB-TV on Channel 9), KMBC-TV immediately took the spotlight and its fair share of audience. (A special promotion tie-in with TV Preview Magazine conducted before Channel 9 had been on the air a month resulted in nearly **12,000 pieces of mail**). KMBC-TV originates eight live TV programs daily to add to the station's popularity. More are to be added in the near future

KMBC-TV, the big "I" of television in Kansas City, and The KMBC-KFRM Team, undisputed radio leader in the Heart of America, belong on your sales force See your nearest Free & Peters colonel now

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK . . . SHARING TIME WITH WHB-TV

KANSAS CITY, MO.



channel 9

The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

RADIO STATION REPRESENTATIVES

weed

and company

NEW YORK CHICAGO DETROIT
BOSTON SAN FRANCISCO
ATLANTA HOLLYWOOD

SP 0 1-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

25 JANUARY 1954

50¢ per copy • $8 per year

Kowh
MAHA

"America's Most Listened-To Independent Station!"

THE *largest total audience* of any Omaha station . . . the *largest share of audience*, of any independent station in America. Can there be any question what station is the top buy in the Omaha-Council Bluffs area? Not according to media buyers. The ratings over! Ask our national representatives, The Bolling Company, for proof . . . their files are bulging with it!

RECEIVED
JAN 25 1954
NBC GENERAL LIBRARY

le "Gruesome Twosome"...to Competition!

IN last place four months ago, WTIX now sports the *top morning New Orleans Hooper* (December, 1953)! Hang on to your hats, but not your budget bucks . . . this station is going places in a hurry! Rates? A few bucks lands you a whale of a chunk of New Orleans air!

Check with our newly appointed national representative, **Adam J. Young, Jr.,** for details. With these top ratings, your investment today will pay tremendous listener-dividends tomorrow!

The Independent with New Orleans' Top Morning Hooper!

THE NEW
Wtix
NEW ORLEANS 16, LA.

HOW BAB HELPS THE ADVERTISER
page 27

Wheatena sells "hot breakfast" habit with spot radio
page 31

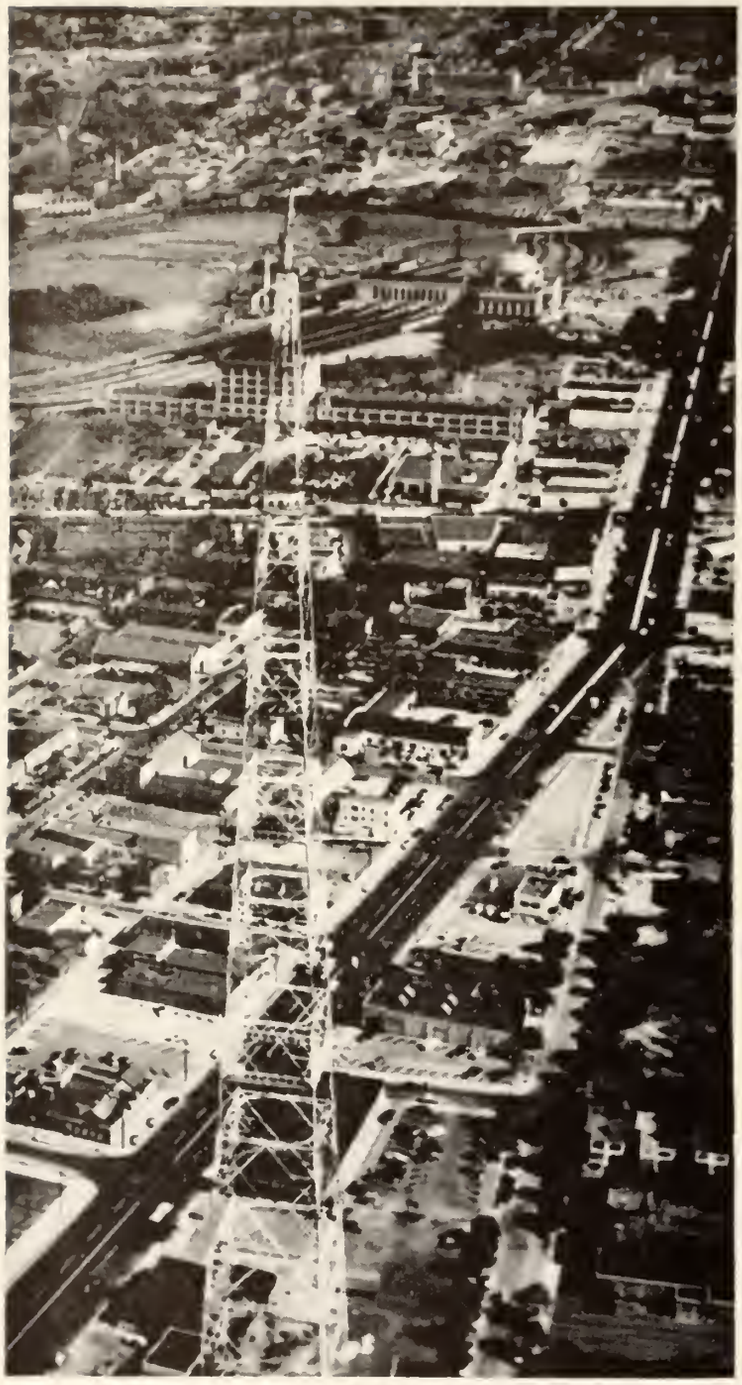
How much can you rely on ratings?
page 34

1954 REPORT ON TV FILM
starts page 51

Color tv: what part does it play in tv film picture?
page 54

How well do reruns of tv film shows do?
page 56

Film programs chart: producers, syndicators, costs
page 67



actual photo of the new 1049 ft.
Self - Supporting Tower

WTVR

CHANNEL 6 RICHMOND, VA.

now

MAXIMUM POWER

100,000 Watts

MAXIMUM HEIGHT

1049 Foot Antenna

LOCATED IN THE GEOGRAPHICAL CENTER OF THE CITY

Not a half station located on the Atlantic Coast, but a whole Station Located 100 miles from the Coast in th State's Capitol, RICHMOND, VA.

Statewide Coverage



Service from all four Networks

Represented Nationally by Blair TV. Inc.

Wilbur M. Havens - Station Manager

Havens & Martin Inc. - Richmond, Va.

CHANNEL

WTVR 6

REPORT TO SPONSORS
25 JANUARY 1954

Do young women tune soapers? Big soap opera sponsor is studying audience composition figures of its daytime radio strips. Company execs are mulling whether firm has "skipped a generation" by sticking to soap operas. Figures show percentage of older women listening to radio tearjerkers is high with many younger women preferring d.j. fare.

-SR-

L&M has no super filter Cunningham & Walsh upper echelon says story making rounds that Liggett & Myers has new "chemical filter" cigarette has no basis. Story about super filter was termed explanation for L&M's failure to join Tobacco Council cancer research effort. C&W key men were surprised when decision to drop Godfrey came suddenly from L&M after prolonged discussion. Firm is shopping now for daytime and evening tv shows.

-SR-

Nash can't find tv show slot Merger of Hudson with Nash-Kelvinator is not expected to have immediate impact on air advertising. N-K, which sells its refrigerators on CBS TV's "Omnibus," still wants network tv show for Nash cars. But it can't find satisfactory slot. Both Hudson and Nash are heavy users of spot. Likelihood is Hudson cars will gradually drop out of picture.

-SR-

Merger may spur more air use If Hudson account is lost by Brooke, Smith, French & Dorrance, effect on agency won't be serious. Geyer, Nash-Kelvinator agency, would suffer more by loss of account. Behind merger was drop in market share of both cars last year. Hudson, particularly, has slipped badly. Firm ranked 15th in sales in '53, 9th in '46. Possibility other mergers are coming among auto independents has personnel in their agencies sitting on edge of chairs. Net result of multiple mergers may be increase in air budgets all around as Big Three move to combat stronger firms created by mergers.

-SR-

Tatham-Laird billings jump Tatham-Laird, Chicago, is moving up fast among agencies making heavy use of radio,tv. Firm started placing business for 3 new air-spending accounts first week in January: (1) Wander Co.'s Ovaltine, other products; (2) Simoniz Co.'s Hilite and Body Guard; (3) Abbott Labs. Sucaryl. Agency's billings have almost tripled in past 3 years, are near $14 million with perhaps 2/3 of total from radio and tv.

-SR-

Air gets coffee in stores First 3 days of Chock Full o' Nuts coffee campaign in N.Y.C. you couldn't buy brand. Restaurant chain started new coffee's heavy air campaign early so consumers would ask for brand, help force distribution. Now spending at rate of $250,000 on WNBC, WNBT, brand got "95% distribution" quickly. Sponsor's wife is star of company's tv show. Agency for Chock Full o' Nuts is Frederick Clinton Co.

SPONSOR, Volume 8, No. 2, 25 January, 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 25 January 1954

BAB, SRA go direct to client

Job of selling radio is being taken on more and more directly by trade groups. Both BAB (see page 27) and SRA are stepping up direct bids to advertiser. BAB's long-planned campaign to make "big retailer" big radio customer got underway last week in 6-city offensive. Kevin Sweeney, new BAB president, is in process of visiting San Francisco, Seattle, Portland, Salt Lake City, Denver, Baltimore to present radio's new selling arguments to major retailers.

–SR–

Admen hush over Godfrey

Most executives at agencies with Godfrey clients scuttle for cover if you ask whether latest Godfrey hassle worries them. But Y&R official made this statement: "Godfrey's a great salesman. That's our prime concern." Y&R has bought morning Godfrey show, recently dropped by Liggett & Myers, for Bristol-Myers.

–SR–

Personal set revolution grows

Radio's personal set listening trend, which has revolutionized nature of medium, is getting added impetus from engineers. Emerson will put out low-priced table model with personal listening attachment that's light, attractive unlike old ear phones. Second attachment for personal listening slips under pillow. But biggest growth in personal listening will come when printed circuits, transistors cut size so that everyone can carry own set.

–SR–

Local color tv on its way

Among first stations to get color cameras from RCA so they can originate colorcasts locally will be: WKY-TV, Oklahoma City; WBAP-TV, Ft. Worth; WBEN-TV, Buffalo; WTMJ-TV, Milwaukee; WCCO-TV, Minneapolis; KTLA, Los Angeles. These stations, says RCA, should have equipment in first quarter 1954.

–SR–

Who's New in Film Syndication

Predictions tv film syndication business would wind up in lap of Hollywood majors have not panned out. Most new firms today enter field from 3 directions: (1) privately financed independent producers like Bernard Prockter's First National; (2) star talent investing in tv like Ella Raines' Cornwall productions; (3) broadcasters getting into film to insure good supply of product, like Vitapix operation in which stations own stock, and General Teleradio's planned syndication operation. (For searching film report see section starting 51.)

–SR–

Radio set sales jump in tv cities

You can win bets on who pays for lunch with this question: Do people buy many radio sets in mature television markets? Answer is that in 15 top U.S. markets populationwise 38.5% more radios were sold in '53 than in '52 (first 39 weeks). See chart on page 30.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
P. Ballantine & Sons, Newark, NJ	Beer	J. Walter Thompson, NY	Eastern Seaboard radio and tv mkts	Radio and tv: 20-sec, 60-sec anncts; mid-Jan; 52 wks
Carter Prods, NY	Arrid, Rise, Carter's Little Liver Pills	SSCB, NY	Selected mkts, to expand to 20 major mkts	Tv: ½-hr film prog; 1 Apr; 52 wks
Economics Labs, Minneapolis, Minn	Soilax	Scheideler, Beck & Werner, NY	20 tv mkts all over the country	Tv: 3 to 5 min film anncts a wk; 1 Feb; 13 wks
McCormick & Co, Baltimore	Tea and spices	Cecil & Presbrey, NY	31 radio and tv mkts, Eastern Seaboard and Southwest	Radio and Tv: 60-sec live dayti anncts; 18 Jan; 13 wks
Nestle Co, White Plains, NY	Cookie-Mix, Semi-Sweet	Cecil & Presbrey, NY	25 Midwestern radio stns	Radio: 60-sec dayti anncts; 8 Feb; 10 wks



Don Lee IS Pacific Coast Radio

Of the four major networks, *only one* has stations in the 45 important Pacific Coast markets — DON LEE, *the nation's greatest regional network.*

Mutual
DON LEE
RADIO

Don Lee Broadcasting System
Hollywood 28, California,
represented nationally by
H-R Representatives, Inc.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Numbe
25 January 1954

ARTICLES

Do you get the most out of BAB services?
Broadcast Advertising Bureau aids available to clients, agencies include presentations tailored for your needs, cumulative audience studies, product information **27**

Radio set sales lead tv by 69% in big tv markets
CBS Radio Spot Sales study shows radio set sales were 69% above tv set sales for first 39 weeks of 1953. Study covers major U.S. markets **30**

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FILM TOP 20
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ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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Things have changed in ARKANSAS, too!



ALONG with so many other States in the South, Arkansas is a far better market than many old-timers think. One example: *Effective Buying Income per family is up 195.1% over ten years ago!**

You can reach almost *all* of Arkansas, now, with *one* radio station—50,000-watt KTHS in Little Rock, CBS, and the only Class 1-B Clear Channel station in the State. KTHS delivers *primary* daytime coverage of 250,694 radio homes. Secondary, *interference-free* daytime coverage includes 73 of the State's 75 counties and brings the number of radio homes up to a whopping 823,881!

Write direct or ask your Branham man for all the big KTHS facts, today.

---

*Sales Management figures

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS



PACIFIC COAST'S
2nd
LARGEST MARKET

"OAKLAND
SAN FRANCISCO
BAY AREA"

with KLX

The Bay Area's Dominant and Only independent station broadcasting

5000 WATTS

DAY and NIGHT

KLX

and KLX-FM

No. 1 in News • Sports • Music

THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA

Represented Nationally by
Burns-Smith Company

Timebuyers at work



Marion E. Reuter, *Young & Rubicam, Chicago, buys time for American Bakeries Co., makers of Grennan Cakes and Haystee Bread. "The main problem in buying for this account is the fact that distribution is in markets scattered across the country," Marion says. "Also, since we want to be on the housewife's mind year-'round, I buy spot announcements and programing for this sponsor in four continuous 13-week cycles." This job keeps Marion constantly busy reviewing schedules and availabilities on stations throughout the country.*



Jeane Jaffe, *Lennen & Newell, New York, feels cost-per-1,000 should be used as a yardstick in buying radio, but must not be the only determining factor. "A low cost-per-1,000 in the middle of a boxing match is fine," she says, "but not if you're selling baking flour." It's the combination of various yardsticks that assures a timebuyer of a good buy: a station's share of audience, relative strength of the competing station's programing, type of audience reached, strategy of competing product— all as vital as cost-per-M.*



Martin T. Kane Jr., *Hewitt, Ogilvy, Benson & Mather, New York, thinks that the more a timebuyer knows about print media, the quicker will he grasp over-all strategy for a particular client. "Also, he'll be able to strengthen his own position," Martin adds, "and explain his choice of stations and adjacencies better, if he can show how they fit into the over-all plan." At his agency timebuyers are invited to attend print presentations, and Martin does so whenever possible. His accounts: Helena Rubinstein, Dunhill Cigarettes.*



Sylvan Taplinger, *director of radio-tv, Hirshon-Garfield, New York, feels combining power stations and small independents is the ideal way of covering a market for a regional spot client. "Of course," he adds, "some products just naturally seem to lend themselves to advertising over local stations predominantly. Take used cars, for example: Local d.j. shows are one of the most effective ways of promoting used car sales." However, he stresses both wide coverage and local impact for a successful regional radio campaign.*



The new engineering reports now show WHAM-land has grown. This rapidly growing market packs a more than two billion annual sales potential. Area loyalties notwithstanding, people hear and shop from WHAM Radio as far east as Utica, west to Erie and south into Pennsylvania. More than 4½ million people live, work and buy in this area.

WHAM's market has everything—three of New York State's major metropolitan areas, highly profitable farms, twenty of the country's twenty-one principal industries, vacation playgrounds and homes.

Thousands and thousands of buyers throughout this territory comment daily, "We heard it on WHAM." It's a ready market to buy anything you have to sell.

Put this 50,000 watt colossus to work selling your product or service for you.

LET WHAM SELL FOR YOU

• Write, Wire or Phone **WHAM** or Hollingbery for Availabilities.



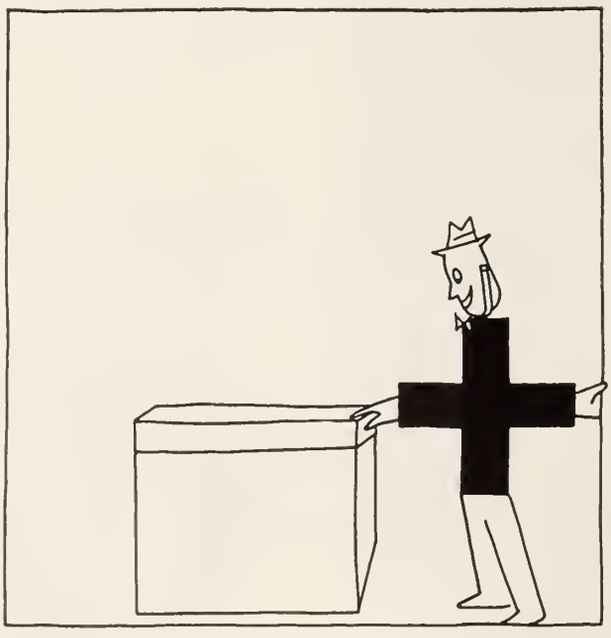
The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

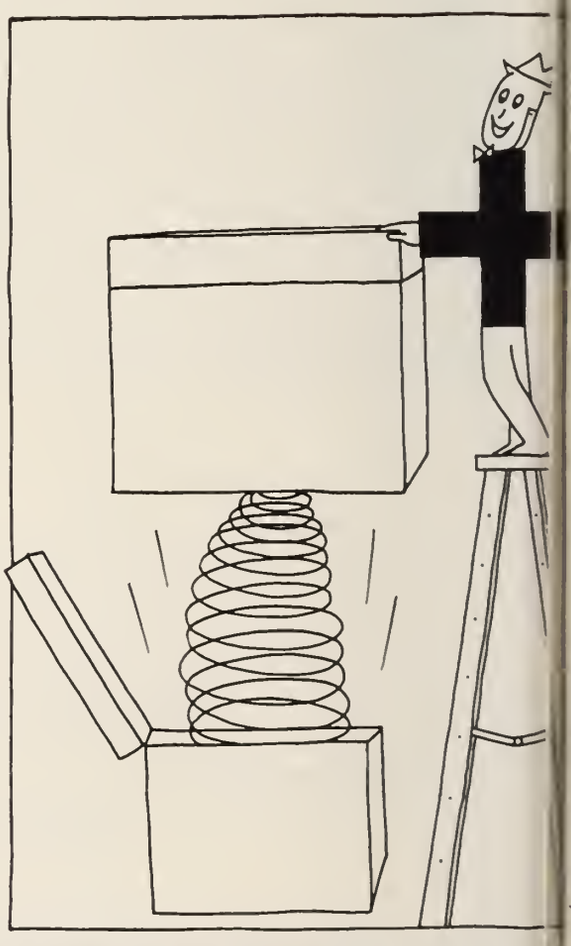
SURPRISE!

AUDIENCES 17% BIGGER HERE!

Mister PLUS discloses
lively doings after dark on the
Mutual Radio Network

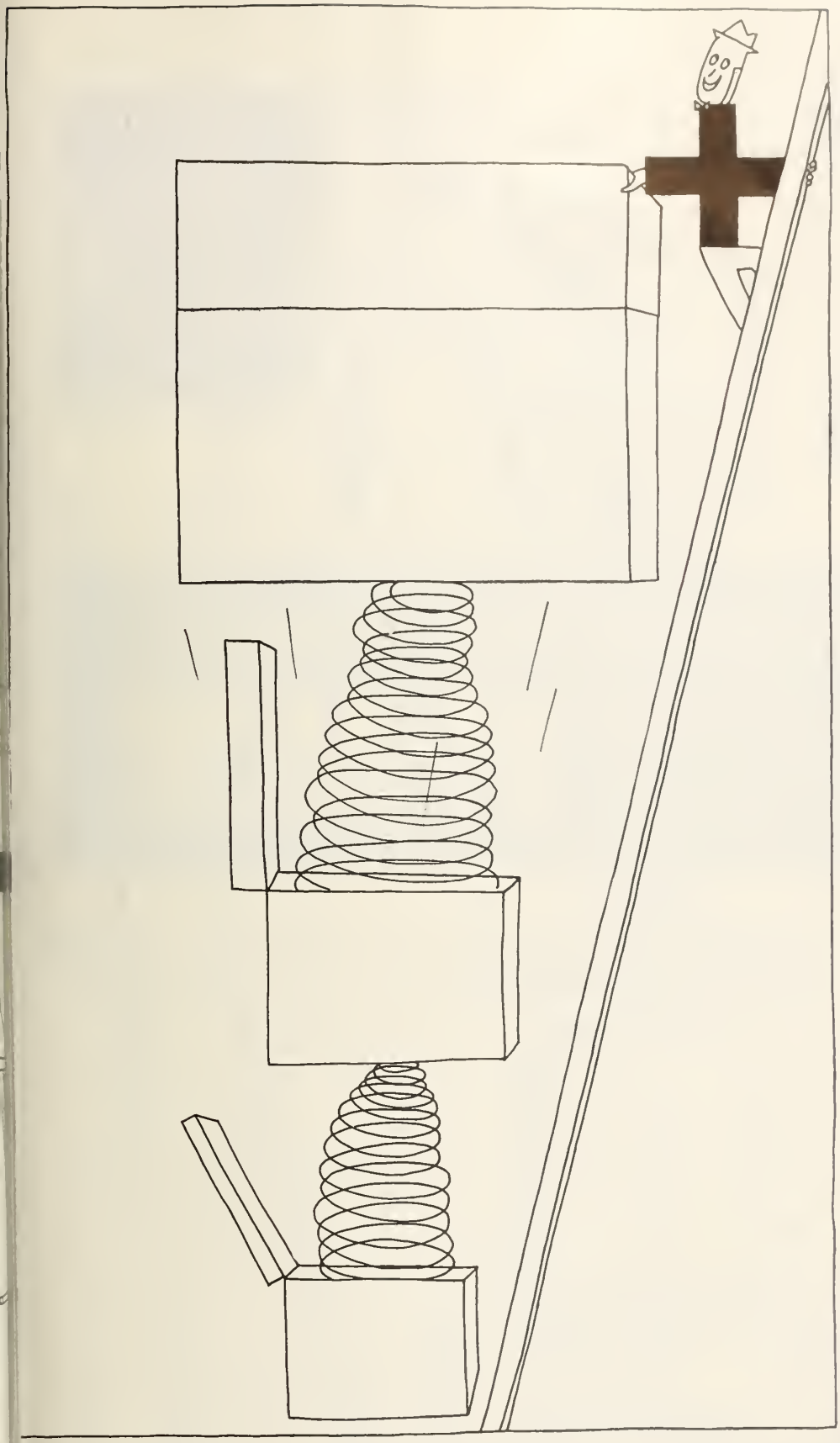


TIME: January, 1952.
EVENT: MBS presents *Multi-Message Plan.*
SCOPE: Ten star shows added to evening lineup; national participation provided in top five (Monday-Friday, 8 pm) for unprecedented cumulative-reach effectiveness.
RESULTS: First-year sponsors include *General Mills, R. J. Reynolds Tobacco* . . . total: 7.



TIME: January, 1953.
EVENT: MBS *improves* Multi-Message Plan.
SCOPE: Nighttime radio given additional boo by revamp of 8 pm lineup on MBS; preceded by news and followed by st drama and quiz programs at 8:30.
RESULTS: Ratings soar 17% on MBS (off 13%, 25% 23% on other nets)*; 2nd-year sponsor *Bromo-Seltzer, General Mills, Lever B P & G., Reynolds Tobacco* . . . total: 13

*Nielsen Ratings, All commercial competition 8-8:30 p.m., Mon.-Fri., Jan.-Oct '52 vs. Jan.-Oct. '53 (July-Sept. hiatus).



TIME: January, 1954.
EVENT: MBS improves Multi-Message *further.*
SCOPE: Three strongest shows in '53 lineup now augmented by Squad Room and Madeleine Carroll; Multi-Message array now preceded by Perry Como and Eddie Fisher at 7:45 pm.
RESULTS: Still greater reach, economy, sales-profit for still more clients; better entertainment for more listeners; clearer proof of vitality of nighttime radio for . . . *you.*

For immediate details on remaining availabilities, reach for your phone now:



LO 4-8000 New York
WH 4-5060 Chicago
HO 2-2133 Los Angeles

"TO
PUSH
A PRODUCT
YOU GOTTA PUT
STRENGTH
BEHIND IT"



And we've got the muscle . . . FOUR TOP DISC JOCKEYS, whose programs establish KSDO as San Diego's ***first*** station . . . the one with ***most*** listeners.*

May we show you how KSDO can help yau muscle-in on this ***billion*** dollar market.

*HOOPER and NIELSEN

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins – Los Angeles
Daren McGovren – San Francisco
John E. Pearson, Co. – New York

AGENCY AD LIBS



by Bob Foreman

If in the following few paragraphs I sound like an expert in retail advertising, you can chalk it up to the three months in 1936 I put in wrapping stationery for a large New York department store. This experience gave me what is so often referred to as the "retail feel," a quality that evidently is lacking in so many advertising men and women these days according to the folks who work in the retail end of our business.

As an old department store man, therefore, I watched the recent retail rush to broadcast media which the New York City newspaper strike perpetrated. Bulwarking my own rich experience with the interesting discussion of this situation in this very magazine a few issues back [28 December, page 30], I have come up with some thoughtful conclusions. To wit:

The copy used by most of the retailers during the strike was as unsuited to either radio or television as a one-minute radio spot would be running verbatim in newspapers. However, the reverse of this (running print copy over the air) seems to be about what most stores did.

I realize that they were pressed for time and that the copywriters who labor within earshot of the sales counters are perfectionists as well as perhaps neophytes when it comes to radio and television. But there must have been some better way to make up for this lack of experience and time especially at so crucial a period as just prior to the Christmas season. One store did. I understand, engage the services of an agency which gave them access to writers and production people who could approach broadcasting as an old and familiar friend rather than a fearsome new gimmick which might darn well work and, if so, cause upheaval in the store's ad department once management discovered the facts about it.

Since I also spent one summer (1933) as a runner in Wall Street, this, I believe, also gives me leave to analyze the financial overtones of the strike as they pertain to the retail sales curve (how's that for Wall Street phraseology?). However after reading everything from the *Wall Street Journal* to horoscopes I still can't figure out if the absence of newspapers helped or hurt department store sales. And I doubt if the stores know themselves.

If sales were actually down and this fact could be directly traced to the inability to put ads in print, it still doesn't mean

(*Please turn to page* 42)

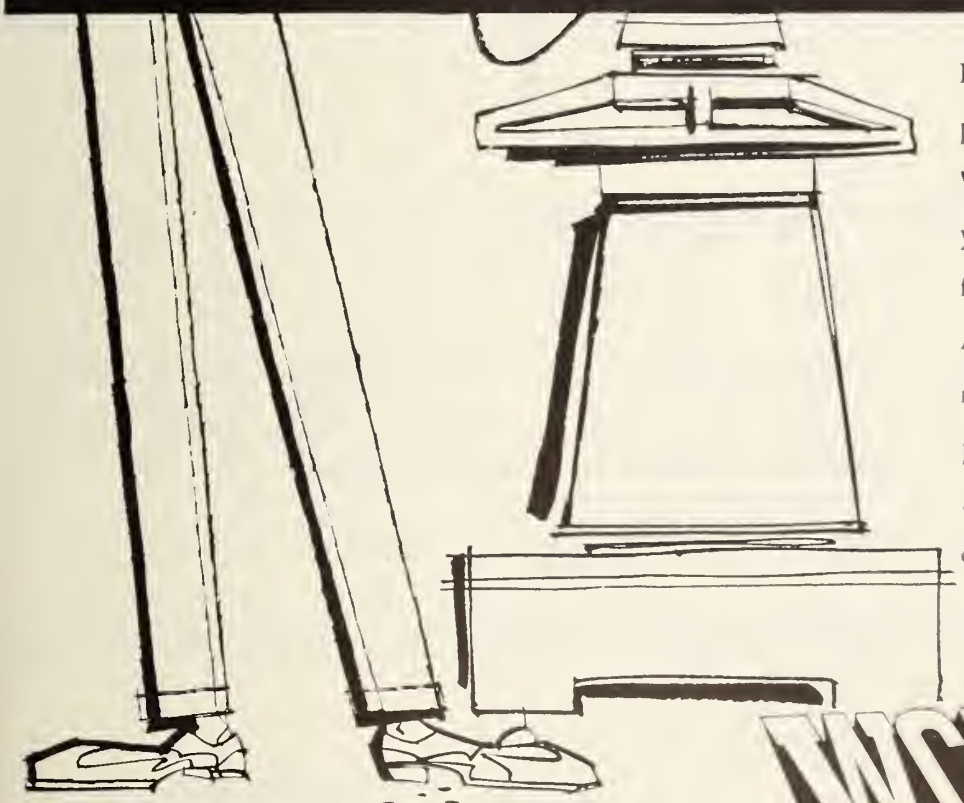


Now every other TV home in Milwaukee enjoys top rated **CBS** programming on **WCAN-TV.** Conversions continue to soar! **235,000 UHF** sets and *only* 18 weeks on the air.

(Look to 60% by February 15th).

. . . in MILWAUKEE, Fastest Growing UHF Market in America

WCAN-TV LEADS in 13 out of 20-¼-hours over other VHF Station!



Here's your chance to put your promotion dollars to work on **WCAN-TV** to show and sell your product in Milwaukee's fabulous billion dollar market. And, **WCAN-TV** helps you merchandise and promote your program on television . . . radio . . . in the newspaper and on carcards and billboards.

Write now for rate cards and success stories

WCAN-TV

channel **25** Milwaukee

Represented Nationally by
Alex Rosenman • 347 Madison Avenue
New York, New York

CBS TELEVISION NETWORK

Basic Optional

*ARB Survey on
5:30 — 6:30 P.M. Monday — Friday
"Tales of the West" computed on basis
20 quarter hours.

WHEN I SEENG SEÑOR THEY LEESTEN



HERE'S WHY . . .

KIFN, and only KIFN, reaches more than 85,000 Spanish-speaking people in Phoenix and Central Arizona. This Spanish population spent nearly $20,000,000 in retail sales during 1952. They account for nearly 20% of Arizona's population.

Remember, if you sell in Arizona . . . you should sell in Spanish. And to reach this rich market, you must use KIFN, Arizona's only full time Spanish Language station.



PINTO BEANS? SI. SENOR, I LOVE THEM!

I helped sell 10 tons of them for Basha's Markets, Phoenix, during a recent week-end. Ask Mr. Ed Kearns at Basha's.



AH, SENOR, WHAT AN ANGLE FOR A SIESTA!

Using KIFN, Quality Furniture Company increased sales to Mexican people from 5% of volume to over 40% in two years. Ask Mr. Al Garcia, President.



SENORA COW, SHE NEVER GIVE MILK LIKE THEES!

In one year my listener sent 187,500 labels to Borden's Milk Company in return for china plates. Check with Mr. Sporleder at Borden's.

*Statistics from Valley National Bank Survey.

Ask These Yanquis About Me!

LOS ANGELES, CALIF.
HARLAN G. OAKES AND ASSOCIATES
672 S. LaFayette Park Place

NEW YORK, N. Y.
NATIONAL TIME SALES
17 E. 42nd St.

KIFN

"LA VOZ MEXICANA"
860 Kilocycles • 1000 Watts

REACHING PHOENIX, AND ALL OF CENTRAL ARIZONA

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ALL-MEDIA STUDY

Please reserve for us three copies of SPONSOR's All-Media Evaluation Study. SPONSOR's media studies are the big bargain in research!

JOSEPH KATZ
President
The Joseph Katz Co.
Baltimore

o SPONSOR's All-Media Study will be published in book form later in the year. Reservations are acceptable now by writing to 40 East 49 St., New York 17.

READERS' SERVICE

My thanks to SPONSOR and Augusta Shearman for sending me additional information in response to my letter requesting data on the subject of repeating radio and tv commercials.

You ought to feel good about being consulted so many times for the answers to these many problems. In our own case you are the only publication we ever write in this regard, and you always come up with the answers.

Thank you again for your fine cooperation.

ED LA GRAVE JR.
Account Executive
Lessing Advertising
Des Moines

NEWSPAPER STRIKE

Congratulations as usual on your top-notch coverage of radio and tv in the New York newspaper strike. In the entertaining picture strip that accompanied the story ["What happened on the air when N. Y. C. newspapers went on strike," 28 December 1953, page 30], you quote WCBS as claiming a record by getting an announcement on the air within 40 minutes after the order was placed.

On November 21 the Harwood Martin Agency called us at 9:58 a.m. to place an order for our mutual client, the Woodward & Lothrop Department Store. There had been a slip in placing a newspaper ad announcing that Santa Claus had arrived at the store that very Saturday morning. The first Woodward & Lothrop announcement of Santa's arrival was read over WGMS at 10:04 a.m. From copy taken over the telephone and handed to our announcer just as he was completing the newscast for another client the elapsed time was six and one-half minutes.

M. ROBERT ROGERS
President
WGMS
Washington, D. C.

I'm sure all the New York stations owe a great deal to both SPONSOR and *Broadcasting* for your factual coverage of the strike situation. You both did a job for the industry that no single New York station could do.

ROBERT G. PATT
Advertising & Sales Promotion Mgr.
WCBS-TV, New York

SPOT RADIO

I notice a small discrepancy between your published estimates of spot radio volume for 1953.

The SPONSOR estimate in the December 14 issue ["12 big spot clients: how they use the medium," Part one, 14 December 1953, page 30], is $130,000,000 spot radio time sales for 1953.

John Blair's estimate of $135,000,000 spot radio time sales for 1953 appears in your issue of December 28 ["12 big spot clients: how they use the medium," Part two, page 39].

Both you and we will probably be charged with being unduly conservative. In any event, the consistent, substantial, ever increasing growth of national spot radio is a great tribute to the sales power of the medium, to its flexibility in meeting new conditions and to the success of all of the promotion and sales efforts of those far-seeing radiomen whose imagination sets no limit to the continuing growth of the medium.

T. F. FLANAGAN
Managing Director
Station Representatives Association
New York

INDEPENDENT RADIO

Congratulations on what we consider one of the finest articles ever published about the independent radio stations ["How to get the most out of an independent station," 28 December 1953, page 42]. We feel the article printed

(*Please turn to page* 15)

A Real "Hooper-dooper"

FIRST TIME EVER!

COINCIDENTAL HOOPERATINGS . . .

3 IN 1

1 - HOMES
SEPTEMBER THRU DECEMBER 1953

2 - AUTOMOBILES
NOVEMBER 1953

3 - GROCERY STORES
OCTOBER-NOVEMBER 1953

COMPLETE RADIO LISTENING ANALYSIS OF SYRACUSE, NEW YORK

FREE copies are available to all 1953 National Sponsors of Syracuse Radio and their advertising agencies.

Reports contain all 3 authoritative studies grouped for easy comparison.

This offer expires Feb. 10, 1954

WOLF

MEMBER OF ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS

MAIL THIS COUPON

STATION WOLF—SYRACUSE, N. Y.

Without charge or obligation please send our free copy of the 3-Way Syracuse Hooperating to:

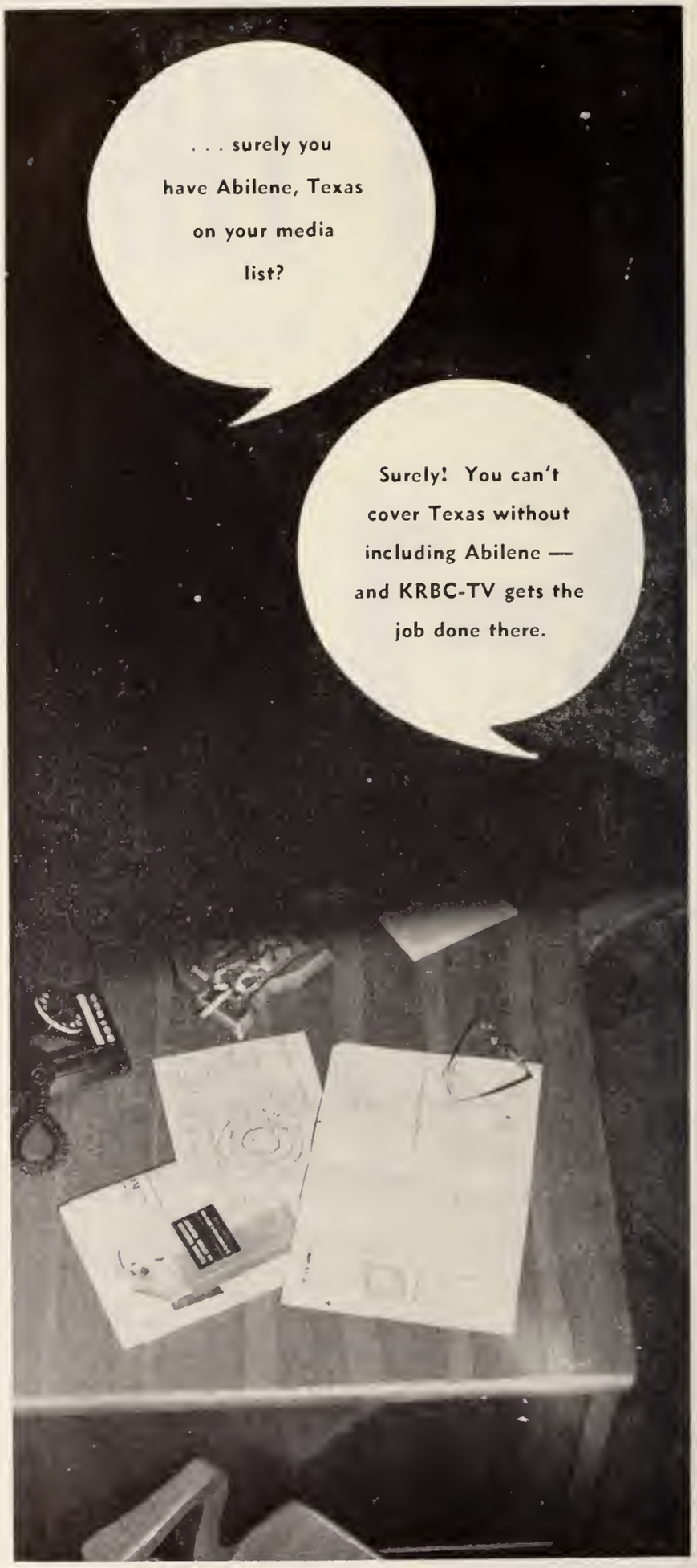
Name _____

Sponsor or agent _____

Street & number _____

City and State _____

Account placed _____



Here in 75 words is the Abilene story

KRBC-TV is the only television service in the 18-county Abilene trade territory

In that territory are 236,586 persons living in 78,073 households (1950 census) They spent $312,772,000 over retail counters in 1952, $84,662,000 of that in Abilene

In the first 120 days of KRBC-TV operation more than one-fourth of those families bought television sets.

Our rates are reasonable—$150 basic hourly rate, $18.00 for one-minute announcements.* May we serve you?

*Film rate only
Camera charge extra.

KRBC-TV
Channel 9
ABILENE
TEXAS

NBC, ABC, and DuMont Networks

Effective Radiated Power
Video 29.5 KW
Audio 14.7 KW

Represented Nationally by
JOHN E. PEARSON TV, INC.

Offices
New York • San Francisco
Chicago • Los Angeles • Minneapolis

Texas Accounts Only
AIRWAVES ASSOCIATES
Dallas—*251 North Field St. Room 769; RI-4228 RI-5612*
Houston—*520 Lovett Rd., No. 1-D; JU-1601*

in SPONSOR will give the independent radio stations a great deal of assistance.

Please send us 300 reprints of this story.

JOHN A. ENGELBRECHT
President
WIKY and WIKY-FM
Evansville

• Reprints of the article, "How to get the most out of an independent radio station," cost 25c apiece. Quantity prices on request.

In my book you've performed a real service to independent operators by publishing your article on independent stations ["How to get the most out of an independent station," 28 December 1953, page 42]. Congratulations to the SPONSOR staff for an excellent job!

We'd appreciate receiving 50 reprints of the article so that we can distribute them in our area.

TIM ELLIOTT
President & General Manager
WCUE, Akron

TV BASICS

I greatly appreciate your television statistics.

"Tv Basics" is a very nice looking report. We found the figures contained therein to be not only useful but interesting for our purposes.

If it has not come to your attention before, you might be interested to know that the Miami area now has three tv outlets and is expected to have three more within the next year.

MICHAEL W. R. DAVIS
First Research Corp. of Florida
Miami

MESSAGE REPEATERS

A few months ago your "Report to Sponsors" carried an article about my newest aid to merchandising—namely, message repeaters. At this time I am pleased to report to you a couple of case histories of the terrific impact message repeaters have at point-of-sale.

In a 13-week spot campaign Sunny Jim Syrup used message repeaters in 65 different locations for one week at a time in each location. In all of these stores sales of Sunny Jim Syrup went up at least 100% over any previous week.

We have just started a campaign for a new product—Ivar's Clam Chowder. The Tradewell group of super markets (32 stores controlling 10% of the Greater Seattle grocery business) allowed us a test store with a 15-case display. We put this display up with a message repeater on Friday noon, and by Saturday night had sold 10 cases. The heads of Tradewell were so pleased that they gave us free rein to set up mass displays in all 32 of their stores.

BILL SIMPSON
KOL, Seattle

WHO LISTENS

Thanks very much for the reprints of the Politz article which appeared in your December 14 issue ["Who listens . . . were . . . when . . . why . . .", page 36]. I think you did a very fine job and I am glad to hear that you have made 20,000 reprints of the story for distribution.

WALTER JOHNSON
Asst. Gen. Mgr.
WTIC, Hartford

• Reprints of the article, "Who listens," are available at 20c apiece. Quantity prices on request.

WORKMANLIKE

I enjoy the workmanlike treatment, the research and objectivity behind your magazine.

Please send me your "Radio and Tv Directory."

N. K. DONOVAN
15 East 48 St.
New York

• SPONSOR's "Radio and Tv Directory" is available free of charge.

FARM ISSUE

So much has been said about the October 19 issue of SPONSOR in the transcript of proceedings of the National Association of Radio Farm Directors' New York meeting that I have been looking everywhere for my copy. I have failed to find it and I am afraid that this issue landed on an unappreciative desk here at WCMB.

Do you have another copy for me? I want to know where some of those advertising dollars dwell in this period of dropping agriculture prices and markets. I enjoy our other issues but of course the farm issue is vital to me.

JOHN A. SMITH
Radio Farm Director
WCMB
Harrisburg-Lemoyne, Pa.

(*Please turn to page* 127)





You're seeing double in the daytime



Today your chances for making sales in daytime television have doubled...

Because the 10 stations represented by CBS Television Spot Sales—in two years—have:

...*doubled* their daytime audiences, today attracting 14,500,000 different viewers

...*doubled* their gains in multi-station markets, to win an average lead of 20%

...*doubled* in economy, with costs-per-M as low as 34 cents.

These 10 stations are the best way to daytime television—and daytime television is the best way to 28 million housewives—who spend over 204 million dollars each shopping day.

In 1954 your sales picture will be brighter—all day long—on these 10 big-volume television stations.

CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBTV, Charlotte; WMBR-TV, Jacksonville; WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-Houston; KSL-TV, Salt Lake City; KNXT, Los Angeles and CTPN, CBS Television Pacific Network.

Sources on request

NOW — ... a choice in ... JACKSONVILLE!

Now advertisers and viewers enjoy a choice of superb television service in mushrooming Jacksonville - the nation's 49th retail market —

With WJHP-TV's 276,000 watts ERP - it's NBC, ABC and DuMONT network programs - it's superb studio, plant and equipment - the great Jacksonville retail area now enjoys more of the best in TV - and in the best times, too.

For facts and availabilities call... New York MU7-5047 or Jacksonville 98-9751

The Jacksonville Journal's

WJHP-TV

NBC-ABC-DUMONT

276,000 Watts

CHANNEL 36

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Associated Prods, NY	Grey Adv, NY	NBC TV 50	Arthur Murray Dance Party; M 7:30-45 pm; 18 Jan; no. wks not set
Hazel Bishop, NY	Raymond Spector, NY	ABC TV 78	Dr. I. Q.; M 8:30-9 pm; 18 Jan; 52 wks
Capital Airlines, Wash, DC	Lewis Edwin Ryan, Wash, DC	NBC TV 51	Today; M-F 7-9 am; 39 partic 18 Jan; 13 wks
Emerol Mfg Co, NY	Hilton & Riggio, NY	ABC TV 31	Tommy Henrich Sports Show; Sat 6-6 15 pm; 16 Jan; 52 wks
General Motors, Detr	Kudner, NY	CBS TV 84	Motorama; W 10-10:45 pm; 20 Jan only
Gold Seal (Glass Wax), Bismarck, ND	Campbell-Mithun, Mpls	CBS TV 70	Jo Stafford Show; T 7:45-8 pm; 2 Feb; 52 wks
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	ABC TV 33	John Daly & the News; M, W 7:15-30 pm; 1 Feb; 13 wks (co-sponsor with Whitehall Pharm)
Mystic Adhesive Prods, Chi	George H .Hartman, Chi	CBS TV 61	Garry Moore Show; F 1:45-2 pm seg; 15 Jan, 52 wks
Quaker Oats, Chi	Sherman & Marquette, Chi	CBS TV 51	Contest Carnival; Sun 12:30-1 pm; 3 Jan; 52 wks
Revlon Prods, NY	William H. Weintraub, NY	NBC TV 19	Mr. & Mrs. North; alt T 10:30-11 pm; 26 Jan, 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 80	Hawkins Falls; alt M 11-11:15 am; 4 Jan, 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 36	Kate Smith Show; alt W 3:15-30 pm; half of seg; 13 Jan; 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 51	Today; M-F 7-9 am; one partic per wk; 7 Jan; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Leo Burnett, Chi	Du Mont 36	Twenty Questions: M 8-8:30 pm; 14 Dec; 55 wks
Bristol Myers, NY	DCSS, NY	CBS TV 66	Man Behind the Badge; Sun 9:30-10 pm; 10 Jan; 52 wks
Faith for Today Inc. NY	Rockhill Co, NY	ABC TV 21	Faith for Today; Sun 12:30-1 pm; 3 Jan; 52 wks
Ford Motor Co, Dearborn, Mich	J. Walter Thompson, Chi	NBC TV 53	Ford Theatre; Th 9:30-10 pm; 31 Dec; 52 wks
Hall Brothers, Kansas City, Mo	FC&B, Chi	NBC TV 37	Hallmark Hall of Fame; Sun 5-6 pm; 3 Jan; 52 wks
Kraft Foods, Chi	J. Walter Thompson, Chi	NBC TV 49	Kraft Tv Theatre; W 9-10 pm; 6 Jan; 52 wks
Lever Bros, NY	McCann-Erickson, NY	CBS TV 54	Arthur Godfrey Time; M, W 10:45-11 am; 4 Jan; 52 wks
Liggett & Myers Tob, NY	Cunningham & Walsh, NY	NBC TV 89	Dragnet; Th 9-9:30 pm; 31 Dec; 52 wks
Lincoln-Mercury Dealers, Detr	Kenyon & Eckhardt, NY	CBS TV 123	Toast of the Town; Sun 8-9 pm; 3 Jan; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC TV 70	Camel News Caravan; M-F 7:45-8 pm; 1 Jan; 52 wks

(See page 2 for New National Spot Radio and TV Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. W. Berger	Kaiser-Frazer Sales Div,, Detr, vp	Geyer Adv, Detr, vp
Crawford Blagden	Benton & Bowles, NY, acct exec	Same, vp
William S. Blair	Hewitt, Ogilvy, Benson & Mather, NY, res dir	Same, vp
C. S. Blakeslee	Wallace-Lindeman, Grand Rapids, acct exec	Same, vp
Clifford E. Bolgard	Sherman & Marquette, Chi, media dir	Same, vp
Brown Bolte	Benton & Bowles, NY, vp & acct supvr	Same, bd of dir
Maria Carayas	Roy S. Durstine, NY, timebuyer	Hilton & Riggio, NY, timebuyer
Herbert A. Carlson	Own public rels and adv firm, Seattle	Grant Adv, Chi, vp
Gregory V. Drumm	Gibson Refrig Co, Greenville, Mich, mgr adv, sls prom	Wallace-Lindeman, Grand Rapids, vp
Leslie Dunier	Worth Stores, NY, adv dir	Emil Mogul, NY, radio, tv timebuyer
Charles F. Fleischmann	Penick & Ford, Ltd, NY, adv, sls prom mgr	Y&R, NY, contact exec
M. Peter Franceschi	FC&B Intl Div, pres	Geyer Adv, NY, mgr creative prodn
W. A. Franchey	Wilhelm-Loughlin-Wilson, Houston, vp chg new bus	Piedmont Adv, Salisbury, NC, mng dir
George Giese	McCann-Erickson, NY, vp, dir intl div	Same, pres McCann-Erickson Intl Corp
Dugald F. Gordon	John Daniel Frey, Chi, acct exec	Zimmer, Keller & Calvert, Detr, acct exec
Ted J. Grunewald	William Esty, NY, radio-tv exec	Hicks & Greist, NY, bus mgr tv-radio dept
Joseph Gusky	Lando Adv, Pittsb, dir consumer activities	Same, partner
A. Gould Harrison	Westinghouse Elec, Pittsb, eastern distr sls prom, adv mgr	Y&R, NY, contact exec

(Continued next page)







Numbers after names refer to New and Renew category

L. V. Stapleton (3)
John B. Simpson (3)
W. A. Franchey (3)
Alan Sidnam (3)
Brown Bolte (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

3. Advertising Agency Personnel Changes (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Judson H. Irish	Hewitt, Ogilvy, Benson & Mather, NY, copy chief	Same, vp
Frank Kemp	Compton Adv, NY, asst media dir	Same, vp
Howard Kuhn	Compton Adv, NY, asst res dir	Same, vp
Robert Lansdon	N. W. Ayer, NY, acct exec	Y&R, NY, contact exec
H. B. LeQuatte	Pres, own agency	Abbott Kimball, NY, vp, chmn palns bd
Muriel Mack	Benton & Bowles, NY, timebuyer	Meldrum & Fewsmith, Cleve, tv, radio timebuy
Charles E. Patrick	Donahue & Coe, NY, acct exec	Emil Mogul, NY, acct spvr Manischewitz Wine
W. H. Poole	Y&R, Toronto, vp & mgr	Y&R, Montreal, vp & mgr
Gardner Reames	Comer-Reames Adv, Kans City, partner	James R. Reese Adv, Kans City, exec
Roddy Rogers	WFIL-TV, Phila, exec prodr, dir	Ward Wheelock, NY, mgr radio-tv prodn
Dan Rubin	Fedway Stores, NY, prom-mdsg stf	Huber Hoge & Sons, NY, acct supvr
Alan Sidnam	Benton & Bowles, NY, vp & acct supvr	Same, bd of dir
John B. Simpson	FC&B, Chi, dir radio-tv dept	Same, vp
Edward Sonnenschein	Arthur Meyerhoff & Co, Chi, acct exec	Olian & Bronner, Chi, acct exec & copy chief
Richard Stanton	John Stanton & Son, NY, pres	Ward Wheelock, Phila, creative exec
Lawrence V. Stapleton	Grant Adv, NY, acct exec	Same, vp
David F. Titus	CBS, prog dir	Mac Wilkins, Cole & Weber, Seattle, tv-radio
Don E. West	Standard Brands, NY, group brand mgr	Hewitt, Ogilvy, Benson & Mather, NY, dir md

4. Sponsor Personnel Changes











NAME	FORMER AFFILIATION	NEW AFFILIATION
M. F. Blakeslee	RCA, Camden, NJ, dir distrib rels	Emerson Radio & Phono Corp, NY, dir distrib r
Vincent P. Brunelli	Personal Prods Corp, Milltown, NJ, dir paper div	Tek-Hughes, Watervliet, NY, dir adv, mdsg
George Cohen	Emerson Radio & Phone Corp, NY, asst dir sls	Same, eastern sls mgr
Lawrence J. Cullen	Automatic Controls Corp, Ann Arbor, Mich, natl sls mgr	Transparent Pkg Co, Chi, sls devel mgr
F. Harry Fletcher	Bristol-Myers, NY, asst to exec vp chg sls	Same, natl field sls mgr, prods div
E. R. Glauber	Emerson Radio & Phono Corp, NY, dir Emerson distrib cos	Same, also natl sls mgr for air-conditioning
Richard B. Moller	Pal Blade Co, NY, vp super mkt sls	Hudson Pulp & Paper, NY, field sls mgr, tissue
Norman Peterzell	Biow Co, NY, acct exec P&G	Carter Prods, NY, prod mgr
Fred B. Walrath	Landers, Frary & Clark, New Britain, Conn, district mgr, elec hswares div	Same, regl mgr southeastern div

5. Station Changes (reps, network affiliation, power increases)

KCTY, Kans City, Mo, purch by Du Mont Labs from Empire Coil Co
KJBS, SF, new natl rep Avery-Knodel
WBEL, Beloit, Wis, new natl rep Hal Holman Co; power incr to 5000 watts
WCHV, Charlottesville, Va, new natl rep Thomas F. Clark
WFAI, Fayetteville, NC, new natl rep Thomas F. Clark Co
WTVU, Scranton, Pa, new natl rep Everett-McKinney
WWEZ, New Orleans, new natl rep George W. Clark; p rep Hollingbery

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Amboy Milk Prods, Amboy, Ill	Melody Whip (filled milk prod)	Calkins & Holden, Carlock, McClinton & Smith, NY
Amer Safety Razor Sorp, NY	Gem razors & blades	McCann-Erickson, NY
Block Drug, Jersey City, NJ	Minipoo Dry Shampoo, Alkaid Antacid Tablets, Poslam Ointment	Emil Mogul, NY
Boyle-Midway, West Coast Div, LA	Polishes, waxes, germicides	J. Walter Thompson, LA
Cadence Distrib Co, NY (Archie Bleyer, head)	Phonograph records	Brooke, Smith, French & Dorrance NY
Glamorene, NY	Glamorene rug cleaner, foam upholstery cleaner, paint brush cleaner	Hicks & Greist, NY
Hearn Dept Stores, NY	Department store (for radio-tv adv only)	Hoffman-Manning, NY
Kiwi Polish Co, Phila	Shoe polish	Geyer Adv, NY
KMPC, LA	Radio station	Yambert Inc, Hywd
KSAN-TV, SF	New UHF tv station	Diamond & Sherwood, SF
MacArthur Prods, Indian Orchard, Mass	Portable Porter luggage wheels	Fred Gardner Co, NY
McDonald & Arneson, Vallejo, Cal	Telescopic Emergency Lights	Ad Fried & Assoc, Oakland, Cal
Mica-Seal Mfg, Berkeley, Cal	Waterproofing paints	Ad Fried & Assoc, Oakland, Cal
Monarch Wine Co, Brooklyn, NY	Manischewitz Wine	Emil Mogul, NY
Peter Paul, Naugatuck, Conn	Mounds, Almond Joy Candy	D-F-S, NY
Pevely Dairy Co, St Louis	Milk, dairy, ice cream prods	Granville Rutledge Adv, St. Lou
Smart & Final Iris Co, Cal	Food prods, canned & pkgd	Stromberger, LaVene, McKenzie, LA
John Wanamaker, Phila, NY	Dept store	Dowd, Redfield & Johnstone, NY John C. Dowd, Boston
Zotox Pharmacal Co, Stamford, Conn	Zotox medication for poison ivy, oak and sumac	Dowd, Redfield & Johnstone, NY John C. Dowd, Boston

Numbers after names refer to New and Renew category

H. A. Carlson (3)
D. F. Gordon (3)
V. P. Brunelli (4)
Crawford Blagden (3)
F. H. Fletcher (4)

George Giese (3)
Judson H. Irish (3)
Gardner Reames (3)
E. W. Berger (3)
Wm. S. Blair (3)











Buy WHO

and Get Iowa's Metropolitan Areas..

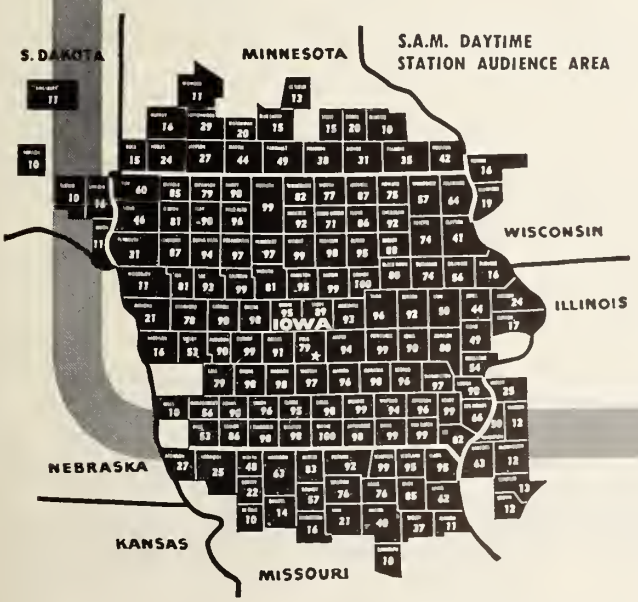
Plus the Remainder of Iowa!

TAKE AUTOMOTIVE SALES, FOR INSTANCE!

4.9%	CEDAR RAPIDS	
10.7%	TRI-CITIES	
12.5%	DES MOINES	
2.6%	DUBUQUE	
4.4%	SIOUX CITY	
3.9%	WATERLOO	
65.1%	REMAINDER OF STATE	



Figures add to more than 100% because Rock Island County, Illinois is included in Tri-Cities.





FREE & PETERS, INC., National Representatives

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

65.4%	Food Stores
61.6%	Eating and Drinking Places
44.8%	General Merchandise Stores
55.6%	Apparel Stores
60.7%	Home Furnishings Stores
65.1%	Automotive Dealers
73.2%	Filling Stations
79.6%	Building Material Groups
60.4%	Drugstores

Source: 1952-'53 Consumer Markets

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

You oughta know this!

MONTREAL
is Canada's largest city . .
Population
1,500,000



And this, too!

CFCF has been Montreal's big English favorite for 34 years



CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Gellerman (r.) confers with commentator Gladstone about Bache commercial

Mr. Sponsor

Henry Gellerman

Advertising Manager
Bache & Co., New York

No one expects a pitchman to go on the air with the following high-pressure technique when selling stocks:

". . . Write in today while this offer holds. And remember, folks, you can pay for your stocks in easy weekly installments."

Yet, Henry Gellerman, who masterminds advertising for Bache & Co., a conservative Wall Street investment house, assured SPONSOR that radio audiences in New York, Philadelphia, Chicago, Detroit, Cleveland and Boston will be hearing a modified version of that message some five to seven times weekly starting 24 January.

This new campaign begins the day before the new monthly investment plan authorized by the Securities Exchange Commission goes into effect. This plan—a budget plan for buying securities on installments—will broaden the base of potential stock owners.

"Now we can take our message to the housewife," Gellerman explained. "And that's precisely what we're doing with this new campaign. We're no longer limiting our choice of programing and adjacencies to male appeal. Our only motto is hard sell."

It's this hard-sell approach, combined with institutional and educational techniques, that have brought Bache more leads-per-$ via spot radio programing (see 27 July 1953 SPONSOR, page 36).

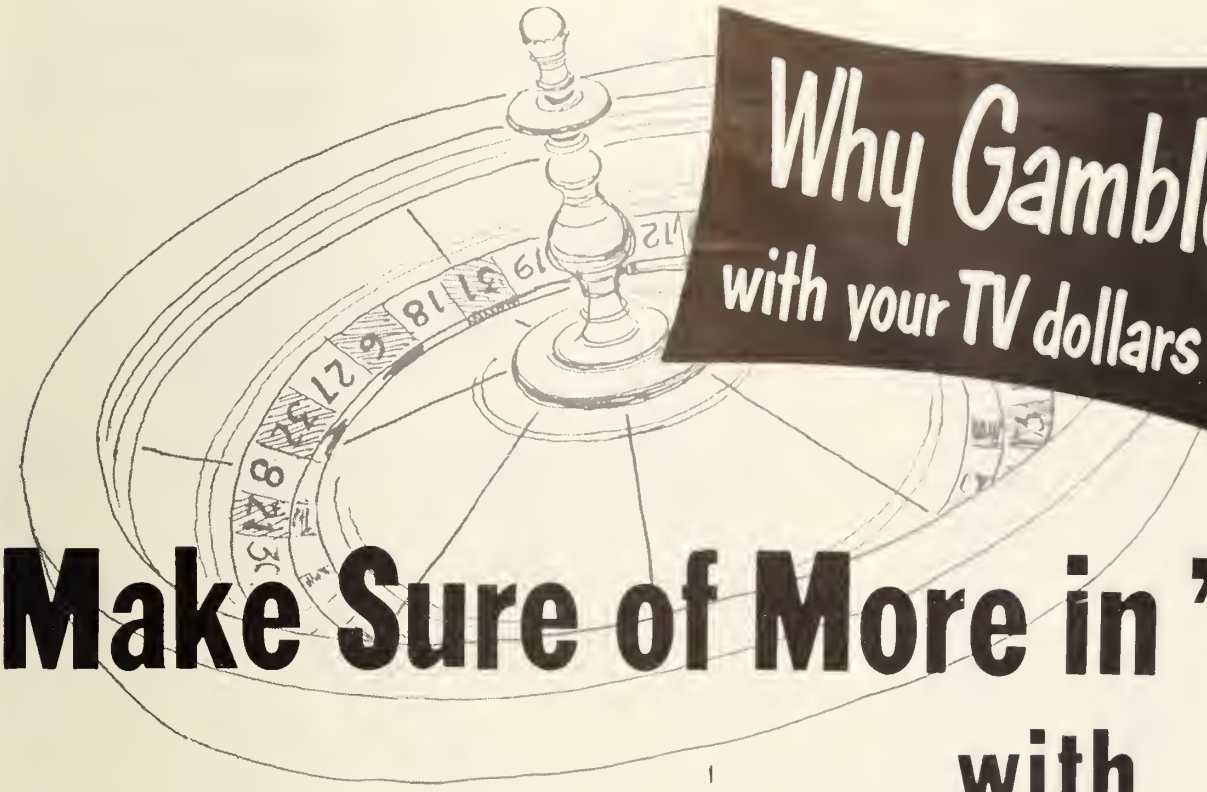
On radio since 1948 at Gellerman's instigation, Bache has gradually increased its air budget from a dead start to 45% of the over-all $500,000 budget in 1954.

"We started off easy with public service programing on WNYC, New York," Gellerman told SPONSOR. "Then we tried minute announcements on WQXR, New York, with convincing success."

However, Gellerman was still not satisfied. "After all, everyone's a prospect," he says, summarizing his business theory. "And it's my job to help broaden the base of stock buying."

Now Bache commercials are heard daily on WOR's *Today's Business*, a program of transcribed business news and comments by Henry Gladstone. This five-minute show, weekdays 7:15-7:20 p.m., pulls leads for Bache at the cost of $1.50 each, compared to a cost of $2 per lead from Bache newspaper advertisements.

And to those skeptics who believe that ad managers of financial houses spend their vacations in front of a ticker tape, Gellerman will gladly send postcards from his ski trip to St. Moritz. ★ ★ ★



Why Gamble with your TV dollars?

Make Sure of More in '54 with WJBK-TV CHANNEL 2

FACT No. 1

POWER

Farthest reaching TV signal in the Michigan area . . . gigantic 1,057 foot tower with maximum 100,000 watt E.R.P. . . . plus favored Channel 2 dial position add up to

MAXIMUM CIRCULATION

FACT No. 2

PROGRAMMING

Daytime and nighttime, viewers customarily turn to Channel 2 for the best in entertainment, news and sports. And that means

MAXIMUM VIEWING

FACT No. 3

RATINGS

Consistently leading with high-rated CBS, Dumont and local programs. For example, Pulse ratings for December, '53, show 9 out of the 15 top shows on WJBK-TV. And that gives you

MAXIMUM IMPACT

Eliminate guesswork when you're buying TV time in the rich Great Lakes area. Make your money go farther, literally and figuratively, on WJBK-TV, Detroit's only full power station. Look at the facts! Prove to yourself that Channel 2 is the place for you. Get maximum return for your TV dollars on WJBK-TV.

WJBK-TV

Detroit

A STORER STATION

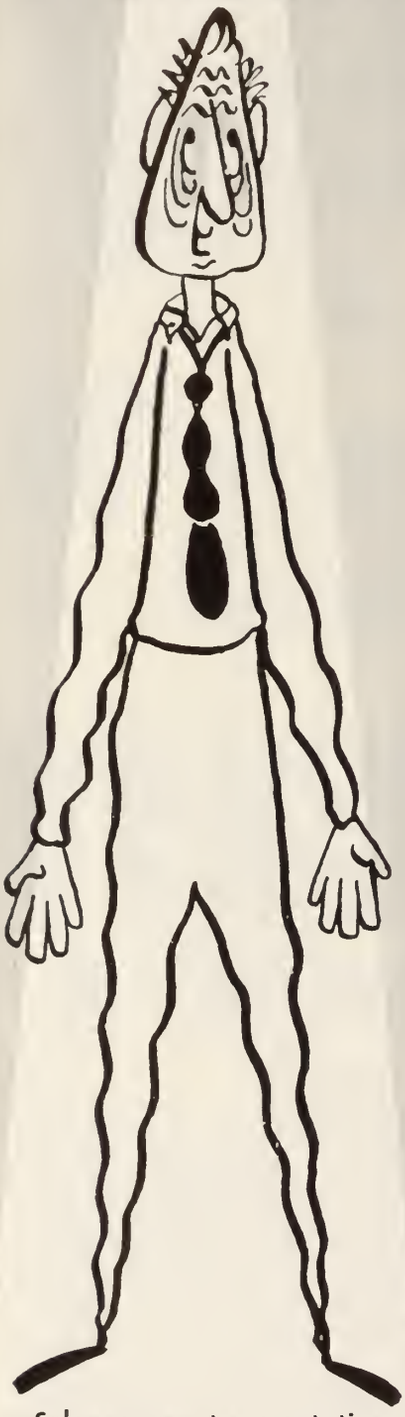
Represented Nationally by

THE KATZ AGENCY

BASIC CBS NETWORK & DUMONT

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

ON THE SPOT AT DEADLINE!



- Salesmen want presentations
- Talent wants publicity
- Packagers want promotion
- Agencies want information
- **AND NOW THERE ARE**

1,734,582 TV SETS

reached by **CHANNEL 4,** Hollywood with 50 hours per week of local telecasting by local personalities for local sales results. Contact **KNBH** or NBC Spot sales.

New developments on SPONSOR stories

P.S.

See: "Programing trends in spot radio"

Issue: 14 July 1952, p. 74

Subject: Well-known radio and tv personalities can be purchased on spot basis

In what was described by industry observers as one of the biggest radio deals in recent years the Frederick W. Ziv Co. recently signed comedian Red Skelton for a three-year contract. Among the unique angles of the arrangements are these: Sponsors will be allowed to buy the program series on a national, regional or local basis; the show is one of the first which features big-name talent and which will run 30 minutes daily, rather than the usual pre-tv radio programing formula of one 30-minute show weekly; Skelton will continue the features on the transcribed Ziv series that he made famous on his "live" radio and tv series (Willie Lump Lump, the Mean Widdle Kid, Klem Kadiddlehopper, San Fernando Red, Cauliflower McPugg); under a guarantee-against-percentage contract, Skelton is expected to make at least $1.5 million; Ziv is spending $3 million on the radio series, making it one of the costliest of recent radio programing ventures.

A Ziv spokesman said the company had been negotiating with Skelton for two years. He claimed the weekly budget of the show will be the highest for any radio series on the air this year.

Cost of the program series for sponsors is to be based upon the size of the market the advertiser wants to cover. At SPONSOR's press-time the price range still was undetermined. Present Ziv shows range from $15 to as much as $750 weekly, depending upon the market. Altogether, Ziv packages about two dozen transcribed shows.

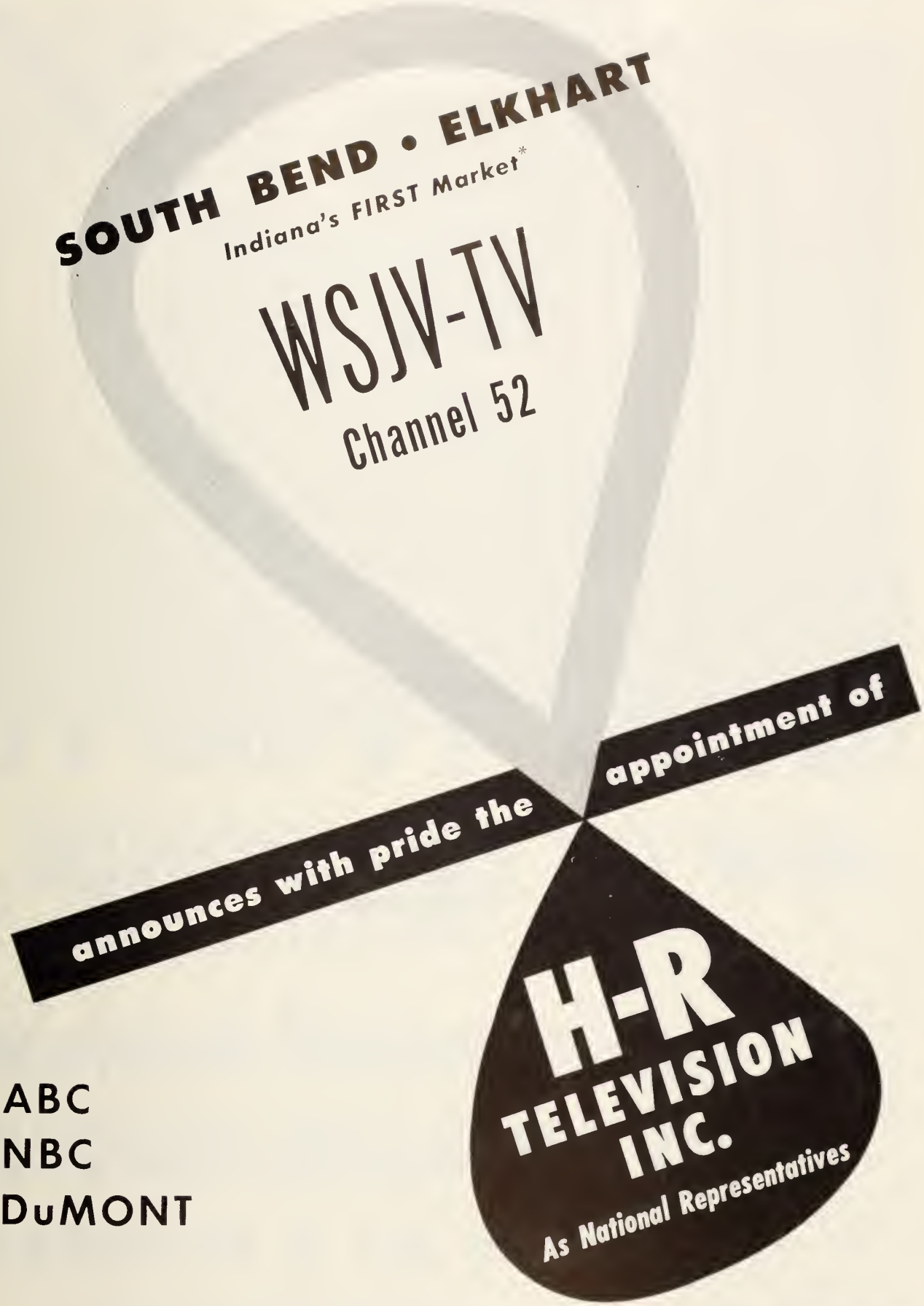
John L. Sinn, executive vice president of Ziv, noted that the largest single group of users of Ziv shows are brewers. He said they spend over $10 million annually for Ziv programs.

Sinn pointed out the Skelton program is an indication of Ziv's belief that radio is a thriving medium.

Skelton will participate in the promotion of the radio programs. He remains free to engage in other activities. ★ ★ ★

Herb Gordon, Ziv v.p., looks on while Skelton signs three-year contract with Ziv





WSJV-TV. ELKHART, INDIANA. JOHN F. DILLE, JR., PRESIDENT AND GENERAL MANAGER
JOHN J. KEENAN, COMMERCIAL MANAGER

*In Retail Sales



WDAY-TV FARGO, N. D.

NOW ON FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING PRACTICALLY
ALL TOP-RATED PROGRAMS
FROM ALL 4 NETWORKS

(AND LEADING FILM PRODUCERS)!



Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives



BAB HELPED SELL FISK ON RADIO: Fisk Tire will be big radio client for first time, after detailed BAB-aided study. Above, Elliot Detweiler, Fisk ad mgr., shakes hands with Ted Maxwell, of BAB. Duncan Ross, a.e., F. D. Richards, Walter Klee, asst. ad mgr., look on

Are you getting the most out of BAB's aids to advertisers?

Radio's promotion arm will tailor-make presentations, offer ideas and/or copy help —if there's radio billing in the offing

by Alfred J. Jaffe

You're an agency. You've got a print-happy client. You feel your client needs radio and you've got a problem of prying open his mind.

Maybe you have a few questions in your own mind. Maybe you'd like to see what other advertisers making the same product have done with radio. Maybe you haven't got the resources or time to make a full-scale presentation. Maybe you've got a radio mail order campaign in mind and aren't sure how to start the thing off.

To get the answers a few years ago you'd have had to go to networks and stations, who might have spent more time boosting themselves than they would on radio's basic story.

Today, you've got an over-all radio ally, the Broadcast Advertising Bureau. It's been of substantial help to a lot of agencies (as well as advertisers).

Take the Fisk Tire Division of the

U.S. Rubber Co. For the first time in its history, Fisk will make radio an appreciable part of its advertising campaign. Elliot Detweiler, divisional advertising manager, announced two weeks ago a radio campaign was decided upon after a detailed study of radio with BAB.

BAB attacked Fisk's problem from many angles. It made presentations on the tire replacement market (specific) as well as auto listening (general). It came up with a useful success story (specific) as well as the comparative cost of radio and newspapers (general), not to mention a three-point copy formula (specific).

Naturally, the extent of BAB's help depends a lot on the radio billings potential. A lot depends, too, on what BAB's got in its pool of information. However, in the three years since BAB was set up this pool (which started as a puddle) has been ever widening. And advertisers and agencies have been dipping into it more and more.

All indications point to BAB's being even more useful in 1954, both to the buyer and seller of radio. Starting late in radio's life, BAB, though a full-scale am promotion arm now, is growing with the zestful energy of youth. Here are some facts which delineate this growth:

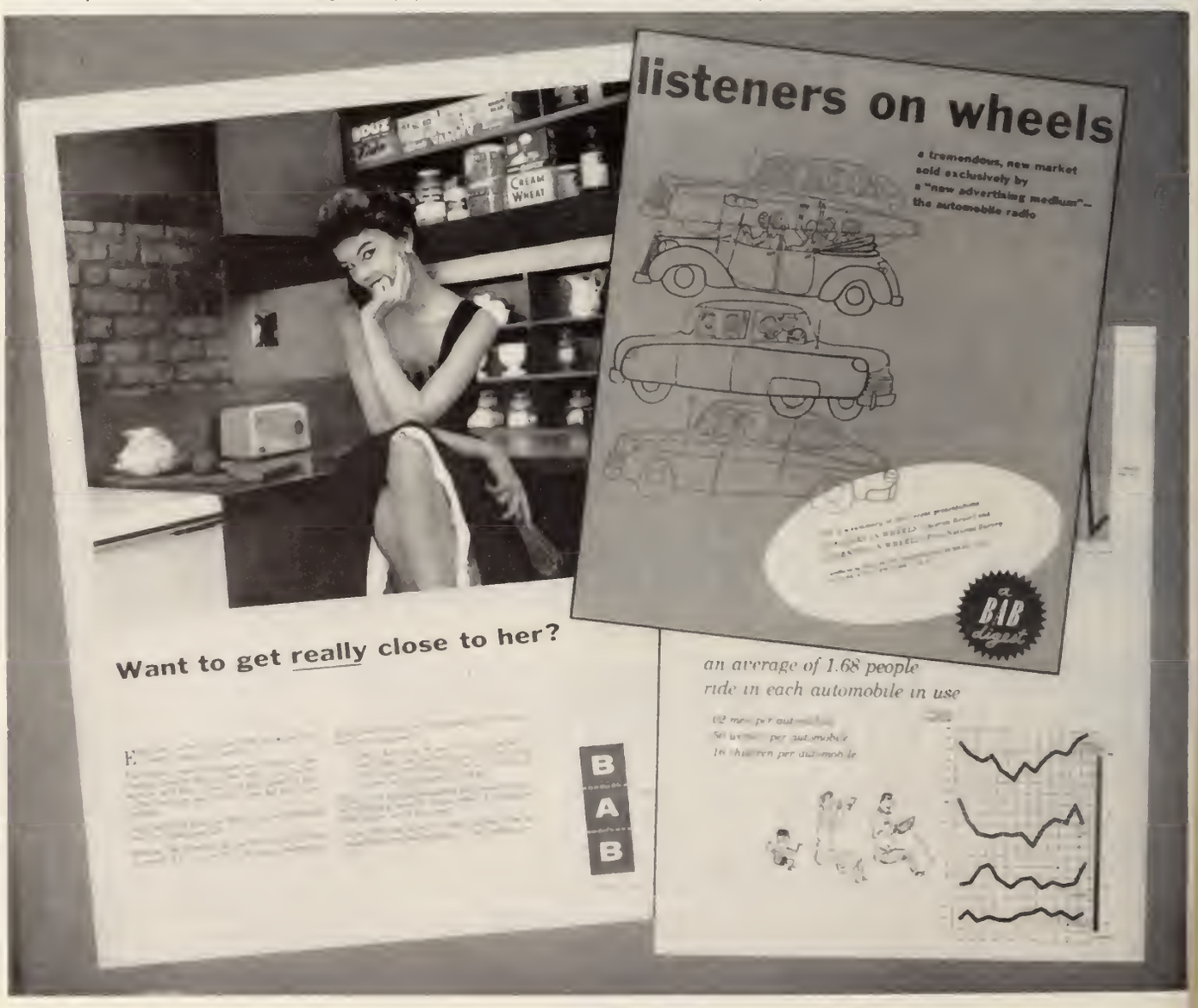
1. A 12% budget increase is in the works. BAB's budget for this fiscal year (ending 30 March 1954) is $670,000. A $750,000 budget will in all likelihood be okayed by the board of directors for the next fiscal year. BAB started out with a $168,000 budget, ended up spending $313,000 during its first year.

2. Subject to board approval of the exact number, plans are being made to increase the sales force, the men who do BAB's footwork—as distinct from the inside promotion men who gather data and think up the most convincing ways of presenting it. BAB now has three sales missionaries, two of whom were taken on in 1953. It is

'Is radio too cheap?' scheduled for next issue

Following the election of Kevin Sweeney to the presidency of BAB, SPONSOR moved up an article on BAB which was being prepared for a later issue, because of its topical interest. The analytical story which evaluates the cost of radio and other media, called "Is radio too cheap?" which originally was planned for this issue, will appear 8 February

In addition to direct presentations to agencies, clients BAB has full roster of promotional activities including: tradepaper ads like one below; research reports, such as auto radio listening study. Promotional activities are separated to cover both national, retail advertisers



possible there may be as many as seven by next year. A year and a half ago BAB was making 100 presentations a month to agencies and advertisers. This figure has been quadrupled.

3. On 1 April 1952, when BAB celebrated its first anniversary and knew it was in business to stay, there were 544 stations plus the four networks as members. At the end of 1953 the station figure had jumped to 835, the four nets are still in, of course, and 11 station reps are now members.

BAB starts off the new year primed with a new president, Kevin Sweeney, formerly vice president and later executive vice president. He replaces William B. Ryan, BAB's first president, who resigned effective 1 January. In another executive realignment, R. David Kimble, former director of national promotion was made director of local promotion, taking over from Jack Hardesty, now Eastern sales manager of Westinghouse Radio Stations.

The appointment of a new national promotion director (which was imminent at SPONSOR's press time) will mark the beginning of intensified promotional pressure on the national advertising side of the business. National and local promotion will be completely separated. BAB's mailing piece, *Radio Salesman,* will be split into two separate parts with one part angled to the local salesman and the other to the national salesman. BAB's sales tools will be aimed more precisely, too. In the past some national promotion aids were actually local promotion material also applicable to national advertising.

Other appointments on the executive level are being considered. It is not certain whether a new vice president, as such, will be named. Sweeney and the BAB board are seeking to create jobs, rather than fill them. For one thing, with BAB's activity increasing the work load has to be spread. For another, BAB wants good men. Once they're gotten, the problem of a title can be quickly settled. For example: BAB is looking for a man who will head up the sales force but will be more than just a sales manager. He must be basically a promotion man, able to create ideas and whip them into presentations with punch in them. Right now this is the only other job that is definitely looking for a man.

All this expansion means more service to the advertiser and agency. Here,

(*Please turn to page* 118)



Kevin Sweeney is new BAB president

The new president of radio's promotion arm, 37-year-old Kevin Sweeney, once worked for a—pardon the expression—newspaper. He even put in a couple of years with a tv station. But most of his career has been spent preaching the gospel of radio.

It should be pointed out that the newspaper was the daily paper put out by the University of Southern California, Sweeney's alma mater. He was business manager during his senior year and sold $17,000 worth of ads. Which proves that Sweeney can sell what he puts his mind to.

When Sweeney was graduated from U.S.C. in 1938, he announced open-mindedly that he was available for either newspaper or radio work. It was radio's good fortune that KNX in Los Angeles bent an ear his way. Donald W. Thornburgh, now president of WCAU, Philadelphia, took on the young and enthusiastic Sweeney as a promotion writer.

In 1942 he went over to the Blue Network, and from there went into service for two years.

After shedding his uniform, Sweeney went to work for Fletcher Wylie Productions, a vast nexus of business operations, one of which was the *Housewives' Protective League* programs (later sold to CBS). Sweeney took the HPL operation, which was then in three markets and expanded it to eight, primarily by using the theory that a show, once successful, should be copied and sold in other markets.

He was introduced to tv in 1948, when he became general sales manager of KFI and KFI-TV. Shortly after the tv station was sold to Don Lee in 1951. Sweeney joined BAB as director of promotion and sales. He was named vice president three weeks later.

Sweeney at BAB has shown a tremendous capacity for work and an insatiable desire to get around the country to talk to both buyers and sellers of radio. Here's a recent itinerary: Monday, Chicago: Tuesday, Tulsa; Wednesday, Baltimore; Thursday, San Francisco; Friday, Seattle; Monday, Los Angeles, etc.

The peripatetic Sweeney has another reason to travel. His wife and three children (they range from two to eight) live 3,000 miles from 270 Park Ave.—in Los Angeles. ★ ★ ★

Radio set sales lead tv by 69% in big tv markets

And '53 radio set sales were up 38.5% compared with '52

In heavily saturated U.S. television markets radios are being bought in numbers which will surprise many. A study released this week by the sales promotion department of CBS Radio Spot Sales shows that for the first 39 weeks of 1953 in 15 major U.S. markets:

- 69.4% more radios were sold to dealers than tv sets.
- 38.5% more radios were sold to dealers than in the first 39 weeks of 1952.
- Increases for some of the markets were high enough to be termed astounding; Chicago radio sets sales jumped 90.4% in '53 over '52; New York was up 45.5%.

The figures are this high despite the fact that they do not include car radios, would be much higher if auto radios were counted. Reason for the omission: It is difficult to isolate car radio sales by markets whereas county-by-county sale of other sets to dealers is recorded by RETMA (Radio-Electronics-Television Manufacturers Assoc.). Set figures in chart below are for home counties of market area; they are through 39 weeks of year only because full year county figures were still being compiled by RETMA.

Total year production figures for the whole U.S. showed 13 million radios produced compared with 7,250,000 tv. Of the 13 million radios, five million were in cars.

The 15 markets selected for the study include 22% of U.S. families and 25.5% of U.S. effective buying income (*Sales Management*, '53). CBS Radio Spot Sales chose these markets because it wanted to find out whether consumer interest in buying radio sets is keen in big-city areas most of which have long been exposed to tv.

Said Spot Sales Promotion Manager Sherril Taylor: "Since consumers are spending good money to buy sets, and doing so in increasing numbers, it's plain that they actively want to listen." ★ ★ ★

'53 radio sales up in 14 of 15 major markets, more radios were sold than tv

15 major markets (home counties)*	RADIO			TELEVISION			% more radios than tv sold (In 1953 only)
	1952	1953	±%	1952	1953	±%	
New York City	296,203	431,106	+45.5	230,847	205,719	−10.9	+109.6%
Chicago	147,468	280,738	+90.4	116,190	151,149	+30.1	+85.7%
Los Angeles	127,675	180,535	+41.4	166,455	129,347	−22.3	+39.6%
Philadelphia	111,169	120,241	+8.2	64,609	76,716	+18.7	+56.7%
Detroit	79,418	126,646	+59.5	51,764	71,612	+38.3	+76.9%
Boston	51,630	69,464	+34.5	34,307	38,094	+11.0	+82.3%
San Francisco	39,912	54,946	+37.7	35,976	31,315	−13.0	+75.5%
Pittsburgh	44,485	61,818	+39.0	45,072	43.058	−4.5	+43.6%
St. Louis	53,504	59,403	+11.0	44,791	38,448	−14.2	+54.5%
Cleveland	60,787	71,461	+17.6	46,817	47,044	+0.5	+51.9%
Washington, D. C.	48,637	54,331	+11.7	34,405	36,791	+6.9	+47.7%
Baltimore	47,428	53,430	+12.7	41,254	34,124	−17.3	+56.6%
Minneapolis-St. Paul	28,450	35,604	+25.1	32,382	34,217	+5.7	+4.1%
Buffalo	39,920	39,391	−1.3	28,575	28,544	−0.1	+38.0%
Cincinnati	32,910	36,131	+9.8	27,474	22,534	−18.0	+60.3%
Totals			+38.5%			−1.2%	+69.4%

*Markets listed in order of number of families in metropolitan area, "Sales Management," '53. Set count is home counties only. Set figures from RETMA, first 39 weeks '52, '53



Wheatena uses spot radio to make mom cook a hot breakfast

Spending $200,000 via 110 stations, brand seeks to combat cold cereal inroads

Wheatena wants to reach family at breakfast, likes early morning newscast. At left, cast of "Hilda Hope, M.D.," one of Wheatena's network radio shows during the '30's

Wheatena is caught in a sociological squeeze play.

Like a lot of other cereal manufacturers, the brand finds itself selling to a far different market from that of a generation ago.

As a hot cereal, Wheatena is faced with the distressing fact that over the past several decades cold cereals have caught on in a big way. And people every year seem to be in more of a hurry at breakfast time.

To combat the trend away from hot cereals, Wheatena has completely changed its radio advertising approach.

In pre-war years Wheatena beamed at children. Now it's after adults.

It used to buy late-afternoon or evening network time. Now it buys early-morning (and sometimes afternoon) time on a spot basis. Spot radio is the company's major medium for the 1953-'54 season for the second year in a row. SPONSOR estimates that the radio budget is about $200,000 for news programs in more than 100 markets. This is believed to be an increase over last year; it's also a pretty good sign that Wheatena is pleased with spot radio. Its past advertising record shows many types of campaigns were dropped after 26 or 39 weeks. The fact it has gone back to spot radio this year—and more heavily than last—seems to indicate that Wheatena has experienced cash register results.

In using spot radio, Wheatena can reach adults across the nation as they crawl sleepily from bed or while they're eating their inadequate breakfast. Wheatena wants to make the listener hungry for a hot breakfast—and hungry for Wheatena. It wants to reach him—and especially her—at the right moment to sell a breakfast food.

The copy stresses health, is colorful, appetite stirring. More than that, it's also helpful. It explains ways to serve Wheatena and how to make breakfasts more attractive.

As far as Wheatena is concerned, 1947 breakfasts were a lot more attractive than 1952 breakfasts. In '47 hot cereal sales totaled $70 million. By '52 they had dropped to $62 million, according to *Food Topics*.

Cold cereal sales, on the other hand, went up from $161 million in '47 to $218 million in 1952, *Food Topics* figures show.

Here's the way Wheatena's air copy seeks to counteract this trend. It's copy well worth study by any advertiser—whether he's in the hot cereal or the nuts and bolts field—who has the problem of restimulating interest in his type of product.

"A lot of people do something very odd every morning. They've just gone 12 or 13 hours between meals and they think a nibble of toast and a gulp of coffee is going to hold them four or five hours to lunch. But, of course, a skimpy breakfast won't hold you until lunch. It just leaves you feeling tired and cranky. Now there's no use lecturing your family if *they* eat skimpy breakfasts and suffer these symptoms. You've got to make 'em *want* the good breakfast they need! Tempt them! Tempt them with Wheatena, the golden brown cereal roasted and toasted from choice wheat kernels. If they haven't got an appetite in the morning, the different, delicious, nut-like flavor of Wheatena will *give* them an appetite. And

(*Please turn to page* 123)

case history

September 8

Gentlemen:
We get a kick out of your show and never miss it!
It was very good tonight.
Sincerely,
(Mrs.) Florence E. David
4499 Henery Hudson Parkway, W.
Riverdale, New York

◀ POSTCARD LIKE THIS • • •

THE PROCTER & GAMBLE COMPANY

DIVISION OF PUBLIC RELATIONS — CINCINNATI 1, OHIO

September 29, 1953

Mrs. F. David
4499 Henry Hudson Pkwy.
Riverdale, New York

Dear Mrs. David:

We are very pleased to hear from you concerning "Beulah" program and to learn that you enjoy this. Comments such as youre always mean a great deal to us.

It was certainly kind of you to take the time to write us, Mrs. David. We hope you will continue to tune in and enjoy "Beulah".

Sincerely,

Winifred S. Carter

Winifred S. Carter

• • • GOT QUICK REPLY FROM P&G

• • • but these 10 major advertisers never answered in informal SPONSOR test of the way clients handle audience mail

SHOW AND SPONSOR	MESSAGE ON POSTCARD	DATE MAILED
"Four Star Plnyhouse," Singer Sewing Mnchine	*"Liked show. Do you have booklet on your machines?"*	16 *July* '53
"Blind Date," Toni and Hnzel Bishop (this summer)	*"We met on a blind date; we never miss your show."*	8 *Sept.* '53
"Super Circus," Kellogg corn flakes	*"You have a fine show. We'd appreciate four tickets."*	20 *Oct.* '53
"Hallmark Hnll of Fnme," Hall Bros. greeting cards	*"We enjoy the show. Mny we have severnl tickets?"*	20 *Oct.* '53
"Dnte With Judy," Americnn Chicle Co. (this summer)	*"Swell show. Who plnys the part of the girl Judy?"*	9 *Sept.* '53
"My Little Mnrgie," Philip Morris (this summer)	*"We truly nppreciate this show's fine entertainment."*	16 *July* '53
"Bride nnd Groom," Generni Mills and Toni (diff. dnys)	*"We'd like to get married on your program soon."*	20 *Oct.* '53
"Dennis Dny," RCA (they suggested viewers write in)	*We sent phone number for quiz show wns conducting.**	22 *Oct.* '53
"Big Town," Lever's Shndow Wave and Pepsodent brands	*"We nppreciate seeing this fine progrnm every week."*	16 *July* '53
"This Is Your Life," Hazel Bishop lipstick and makeup	*"You nre to be complimented for a fine progrnm."*	9 *Sept.* '53

*No acknowledgment was promised or implied by the program.

What happe

Postcards to 25 sponsore

by Miles David

There is nothing anyone in the radio and television business is less likely to do than write a fan letter to a program. But for the past six months a SPONSOR reporter and his wife have been busily watching shows and sending off rave notes on two-penny postcards.

The purpose was to get a rough idea of how advertisers are handling their program mail these days. Notice the word *rough*. This project is not meant to "bust the town wide open," as they say on television. It is not a carefully scientific cross-section based on calculus, sociology and atomic physics. It's merely an informal way of finding out what happens when a viewer sits down and expresses his appreciation for television entertainment.

The answer seems to be that nothing much happens. Only six out of 25 sponsored network programs we wrote to replied. Significantly or insignificantly (take your choice) the most effective and public relations-minded reply came from Procter & Gamble, biggest client in radio and television (see cut at left).

Postcards, which make up a good portion of network mail, were used for convenience. And to make sure the cards got normal treatment it goes without saying that the messages were kept free of any indication that the writer had any connection with radio or television.

To avoid giving mail handlers the impression this was some kind of a claque for tv shows, only a few cards were sent out at a time. And our card writing extended over four months, starting in July and ending in October. There was no significant variation in number of replies as between summer and fall months.

Mostly people just didn't answer.

We wrote to the Singer Sewing Machine Co. program *Four Star Playhouse*, for example, praising the show and saying that we'd like to receive some literature on their sewing machines. Nothing.

We wrote to the American Chicle

hen you write to the sponsor

ws drew replies from only six. But two out of two sustainers answered

Co.'s summer show, *Date With Judy*, saying we enjoyed it and asking who played the part of Judy. No reply.

We fibbed to *Blind Date* (sponsored alternately during the summer by Toni and Hazel Bishop), stating that we had met on a blind date and never missed their show. No reply.

We stretched the truth again and asked *Bride and Groom* (sponsored on different days by General Mills and Toni) how we could make arrangements to be married on their program. Nothing.

We sent raves to *My Little Margie* and *Racket Squad* (both on this summer for Philip Morris) and got no reply.

We tried Lever Bros.' *Big Town* with another rave and got no reply.

By way of contrast Procter & Gamble answered our two-sentence postcard about *Beulah* with a letter typed on company stationery and signed by someone from the public relations department. Our postcard was dated 8 September and mailed 9 September to the station which carried the show (WABC-TV). It could have arrived in Cincinnati no sooner than a week later, on say 16 September—or perhaps even a week later than that. (We haven't checked.) Yet the reply was dated 29 September, only 20 days after our card went in the mail.

Actually Procter & Gamble was in process of dropping the show at the time the notes were exchanged. Yet it considered a courteous response to a consumer worth the expense.

Another public relations-minded reply came from *Captain Video*. We wrote our praises to the Captain, simulating a child's handwriting and giving the name and address of a 10-year-old of our acquaintance. The card went out on 9 September and the youngster was agreeably surprised to receive an autographed picture three weeks later.

We wrote to *Howdy Doody* asking for tickets and had a reply two weeks later asking us to wait patiently until tickets were available.

We wrote to WCBS-TV for tickets to Colgate's *Strike It Rich* on 20 October. Back from Walt Framer Productions came the tickets three days later. (We gave them to neighbors. You didn't waste your postage, Walt.)

We wrote for tickets to Geritol's *Juvenile Jury* on the same day and had tickets back from Barry, Enright & Friendly in 10 days.

Neither of the two packagers enclosed a covering note or form.

The one form letter we received was from *Omnibus*. Our postcard praised the show and its commercials, went out 21 October. The note was in our hands three days later. It was a cleanly mimeographed form with name typed in.

Two out of two cards we dispatched to unsponsored network television shows were answered quickly. We wrote to CBS' *Man of the Week* on 8 September and had a typed and signed letter in reply from CBS Producer William R. Workman back three days later. We wrote to NBC inquiring about the name of a composition played on the *Recital Hall* on 8 September. We had the correct answer in the form of a letter a week later.

So carried away were we by all the card writing that we ended up calling for one of those gadgets you see demonstrated on tv by pitchmen. In response to a WATV, Newark, pitch over a feature movie show we rushed to the phone and ordered an all-purpose tool said to (1) cut glass and (2) sharpen scissors, knives and cutlery of every kind. There was little waiting to make the phone call and the girl who took the order operated efficiently and in a minimum of time. We phoned on 1 October, got our all-purpose tool 9 October.

The tool is advertised at $1.98 plus C.O.D. charges which brings the actual cost to $2.37. It arrived from Video Mart, Inc., in good condition and we have been meaning to try it out ever since.

(*Please turn to page* 125)

BIG MAIL HAULS ARE VALUABLE INDEX to opinions of audience. Many clients make "box score" on mail reactions. Letters below went to Canadian town after Jack Berch plea on NBC in '50. Even without emotional appeal many shows pull mail steadily



How the different rating servic

In Part 16 of SPONSOR's All-Media Study research chief of Blair rep firm sh

by Ward Dorrell



Author of this report is Ward Dorrell, former Hooper v.p. who is now research director of John Blair & Co., and Blair TV Inc., station reps

One of my first thoughts when asked to prepare this article for SPONSOR was to tell about the tv salesman who really knew how to use ratings to work both sides of the street.

When he was asked by an agency client to replace a low-rated tv spot, he readily complied. Then, he went to see another agency who subscribed to a different rating service. He offered this agency the spot which he had just cancelled out.

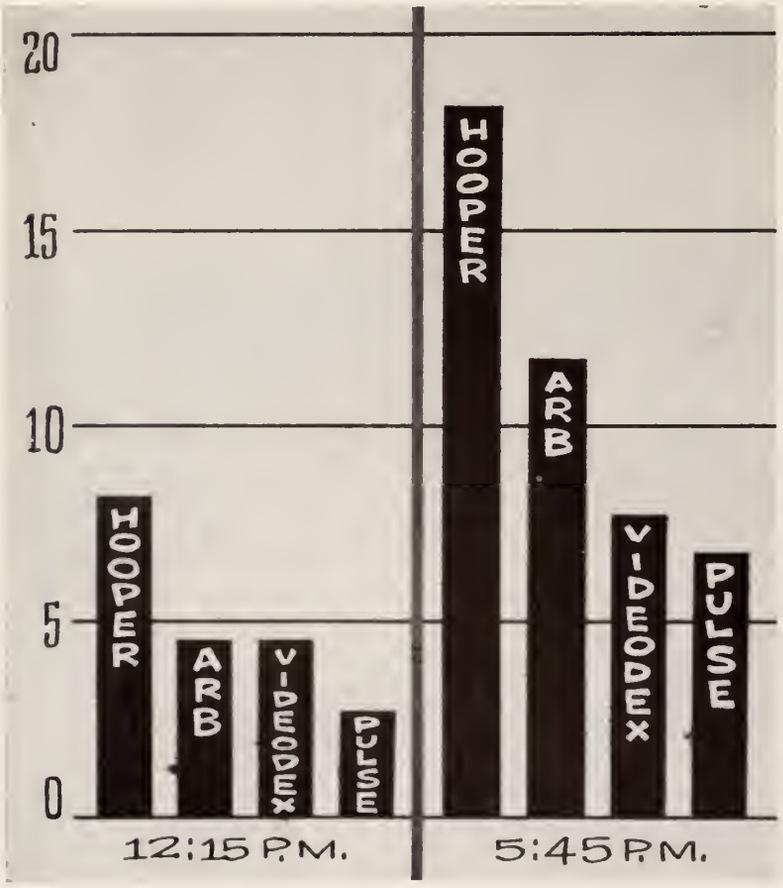
The second client quickly grabbed it. *His* television audience service showed it had a very *high* rating!

If you think this story is exaggerated, just ask any tv salesman. He'll tell you it's a common practice.

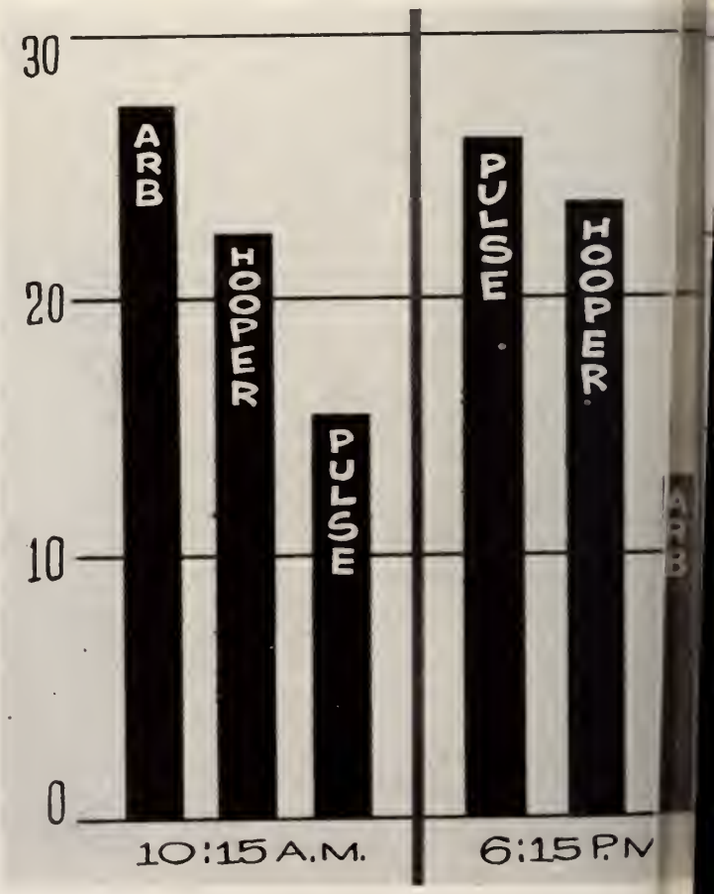
We at Blair are especially aware of the wide variation between rating services, for the stations we represent subscribe to practically every service. We therefore have an opportunity to compare and observe services not afforded to most organizations which generally get only one or two services.

We draw up almost continuous comparative charts on the various services. The purpose of these charts is to keep our management and sales forces well

1. ***L.A. tv ratings figures vary widely***



2. ***Columbus tv sets-in-use, too, can't c***



ary in the same market

t researchers can be as far apart as 200% in local ratings

informed on trends and to show the great variation in the findings of the different services. Some of these charts are reproduced below.

We have always tried to minimize the use of television and radio ratings as the sole means of determining either the effectiveness of radio and tv as media or the effectiveness of a single station or program against another.

We feel ratings should be used as they were originally intended: as a guide and estimate of the total audience size and its distribution among the various stations.

In our opinion, it will be a long time before this rating controversy will be resolved. In fact, it may never be resolved—short of a Divine Revelation. How wonderful it would be if the heavens could open up and a sets-in-use figure appear therein for television and radio as the Lord's Truth, against which the various rating services could be compared!

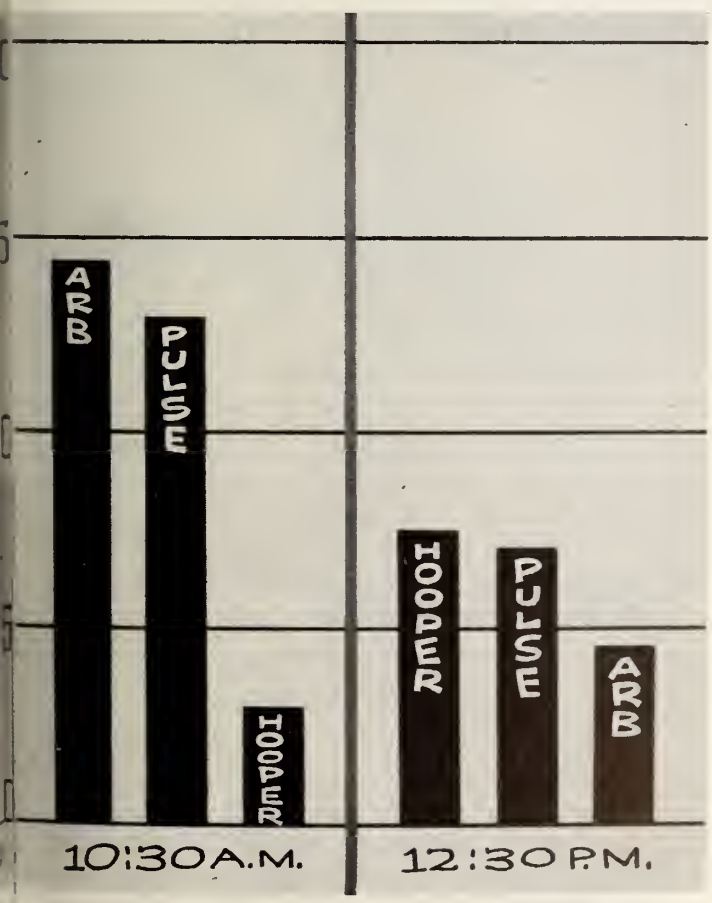
While I have great respect for the divine powers, I do not anticipate such an evangelical disclosure in the near future. In the meantime, we will have to fight along present lines. We will probably have to live with ratings of various kinds for a long time to come. Therefore, we should try to learn to use them as intelligently as possible.

Our company has taken active part in the controversy which has developed around ratings. Two years ago, we produced our critical analysis of the telephone coincidental service in the

(*Please turn to page* 118)

FUTURE ISSUE: "How to set up an ideal media sales test." Part 17 of SPONSOR's All-Media Study. Issue date later. Entire series will be reprinted in book form.

Columbus tv ratings often differ like this



1.

RATINGS: KTTV, Los Angeles chart shows how three diary services, one roster recall service reported the ratings last month of an independent tv outlet in a seven-station market. In some cases, such as at the 12:15 p.m. and 5:45 p.m. periods, differences of over 200% exist. Since these slots on KTTV are filled by "Sheriff John," a kid's show, Dorrell feels that differences may be due to fact that children fill out diaries with enthusiasm for their favorite shows

* * *

2.

SETS-IN-USE: Columbus, Ohio sets-in-use figures vary widely between services. Here, chart shows the sets-in-use calculations of three research firms—ARB, TelePulse, Hooper—in a three-station city during April 1953. Figures are reasonably close only during the early morning (7:00 to 9:00 a.m.), early evening (6:30 to 7:30 p.m.) and late at night (after 10:30 p.m.). During the mid-morning, mid-afternoon and prime evening periods they are often way off

* * *

3.

RATINGS: Just as sets-in-use figures for the WBNS-TV, Columbus market vary between researchers so do ratings. ARB, for example, gave the station a Monday-through-Friday daytime average of 14.5 at 10:30 a.m., while Hooper rates it at around 3.0. At 12:30 p.m., two hours later, ARB gave WBNS-TV an average of around 4.5 while Hooper showed a figure of nearly 7.5. And so it goes. Chart demonstrates why ratings shouldn't be over-emphasized

TV results

AUTOMOBILES

SPONSOR: Worthington Motors AGENCY: A. J. Victor Co.

CAPSULE CASE HISTORY: *On 25 November 1953 Worthington Motors sponsored its first Wednesday night 10:00-11:00 p.m. movie over KTTV, Los Angeles. Two days later, it sponsored a Friday evening movie, 7:30-8:30 p.m., on the same station. By the next day Worthington Motors had sold 83 automobiles as a direct result of tv advertising. Cost of the two programs was $2,200. Sales: over $200,000. "These KTTV shows have been our most successful advertising effort to date," says Cal Worthington, owner of the auto firm.*

KTTV, Los Angeles PROGRAM: Evening movies

NAIL ENAMEL

SPONSOR: Vikki Nail Enamel AGENCY: Michael Lippert

CAPSULE CASE HISTORY: *Vikki Nail Enamel's television program, backed up by heavy merchandising, resulted in almost a 10% over-all sales increase for the company. It telecasts* Vikki Varieties *Saturdays from 5:00 to 5:30 p.m. over WPIX. To tie in with the show, it set up a contest, announced that entry blanks would be available at New York-area drug stores. Five thousand druggists put up window displays for the event; Vikki sales jumped 9.7%. Weekly cost of the show is $800 for talent and production, $450 for time.*

WPIX, New York PROGRAM: Vikki Varieties

PLANT FOOD

SPONSOR: RX 15 AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *Dollar for dollar television outpulled newspapers six to one for this manufacturer of plant food. The firm placed advertising for the Bon Ton Department Store, distributor for the product, in two York, Pa., newspapers and over WSBA-TV. The tv advertising consisted of one* 15-*minute film,* Improve Your Garden, *at a total cost of* $100. *The newspaper advertisements cost the sponsor* $609.28. *L. B. Melhorn, manager of Bon Ton's housewares department, reports that television accounted for almost 50% of total sales.*

WSBA-TV, York, Pa. PROGRAM: Improve Your Garden

SUPER MARKET

SPONSOR: Save-Way Market AGENCY: Direct

CAPSULE CASE HISTORY: *To test the pull of tv advertising Save-Way Market in Phoenix scheduled two participations in* Movie Matinee *(KPHO-TV) offering surprise gift packages. All shoppers had to do to get the gifts was to say, "I saw it on Channel 5." Response to the first announcement was so overwhelming that the store's owner had to revise the second announcement, leaving out the offer. He had given away almost 500 packages within a few hours after the first offer was made. The two participations cost a total of* $60.

KPHO-TV, Phoenix PROGRAM: Movie Matinee

LIGHTING

SPONSOR: Sylvania Electric Products AGENCY: Cecil & Presbrey

CAPSULE CASE HISTORY: *The superintendent of schools in Manitou, Colo., was one of thousands of viewers watching* Beat the Clock *over the CBS TV network recently (Saturdays, 7:30-8:00 p.m.). He was tuned to KKTV, Colorado Springs. During the commercial, he heard the announcer say, "A light expert is as near as your telephone." On the following Monday the superintendent contacted the local Sylvania representative by phone, gave him an order for* $10,000.

KKTV, Colorado Springs PROGRAM: Beat the Clock

TOOLS

SPONSOR: Grant Tool AGENCY: Ratn

CAPSULE CASE HISTORY: *This manufacturer of too sponsored a single* 10-*minute film 26 September ov WMIN-TV at a total cost of* $278. *The film featured a assortment of tools suitable for use in home worksho As a result of its television sponsorship Grant receiv* 622 *orders at* $1.98 *each, or a total of* $1,231. *The co pany reports this result "far exceeded" its expectatio*

WMIM-TV, St. Paul-Minneapolis PROGRAM: 10-minute fi

FURNITURE

SPONSOR: Bekins Furniture Store AGENCY: Dil

CAPSULE CASE HISTORY: *Last December, Bekins F niture Store showed the following* 11 *items over the L* Go Christmas Shopping *show on KVTV: a sofa, chair chair, two step tables, coffee table, rug, two lamps d two pictures. Immediately after the show, a Sioux C woman phoned the store to say, "Please send me one each. I'll take the whole bundle of furnishings u showed on KVTV a few minutes ago."*

KVTV, Sioux City PROGAM: Let's Go Christ Shopping



Viewers throughout the large, rich WDEL-TV market—Delaware, parts of Pennsylvania, New Jersey and Maryland—look to CHANNEL 12 for up-to-the-minute local, regional and national news. In addition to NBC network news, this loyal, growing, buying audience sees local on-the-spot news stories filmed by WDEL-TV's camera crews and processed in the station's modern laboratories. Because they look, they buy. Every year this audience spends:

$1,054,410,000 on retail items
263,997,000 on food
54,272,000 on general merchandise
29,268,000 on drug items

Reach them, sell them—profitably, economically—on WDEL-TV, CHANNEL 12.

Represented by **MEEKER**
New York Chicago Los Angeles San Francisco

WDEL
AM TV FM
Steinman
Station

Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, *you will find a handy, up-to-date listing of new tv station grants (see below). Included is the name of the company receiving the c.p., the technical facilities granted and other appropriate facts.*
Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone on the air with commercial programing during the two weeks preceding each issue of SPONSOR. *Like the group of c.p.'s, the "new stations on air" department includes all the basic facts about the station a timebuyer wants to know: Its channel, power, network affiliation, number of stations in its market, set count (if one has been made by presstime), the name of its general manager and the station's national advertising representative.*
The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U. S. tv homes.

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
ALEXANDRIA, LA.	KALB-TV	5	30 Dec.	.....	29	16	0	NFA	Alexandria Bcstg. Co. Walter H. Allen, pres. Willard L. Cobb, gen. mgr.	Weed
CORPUS CHRISTI, TEX.		22	6 Jan.	.....	21	11	0	NFA	Coastal Bend Tv Co.	
ERIE, PA.		66	31 Dec.	.....	7	4	1	208 vhf	Commodore Perry Bcstg. Service, Inc. Dr. Perry D. Cook, pres.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
CHARLOTTE, N. C.	WAYS-TV	36	10 Jan.	24	12	ABC	2	274 vhf	WAYS-TV, Inc. G. W. Dowdy, pres. James P. Poston, gen. mgr.	Bolling
GREENVILLE, S. C.	WFBC-TV	4	1 Jan.	100	50	NBC	2	NFA	Carolina Tv, Inc. Alester G. Furman Jr., pres.	Weed Tv
PENSACOLA, FLA.	WEAR-TV	3	14 Jan.	10	5	CBS	2	NFA	Gulfport Bcstg. Co. Mel Wheeler, pres. and gen. mgr.	Hollingber

III. Addenda to previous listings

Since 29 June 1953, the following television stations have been granted assignment of their construction permits or licenses, or have been granted transfer of control, to new parties. During the last half of 1953 seven stations were sold. Two others, sold this month, also are included in the listing.

CLEVELAND, Ohio, WXEL, from Empire Coil Co. to Storer Bcstg. Co. (Note: At SPONSOR presstime, transfer had not yet been approved by FCC.)

DES MOINES, Iowa, WHO-TV, from Central Bcstg. Co. to WHO-TV.

HANNIBAL, Mo., KHQA-TV, from Courier Post Publishing Co. to Lee Bcstg., Inc.

KANSAS CITY, Mo., KCTY, from Empire Coil Co. to Allen B. Du Mont Labs., Inc.

LINCOLN, Neb., KOLN-TV, from Cornhusker Radio & Television Corp. to Fetzer Bcstg. Co.

LITTLE ROCK, Ark., KRTV, from Little Rock Telecasters, Inc., to Rowley-Brown Bcstg. Co.

LOS ANGELES, Cal., KLAC-TV, from Dorothy Schiff to Copley Press, Inc.

PORTLAND, Ore., KPTV, from Empire Coil Co. to Storer Bcstg. Co. (Note: At SPONSOR presstime, transfer had not yet been approved by FCC.)

SPOKANE, Wash., KXLY-TV, from KXLY-TV to Northern Pacific Television Corp.

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (15 Jan. '54)	**355**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants; 15 Jan. '54)*	**493**	*No. tv homes in U.S. (1 Jan. '54)*	**27,500,000§**
No. of markets covered	**221**	*No. of grantees on air*	**217**	*Percent of all U.S. homes with tv sets (1 Jan. '54)*	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 Jan. and 15 Jan., or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the station's tv operation. Since at presstime it is generally too early to confirm tv representations of tv grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in mar-



One average dollar invested in NBC daytime television delivers 621 advertising impressions. The same dollar invested in the average nighttime television show makes only 303 advertising impressions—less than half as many. Clear as daylight itself is the fact that Daytime Dollars Buy More...when they're placed on **NBC TELEVISION**

a service of Radio Corporation of America

SOURCES: A. C. Nielsen Co. Jan.-April '53. PIB Gross Time Cost Jan.-April '53. Variety Talent Est. Nov. '52.

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pro

Rank new	Past* rank	Top 10 shows in 10 or more markets Period: 1-7 December 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cine.	Cl
1	1	***Favorite Story,*** Ziv (D)	23.9	7.8 wnbt 10:30pm	10.2 kttv 8:00pm	19.8 wnac-tv 10:30pm	8.2 wbbm-tv 2:00pm	23.3 wcco-tv 9:00pm	48.0 ksd tv 9:30pm	15.4 wtop-tv 10:30pm	12.8 waga-tv 7:00pm			19.5 wkrc-tv 9:30pm	1 w 10
2	6	***I Led Three Lives,*** Ziv (D)	22.2	10.7 wnbt 10:30pm	4.9 keca-tv 7:00pm	16.0 wnac-tv 7:00pm					7.8 wlw-a 10:30pm		52.0 wben-tv 9:30pm	26.5 wlw-t 8:30pm	1 w 10
3	2	***Cisco Kid,*** Ziv (W)	21.9	10.4 wnbt 6:00pm	9.5 keca-tv 7:00pm	14.5 wnac-tv 6:30pm	16.6 wbkb 5:00pm	19.5 wcco-tv 5:00pm	27.5 ksd-tv 4:30pm	12.8 wnbw 6:30pm	16.3 waga-tv 7:00pm	16.0 wbal-tv 7:00pm	38.8 wben-tv 7:00pm	21.8 wcpo-tv 6:00pm	1 w 6
4	3	***City Detective,*** MCA, Revue Prod. (D)	21.4	3.3 wpix 7:30pm	7.7 knbh 10:30pm					5.8 wtop-tv 4:30pm		7.8 wmar tv 11:00pm	43.5 wben-tv 10:30pm		1 w 10
5	4	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	19.9	18.0 wnbt 10:30pm	15.4 knbh 10:30pm	17.8 wbz-tv 10:30pm	12.2 wnbq 9:30pm	19.0 kstp-tv 9:30pm	19.5 ksd-tv 11:00pm	15.8 wnbw 10:30pm			3.0 wbuf-tv 8:00pm	15.0 wcpo-tv 8:30pm	2 10
6	5	***Boston Blackie,*** Ziv (M)	19.4	4.4 wabc-tv 10:00pm	6.0 kttv 8:30pm		15.4 wgn-tv 9:30pm			13.6 wtop-tv 8:30pm	9.8 wlw-a 9:00pm	13.8 wbal-tv 10:30pm		14.3 wlw-t 10:30pm	
7	9	***Kit Carson,*** MCA, Revue Prod. (W)	19.3	9.7 wnbt 6:00pm	11.2 keca-tv 7:30pm	15.8 wnac-tv 6:00pm			27.3 ksd-tv 4:00pm		15.8 wlw-a 6:00pm	11.3 wmar-tv 6:00pm			6
8	7	***Range Riders,*** CBS Film, Flying "A" (W)	18.9		9.7 knxt 7:00pm	25.8 wbz-tv 7:00pm		8.3 wcco-tv 5:00pm			11.5 wsb-tv 6:00pm				7
9	10	***Superman,*** MPTV, R. Maxwell (K)	18.1	12.0 wnbt 6:00pm	12.8 keca-tv 8:30pm	17.0 wnac-tv 6:30pm	12.2 wbkb 5:00pm	8.3 wcco-tv 5:00pm	29.0 ksd-tv 5:30pm	7.8 wmal-tv 6:00pm	17.3 wsb-tv 7:00pm	16.0 wbal-tv 7:00pm	39.0 wben-tv 7:00pm	12.3 wkrc-tv 6:30pm	
10	11	***Wild Bill Hickok,*** W. Broidy (W)	17.8	4.2 wor-tv 5:30pm	11.2 ktla 6:00pm	8.3 wnac-tv 5:00pm	13.0 wbkb 1:30pm	26.0 wcco-tv 5:30pm	26.0 ksd-tv 12:00n	13.8 wtop-tv 1:00pm	12.3 wsb-tv 5:30pm	14.0 wbal-tv 7:00pm	24.3 wben-tv 1:00pm	13.8 wkrc-tv 6:30pm	
Rank new	Past* rank	Top 10 shows in 4 to 9 markets													
1	3	***Orient Express,*** PSI-TV, Inc. (A)	19.3	2.4 wabc-tv 8:00pm	3.9 keca-tv 8:30pm										
2		***Hopalong Cassidy,*** NBC Film (W)	17.3	17.2 wnbt 6:30pm	9.4 kttv 7:00pm		8.3 wbkb 5:30pm	29.5 wcco-tv 6:00pm		13.4 wnbw 7:00pm	14.3 wsb-tv 6:00pm				
3	1	***Jeffrey Jones,*** L. Parsons (D)	16.7		5.9 kttv 8:00pm								2.5 wbuf-tv 9:00pm		
4	6	***Gene Autry,*** CBS Film, Flying "A" (W)	16.5		11.5 ktla 5:30pm		8.8 wbbm-tv 5:30pm								
5	4	***Amos 'n' Andy,*** CBS Film (C)	14.8	8.2 wcbs-tv 2:00pm	15.2 knxt 8:00pm	11.5 wbz-tv 11:15pm	7.6 wbbm-tv 1:30pm								
6	2	***Victory at Sea,*** NBC Film (Doc.)	13.6	6.7 wnbt 7:00pm		12.3 wbz-tv 11:15pm	9.8 wnbq 9:30pm			8.2 wnbw 7:00pm			2.0 wbes-tv 8:00pm		
7	5	***Cowboy G-Men,*** United Artists (W)	13.5	3.0 wabc-tv 4:30pm		10.5 wbz-tv 2:00pm		17.0 wcco-tv 4:30pm	26.0 ksd-tv 3:30pm		12.8 waga-tv 7:00pm			15.3 wcpo-tv 1:30pm	
8	7	***Heart of the City,*** United TV Programs (D)	12.0		8.0 kttv 10:30pm	7.3 wbz-tv 11:15pm					1.3 wlw-a 8:00pm			16.8 wkrc-tv 9:00pm	
9		***All Amer. Game of Week,*** Sportsvision (S)	11.0				8.6 wgn-tv 9:30pm		3.3 wtvi 9:30pm						
10	8	***Abbott & Costello,*** TCA (C)	10.9	11.4 wnbt 6:00pm	8.7 kttv 7:30pm	16.8 wnac-tv 6:00pm	9.8 wnbq 6:00pm			10.2 wtop-tv 6:00pm		5.8 wmar-tv 6:30pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (M) mystery; (W) Western; (S) sports. Films listed are syndicated, half-hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market a ber 1953. While network shows are fairly stable from one month to another which they are run, this is true to much lesser extent with syndicated shows.

m shows

lly made for TV

3-STATION MARKETS					2-STATION MARKETS		1-STA. MKT.
Croit	Milw'kee	Phila.	S. Fran.	Seattle	Birm.	New O.	Charlotte
.3			20.5	30.3		50.5	59.0
x-tv 0pm			kron-tv 8:00pm	king-tv 8:00pm		wdsu-tv 9:30pm	wbtv 9:00pm
.3		11.8	17.8				59.5
x-tv 0pm		wcau-tv 7:00pm	kron-tv 10:30pm				wbtv 8:30pm
.3	34.5	17.0	26.0	36.3	27.3	27.0	36.0
e-tv pm	wtmj-tv 5:00pm	wcau-tv 7:00pm	kron-tv 7:00pm	king-tv 7:00pm	wbrc-tv 5:00pm	wdsu-tv 5:00pm	wbtv 11:00am
.0	20.0		20.3		23.5	35.5	56.5
t-tv 0pm	wtmj-tv 11:00pm		kron-tv 10:00pm		wabt 9:30pm	wdsu-tv 10:00pm	wbtv 8:00pm
.8	43.8	11.4	9.0	28.8	20.0		56.5
-tv pm	wtmj-tv 9:30pm	wcau-tv 10:30pm	kgo-tv 10:30pm	king-tv 9:30pm	wbrc-tv 9:30pm		wbtv 9:00pm
.5	30.3		12.3	14.3	18.3	46.3	59.5
-tv pm	wtmj-tv 11:00pm		kgo-tv 8:30pm	ktnt-tv 10:30pm	wbrc-tv 10:00pm	wdsu-tv 10:00pm	wbtv 8:00pm
.3	32.0	14.4	17.8	21.3	27.3	38.8	29.0
-tv pm	wtmj-tv 4:30pm	wptz 6:30pm	kron-tv 4:00pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 4:00pm	wbtv 3:30pm
.3	8.3	18.2	23.8	29.8		42.3	
-tv pm	wcan-tv 7:00pm	wptz 6:00pm	kpix 7:00pm	king-tv 7:00pm		wdsu-tv 6:00pm	
.8	28.0	20.6	11.0	21.5	22.8	25.3	26.0
-tv pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 5:00pm	wbtv 3:00pm
.5	19.8	18.6	17.5	20.8	26.0	24.8	30.0
-tv pm	wtmj-tv 12:00n	wptz 6:30pm	kgo-tv 6:30pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 12:30pm	wbtv 3:30pm
			13.5	36.0		45.5	
			kgo-tv 8:30pm	king-tv 8:30pm		wdsu-tv 9:30pm	
			12.5		19.8		31.5
			kgo-tv 6:00pm		wbrc-tv 6:00pm		wbtv 3:30pm
	5.3					53.0	
	wcan-tv 8:30pm					wdsu-tv 7:30pm	
.5				22.3	27.5		
-tv pm				king-tv 5:00pm	wabt 6:00pm		
				31.5			
				king-tv 7:30pm			
.3			18.3			40.8	
-tv pm			kron-tv 7:00pm			wdsu-tv 4:30pm	
.5			7.0				
t-tv pm			kgo-tv 7:00pm				
.8			15.0	2.3	8.8	37.5	
-tv pm			kron-tv 10:30pm	kmo-tv 9:00pm	wbrc-tv 10:45pm	wdsu-tv 10:00pm	
	23.3		6.3	3.0			25.0
	wtmj-tv 10:30pm		kgo-tv 10:00pm	kmo-tv 8:00pm			wbtv 1:30pm
		13.4					
		wcau-tv 10:30pm					

mind when analyzing rating trends, from one month to another chart. *Refers to last month's chart. If blank, show was not still in last chart or was in other top 10.

GOOD FOR A PROFITABLE PASSAGE THROUGHOUT THE MID-SOUTH'S FASTEST-GROWING MARKET

GREENSBORO, N. C. via wfmy-tv

WINSTON-SALEM, N. C. via wfmy-tv

DURHAM, N. C. via wfmy-tv

ASHEBORO, N. C. via wfmy-tv

DANVILLE, VA. via wfmy-tv

HIGH POINT, N. C. via wfmy-tv

REIDSVILLE, N. C. via wfmy-tv

LEXINGTON, N. C. via wfmy-tv

BURLINGTON, N. C. via wfmy-tv

THOMASVILLE, N. C. via wfmy-tv

SALISBURY, N. C. via wfmy-tv

MARTINSVILLE, VA. via wfmy-tv

this is just the ticket to sell the real North Carolina market.

If you want to go places in a profitable way throughout the fastest-growing area of the fast-growing mid-South . . WFMY-TV is ready to cover a lot of ground for you in a hurry.

Your itinerary, via Channel 2, includes a market that's $1,500,000,000 strong in buying power. . home of some of the biggest, best-known names in American manufacturing . . rich with payrolls that stem from a busy combination of industry and agriculture.

When your message travels via WFMY-TV, you're sure of a warm and resultful welcome in television homes all over this progressive region. For more sales in the heart of the mid-South, WFMY-TV is just the ticket!

wfmy-tv

Basic CBS Affiliate — Channel 2

Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

You're in Clover

ON

KDON

SALINAS, CALIF.
5000 WATTS

Saturate California's Newest Metropolitan Area with the

CLOVER LEAF STATION

at half the cost of using separate stations.

HERE'S THE STORY . . . LEAF BY LEAF

SALINAS	$58 Million Retail Sales
MONTEREY	$35 Million Retail Sales
SANTA CRUZ	$42 Million Retail Sales
WATSONVILLE	$27 Million Retail Sales

Put them all together for
ONE STATION COVERAGE
of these four cities and the rest of this Half-Billion Dollar Market

KDON
SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

AGENCY AD LIBS



(Continued from page 10)

that a sensible use of radio and television—which means well-written copy and video that does more than holding up a print advertisement—wouldn't have turned the tide in favor of the stores, in any case.

In addition, I gather the stores got so distraught over the newspaperless state of the city that they withheld most of their advertising dollars. So, in effect, they were trying to make up for their loss of the press with less dollars each of which was pulling only a small portion of its value. Hmmm! Does this constitute a fair test for radio and tv?

As you can perhaps imagine by now, what I'm getting at is that this mystic world of retail advertising which so few in the national end of the picture seem to appreciate may not be so different after all. What's more important, it may be susceptible to broadcast campaigns that are well conceived and adroitly spotted (speaking of well "spotted," I gather also that most adjaceneies purchased by the stores were of the genus which cause agency timebuyers to hold their noses; another handicap!).

In fact, I daresay that stores with a plethora of talent on their premises could quickly and easily adapt themselves and their people to as wise a usage of radio and television as any pill pusher on the national level. In fact, this seems to me to be an area which opens tremendous possibilities for radio and anything which does that, or gives a promise of so doing these days, is well worth looking into.

Therefore I imagine the more aggressive station folks are working right now to prove what the strike proved and to help the store people make a more intelligent adjustment to broadcast advertising. By so doing, they'll add new and needed revenue and once again prove that the human voice (radio) and the human voice plus pix in motion (television) are pretty effective sales instruments even if you can't tear the messages out and pin them to hubby's shaving mirror. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

SARRA INC.

TV COMMERCIALS

S **SALESMANSHIP** Sarra's commercials are extremely effective "visual selling"—they make friends and motivate buying action.

A **ATTENTION** Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.

R **RETENTION** Sarra's commercials possess an unforgetable quality—the impression lasts long after the broadcast.

R **RECOGNITION** Sarra's *advertising* experts never forget the primary importance of strong product identification.

A **ACTION** The advertiser gets *results* when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and over 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.



VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one —or one hundred—each is custom-made for maximum fidelity.

OTHER SUCCESSFUL TV ADVERTISERS SERVED BY SARRA

The STUDEBAKER Corp.—Roche, Williams & Cleary, Inc.

NORTHERN TISSUE, Northern Paper Mills—Young & Rubicam, Inc. (Chicago).

JERGENS LOTION, Andrew Jergens, Inc.—Robert W. Orr & Associates, Inc.

SYLVANIA TV sets, Sylvania Electric Products, Inc.—Roy S. Durstine, Inc.

The GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Peart.

RAINBO, FAIR-MAID, COLONIAL breads, Campbell Taggart Associated Bakeries.

CLIP BOARD OF RECENT SARRA RELEASES



LUCKY STRIKE, American Tobacco Co.—Batten, Barton, Durstine & Osborn, Inc.



STOPETTE Deodorant, Jules Montenier, Inc.—Earle Ludgin & Company



PET Milk Co.—Gardner Advertising Co. Awarded Chicago Art Directors' Club Gold Medal.



Pabst "BLUE RIBBON" Beer, Pabst Sales Co.—Warwick & Legler, Inc.

SARRA INC
SPECIALISTS IN VISUAL SELLING

NEW YORK: 200 East 56th Street CHICAGO: 16 East Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

BASIC ABC-TV AFFILIATE FOR FRESNO



SATURATES CENTRAL CALIFORNIA'S RICH INLAND MARKET

Effective buying income
$942,044,000
in KJEO coverage area
81,850 sets Dec., 1953
(90 mile contour area)

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

KJEO
CHANNEL 47

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President



agency profile

L. T. Steele

Administrative V.P. for Tv & Radio
Benton & Bowles, New York

"Although many tv programs today are either independently or network packaged, the agency's role in an advertiser's air campaign is no less important or complex," Ted Steele, Benton & Bowles' executive head of tv and radio, told SPONSOR. "To the familiar functions of creating our own effective programs and commercials now are added—increasingly—problems of negotiating and administering most effectively for clients programs developed by packagers."

He went on to explain that creating or selecting a tv show has become more than ever interlocked with media and time buying strategies. "In tv, the closest collaboration between agency media and program people is a must."

He feels the big problems which a new tv advertiser faces are twofold. "There's the problem of clearing a time franchise on a lineup of stations adequate to meet his coverage need. Also, he must acquire a program he can afford, which, when televised in such a valuable time slot, will attract an audience large enough and loyal enough to make the whole investment in time and talent pay."

A related trend in tv advertising that Steele points to is the emerging of various forms of cost-sharing sponsorships: rotating, alternating, participating. These, he feels, open up major-league tv opportunities to products with smaller budgets or seasonal selling problems.

SPONSOR estimates that 60% of Benton & Bowles 1953 billings of $60 million, or $36 million, were in air media: $26 million in tv, $10 million in radio. These figures give Benton & Bowles fourth ranking among the top 20 agencies by 1953 air billings. (See SPONSOR list of top 20 radio and tv agencies, 28 December 1953.)

Among tv shows supervised by Steele's department for Benton & Bowles clients are: *Mama*, the *Red Buttons Show*, *Roy Rogers*, *Letter to Loretta*, *Pantomime Quiz* and the daytime strip, *On Your Account* (agency-built). Network radio entries include such established programs as the B&B-built *Railroad Hour*, *Wendy Warren and the News* and about a dozen more daytime serials and participation shows.

The Steeles live in Manhattan. Asked if he'd made any New Year's resolutions, Ted Steele answered unhesitatingly: "Yes—to move to the country!" Anybody got a house for sale in Locust Valley, N. Y.? ★★★

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Do you think the audio portion of tv shows should make up an important segment of network radio

THE PICKED PANEL ANSWERS



Mr. Gottlieb

The answer to whether or not the audio portion of a tv show should be used in network radio depends on the program involved. In some instances it can work, such as *Meet the Press*. That program was originally a radio show, then moved to tv, and now the tv sound track is used on radio. In a case like this, it's almost a question of which came first, the chicken or the egg?

On more or less stationary shows, such as CBS' *Man of the Week*, the tv sound can be used on radio with satisfactory results. The results, audiowise, will *not always* be satisfactory, however, because tv audio is inferior to radio audio.

With regard to certain musical programs, tv audio could be used on radio without undue loss of audio quality.

The audio portion of tv comedy shows would not be so successful on radio because much of tv depends upon sight. A humorous tv comedy sequence in pantomime, for instance, would obviously be meaningless on radio.

It is likely that very few dramatic programs could be simulcast. The visual part of a dramatic program simply plays too great a part to be eliminated.

The exact answer to the question, then, depends upon the nature of the program.

When you are looking at something, as in tv, you're not quite so aware of the sound as you are when you cannot see the source of that sound.

In radio, the listener must hear the sound — and all of it — so that his imagination can operate properly. If you rob a person of the audio, his imagination is crippled.

If you turn off the video portion of your tv set and keep on the audio, you won't hear certain words. The operator of the boom mike just cannot always keep the mike over the speaker or singer's head. If there's a great deal of movement in a tv program, it's even harder to manage the boom mike. Not that perfect sound reproduction will result even if the boom mike is directly over the speaker. It never is as good as when the performer can speak directly into the mike, as in radio.

Motion pictures circumvent this problem by dubbing in the sound track after the picture has been shot. Except for filmed programs, this can't be done on tv.

For radio to use tv audio to a very great extent would be suicidal. There must be *better* audio quality for an audio medium—not second best.

LESTER GOTTLIEB
Vice President in charge of network programs
CBS Radio
New York



Mr. Hamilton

In considering the practicality of using taped versions of tv shows on radio, it is necessary to break down the problem into program types.

Such programs as audience participation, panel and musicals do lend themselves to this type of operation so long as the program does not require sight for its continuity and pace. Participants in any such programs would be compelled to abstain from any references having to do with sight for obvious reasons. Variety and dramatic shows would not be practical since often the basic conception of the program is based on the audience's ability to see what is occurring.

With regard to using a radio tape for a tv production, I would consider this completely impractical. The problems of synchronizing movement with pre-recorded sound would present problems of staggering proportions. The only plausible application of the method that comes to mind would be the use of a musical tape while projecting film locale shots compatible with the music being played.

WILLIAM D. HAMILTON
Eastern Program Director
ABC Radio Network
New York



Mr. Rice

As the network which pioneered in this type of operation we can point to three successful uses of this technique. When the Admiral Corp. received complaints from people that they were being deprived of Bishop Fulton J. Sheen's *Life Is Worth Living* program, the company signed up for the entire Mutual Broadcasting System's radio net. Why Mutual? Because of this web's deep audience penetration, in both tv and non-tv areas.

And certainly there are many fine television programs whose main ap-

peal is aural rather than visual. Among the "television" programs which the Mutual radio network is now carrying are *The Eddie Fisher Show, Perry Como's Top Tunes,* and *Author Meets the Critics.*

With television production costs as high as they are it seems a little ridiculous not to get as much mileage out of each program as possible. With singers such as Como and Fisher, and discussion shows such as *Author Meets* it is only common sense to amortize the cost of the program by disseminating it over as large an audience as possible. The network of more than 500 Mutual radio stations which these advertisers use assures them of reaching into every nook and cranny in America at very little additional cost, considering the original investment in the tv program.

With advertisers becoming more dollar-conscious every day it seems likely that more and more of them will turn to this method of stretching their budgets. Despite the prophets of doom, radio still has a vast audience. And it always will have. Whether the people turn to radio because they don't have tv, or because it does a better job in fields such as news and music, or because they enjoy a "sort of audible wallpaper" (as Alistair Cooke calls radio), they will continue to devote many hours per week to radio listening. Just because people are in the kitchen, bedroom, family car, or on the beach is no reason for ignoring their listening habits. And there's no reason why a substantial portion of this listening shouldn't be to programs which are produced with a combined listener-viewer audience in mind.

HERBERT C. RICE
Vice President in Charge of Programs
MBS
New York

Any questions?

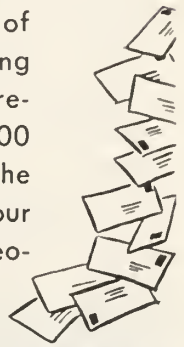
SPONSOR welcomes questions for discussion from its readers. Questions are evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic for discussion in the 8 February issue: "Do sponsors need a well-known star to attract large radio and tv audiences?"

MAIL PULL *proves* **KCEN-TV**

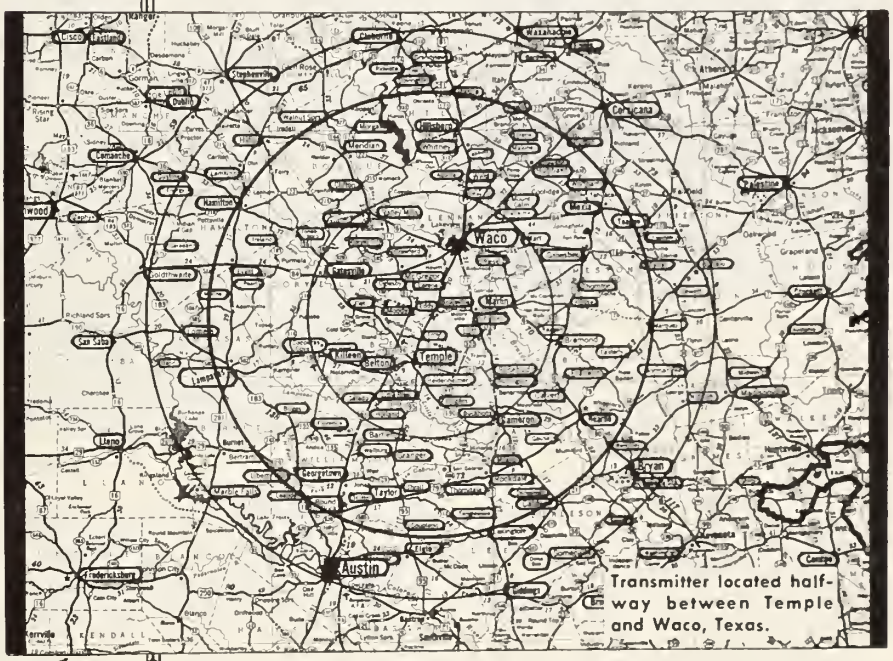


covers ALL of the big Temple-Waco market!

Engineers calculated a coverage radius of 75 miles for KCEN-TV, but mail reporting good reception has been consistently received from distant points in excess of 100 miles . . . proof of "plus" coverage in the big market midway between Texas' four largest cities where nearly a million people reside.



THIS IS COVERAGE



For the first time, advertisers can reach all of the Temple-Waco market with a single medium —

100 KW
VHF
Channel 6

833-Foot Tower
830 Feet Above Average Terrain
(Tallest tower in Texas, south of Amarillo)

KCEN-TV
NBC Interconnected



P. O. Box 188, Temple, Texas
George P. Hollingbery Company—*Nat'l Rep.*

Phone 3-6868
Clyde Melville Company—*Texas Rep.*

round-up

WDVA interviews lick city's psychological depression

In Danville, Va., people were wearing long faces just before Christmas. A drought had hit the area's tobacco crops. The large textile mill, Dan River, which supports many of the city's residents, was not operating at full capacity. And the weather was too warm to kindle any enthusiasm about Christmas shopping.

Yet, a study of Danville's business



Dick Campbell talking to Danville merchants

indicated things were not as bad as almost everybody believed.

WDVA originated a plan to lick the psychological depression. The gimmick: concentrate on telling people that business is good in Danville, getting specific firms and plants to report on their current operating picture.

Program Director Dick Campbell (see picture above) and News Director Charlie Craig spent an afternoon on the "beeper" telephone, tape recording statements by various merchants. The next day, the tape-recorded telephone interviews were aired on the station's regular programs.

Station breaks incorporated the same theme, with the message: "This is WDVA, Danville, Virginia, where business is good!"

Throughout the day the station received calls from other merchants who wanted to participate. The campaign was extended another day in order to get all 50 statements on the air. ★ ★ ★

Color telecasts planned by WSAZ-TV for March

WSAZ-TV, Huntington, W. Va., plans to transmit its first color telecast sometime in March, according to Lawrence H. Rogers, vice president and general manager of WSAZ, Inc.

The station has already received notice from RCA Laboratories that its color equipment is on the way. The equipment will convert the station to network color television.

Rogers said it will be possible to transmit color before March if the Telephone Co. makes color circuits in Dayton or Columbus available to the station sooner than anticipated. ★ ★ ★

Families with uhf sets watch tv more—ARB

Families which have tv sets equipped to receive both uhf and vhf stations spend 25% more time watching tv than families which have a vhf-only set. This was one of the findings of a survey completed recently by American Research Bureau for ABC.

ARB found that families with uhf-vhf sets watch tv 34.96 hours weekly. Those with vhf-only sets watch tv 27.83 hours weekly. ★ ★ ★

Bank uses cartoons to sell serious ideas

The Republic National Bank of Dallas is using a humorous cartoon announcement campaign on television to sell the serious idea of banking.

The bank turned to cartoons because it believes this method of advertising adds to audience retentivity of the commercial message. It uses telops with cartoons produced by Glenn Advertising Agency in its announcements.

In a sample telop series, the first


Witch stirs cauldron in bank commercial

slide shows a witch stirring a smoking cauldron (see above). Audio for this illustration: "In early times witchcrafters had developed secret recipes for accumulating wealth—like boiling leaves in a magic solution."

On another slide the cartoon shows the results of a disastrous explosion. The witch's pot is smashed to smithereens, her clothes ripped to shreds. Audio: "Today we know it's nonsense—but a savings account can add up to be a real nest egg." ★ ★ ★

Du Mont unveils two-programs-at-once tv receiver

In radio, it's personal set listening that solves family squabbles: in television, it may well be the personal earpiece.

The Allen B. Du Mont Laboratories recently previewed its new Duoscopic tv receiver which shows two programs on one screen and permits two separate audiences to view each program simultaneously (see picture below).

The Duoscopic receiver can tune in any two tv programs from any stations within range. Through the use of polaroid glasses, personalized earpieces and remote control audio units each person viewing the screen may tune


Called the Duoscopic tv receiver, Du Mont set receives two programs at the same time

in and out of either program independently of the other persons viewing at the same time.

The audio control unit has six switches and two knobs. The switches control the specific audio signals; the knobs control the volume. The audio control unit is so designed that the viewer can easily watch one program and listen to the audio content of another.

If all persons desire to see the same program the Duoscopic Receiver can be viewed conventionally with only one picture presented, Du Mont officials said. The new receiver will be first shown to the public in New York and New Jersey. ★★★

KGO, San Francisco, is awakening childhood memories for many of its listeners these days.

It has inaugurated a new station-break campaign, consisting of rhymed couplets à la Mother Goose. Here are some samples:

"Tom, Tom, the piper's son
He learned to play when he was young
And now he tunes his radio
To Dance Time — *heard on KGO, San Francisco."*
"Where are you going, my pretty maid?
With your rosy cheeks and your golden hair?
I'm tuning my radio, she said
There's plenty of entertainment there
—on KGO, San Francisco." ★★★

Briefly . . .

When you get your meal checks in various Syracuse restaurants, on the back of the check—in place of the usual "Thank you . . . please pay cashier" or similar wording—is a picture of two sign painters at work on a huge sign covering the height of a building. The wording being painted on the sign says, "Radio or tv—WSYR —dial 570—channel 3."

* * *

Weiss & Geller, Inc., Chicago ad agency, has teamed up with social scientists to conduct a creative workshop for its employees. Purpose of the meetings is to apply the knowledge of social scientists to advertising, according to Edward H. Weiss, agency president. Any member of the agency can attend the sessions, and those attending are invited to submit copy ideas for use in any medium, based on fac-

(*Please turn to page* 128)

The Whole Family Will Love

JOE PALOOKA

TV's Great New All-Star Show
. . . Aimed At The Heart Of America



JOE KIRKWOOD
as Joe Palooka

CATHY DOWNS
as Joe's wife, Ann Howe

SID TOMACK
as Knobby, Joe's Manager

MAXIE ROSENBLOOM
as Clyde, Joe's Trainer

★ ★ ★ ★

26 SHOWS NOW AVAILABLE



BASED ON HAM FISHER'S DYNAMIC ALL-AMERICAN CHARACTER . . . FOLLOWED BY 70 MILLION DEVOTED READERS!

Nothing else like it on TV today! The first TV series to be made available to local and regional sponsors with ALL-FAMILY AUDIENCE APPEAL.

Mom, Dad, Sister and Brother will all love JOE PALOOKA! It's got everything . . . ***comedy, action, romance, adventure!***

Another Great Half-Hour Winner From The Producers of
• THE LIBERACE SHOW • LIFE WITH ELIZABETH

Guild Films COMPANY INC.

420 MADISON AVENUE • NEW YORK 17, NEW YORK



VITAPIX PRESENTS FEATURE FILMS TO TV FIRST!

For the first time on *any* screen—even before your local theatres, TV will *premiere* this outstanding series of feature length motion pictures.

HERE is a programming idea so sound, so big, so merchandisable, that 22 leading TV stations signed for the series of 26 pictures from the first story board.

Today leading stations, advertisers and agencies in 30 cities are building advertising and merchandising campaigns around this outstanding series produced for Vitapix by Princess Pictures, Inc.

Films are ready for telecasting. 26 in the series covering drama, mystery, comedy and adventure. 70 or 54-minute running time. Black and white, or color. Vitapix uniform national pricing formula. For availabilities and prices phone collect today.

★Watch VITAPIX—a corporation owned by TV stations, producing and distributing TV films.

VITAPIX CORPORATION

New York: 509 Madison Avenue, PLaza 8-3013 • Chicago: 30 N. La Salle St., AN 3-2950
Los Angeles: 8949 Sunset Blvd., CR 1-7191 • New Orleans: 3190 De Saix Blvd., Valley 1837



Big Name Stars



Top Writers and Producers

SPONSOR 1954

TV FILM SECTION

index

1 | ***Over-all look:*** *Made-for-tv films are now a $60 million industry. Here are major developments, key film trends* | **page 52**

2 | ***Color films:*** *A* SPONSOR *survey of syndicated producers shows that over 60% are shooting vidpix on color stocks* | **page 54**

3 | ***Film reruns:*** *Nielsen reports that share of audience for repeat film programs is just as good as that of original* | **page 56**

4 | ***Production costs:*** *Where does money go in syndicated film production? Here's an accurate film budget analysis* | **page 58**

5 | ***Buying tips:*** *Planning to buy a syndicated tv film show? Here are 10 valuable and money-saving tips for sponsors* | **page 62**

6 | ***Available films:*** *Results of a two-month survey of the film industry. 14-page directory includes latest shows* | **page 67**

7 | ***Film distributors:*** *An up-to-the-minute directory of the syndicated film sources in the U. S., with sales contacts* | **page 92**

This section covers program films. Next issue: film commercials

Project editor

Charles Sinclair

1. TV FILM: $60 million business

Ever since Jerry Fairbanks shot the first made-for-tv film in 1946—a low-budget episode of *Public Prosecutor* for NBC—the tv film program industry has grown so fast few admen can keep track of it.

Many a client today is bewitched, bothered and bewildered by the eight-year-old marriage of tv and the movie industry. Many an agency or station film buyer has tried to look into the future of the multi-million dollar film syndication business and has found it as clouded as a London fog.

What's happening with color films? What are the trends in multiple-market spotting of syndicated films? What's the quality of the merchandising offered by film distributors? Are the pricing formulas becoming stabilized? Is the industry basically sound? How fast is it *really* growing? What about reruns?

These were just a few of the questions which SPONSOR editors discovered were hot topics among clients and agencies. And these questions formed the basis of extensive questionnaires used to survey all the leading film producers and distributors.

Briefly, this is the size and shape of the syndicated tv film program business as of now:

- Syndicated films are big business. Film producers and distributors were asked in SPONSOR's questionnaires to reveal their gross business during the past year. On a confidential basis nearly all gave answers. This total was measured against the total of all tv film companies with weighting to get a projection. SPONSOR's guesstimate for the 1954 business in tv program films (not including feature-lengths or commercials): over $60 million.
- The business is still growing. Some more industry estimates: back in 1948, between 7 and 10% of the program schedule of the average network-affiliated tv outlet was on film; today, the figure is calculated to be about 35%, even though the total number of telecasting hours of the average tv outlet has increased nearly four times. As far as film production is concerned, distributors estimate that the 1953 output was 300% over that of 1952—and still climbing.

These are highlights. In succeeding pages, you will find detailed reports. They include an up-to-the minute report on film industry progress in color television, a study of the rerun film market, a report on tv film production costs and an up-to-date list of films.

Here, topic by topic, are other major developments in the tv film syndication business which emerged in SPONSOR's study.

► ***Color films:***

There's no hotter topic in the video

Ziv TV is acknowledged leader in booming syndication field, currently has eight tv film series before cameras. Below, executives of Carter Products and SSCB agency meet with Ziv officials to discuss promotion plans for Carter-sponsored film show, "Mr. District Attorney." L. to r.: Russ Clancy, Ziv a.e.; Barrett Welch, SSCB a.e. for Carter's; M. J. "Bud" Rifkin, Ziv tv sales manager; Alan Miller, ad manager of Carter



Tv film industry has grown to huge size, but is still beset by financing and selling hassles

Sales: *There's been an increase in recent months of the number of big multi-market campaigns by national or regional advertisers using video film shows. But bulk of business is still the local sale to tv stations*

Financing: *Most producers must still take a loss on first run and recoup later, tv film industry study shows*

54 Producers, syndicators see banner film year. Here are latest trends

film business today than color television and color tv films.

As the executive producer of one tv film company explained the situation:

"By its very nature, the tv film industry must plan far ahead and stay on top of every major color film development and technique. In the field of program production we are way ahead of the live networks. We have to be."

How far ahead can be judged from the following figures: of those producers and syndicators replying to SPONSOR's questionnaires — and they represent a majority of the best-known firms—more than 60% are actively engaged now in shooting one or more (and as many as four or five) program series on color film, using either Eastman, Ansco or Technicolor stocks. The capital investment easily runs into millions.

(For complete report on color tv as it applies to syndicated film programs, see story on page 54.)

► ***Sales patterns:***

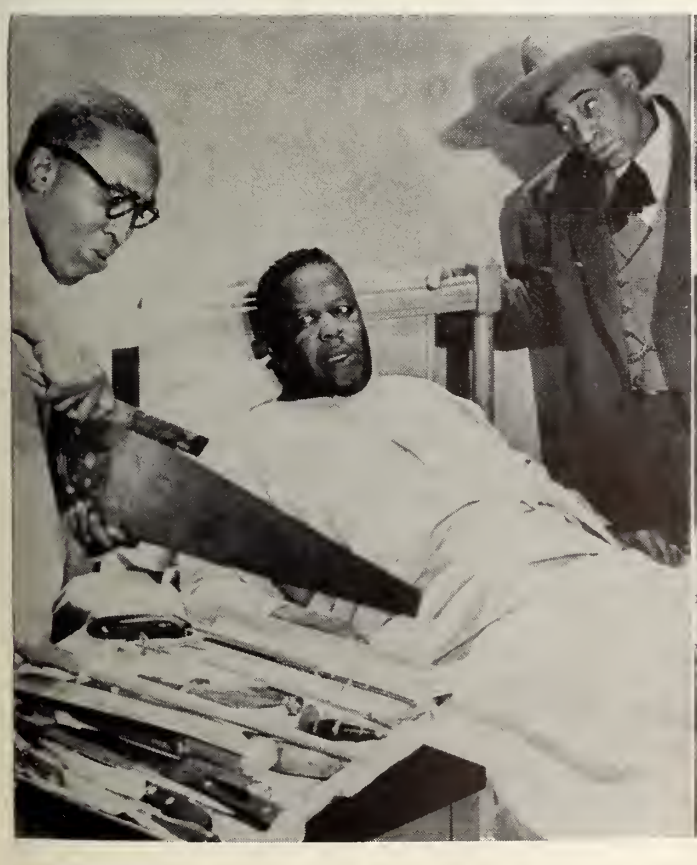
So fast has the tv film industry grown that producers and distributors find it difficult to define trends in selling. However, these facts are becoming apparent:

1. Sales costs are a sizable item in the tv film business. The smaller distributors or producer-syndicators usually have at least five salesmen spotted across the country. The medium-sized firms may have 10 or more and the big firms over 20. Each salesman costs the company $200 a week or more, syndicators estimate. This, in turn, means that a sales cost is tacked onto tv film shows. On a film deal where the client is spotting the show "nationally" (in at least 40 or 50 markets) the sales cost may be 10%. On a long-haul basis, where the selling is done market-by-market, the sales cost may be as much as 40 or 50%.

2. Sales of new shows, rerun shows and shows on a multi-market basis all increased sizably during 1953. (MCA-TV, for instance, calculates that it made almost equal gains during 1953 in each of these categories.) However, most syndicators admit that the real meat-and-potatoes end of the business is not the multi-market deal. Instead, it is the sale by a syndicator to tv stations who in turn sell the show locally

(*Please turn to page* 96)

Reruns of shows which played originally on networks or in syndication are now major part of the films-for-tv business. "Amos 'n' Andy" show of CBS Film Syndication gets good ratings in second showings



Newest trend: Stars, like Ella Raines shown with MPTV Vice President Ed Madden, often produce or help finance new video film packages. Her series, "Janet Dean," is being shot in color for future reruns





Guild Films began shooting its highly successful "Liberace" show in color on 9 January with an eye to future tv reruns



Since 1950, "Cowboy G-Men," popular syndicated Western, has been filmed in color. Residual rights are currently for sale

2. COLOR: production—and problem

Producers see rosy future ahead for color film reruns, are investing heavily now

Production: *More than 60% of the tv film producers replying to* SPONSOR*'s survey said they had one or more series being filmed on color film now for first run in b-&-w.*

Equipment: *Film telecasting gear and distribution of color tv sets are lagging behind production in film industry. Local stations may not have equipment for color film till '55.*

The average tv station in the U. S. won't have the equipment to telecast color video films locally, either 16 or 35 mm., before the early part of 1955.

That's the consensus gathered by SPONSOR from equipment manufacturers like RCA, Telechrome, Du Mont.

Yet the advertiser or agency who asks today "What is the syndicated film industry doing about color?" may well be in for a surprise.

As part of its extensive survey of the made-for-tv film business, SPONSOR received data on the color plans of some 60 film companies. Included in this group: organizations like Ziv TV, NBC Film Division, Kling Studios, CBS Film Syndication, Jerry Courneya Productions, Vitapix, Motion Pictures for Television, Franklin Productions, Cornell Productions and others. The returns represent a reasonable cross-section of the industry.

Here's how the situation stands in early 1954:

1. Despite the fact that color film production calls for heavy investments on the part of producers (or their backers), the tv film industry is heavily involved in all sorts of color plans. More than 60% of the firms replying to SPONSOR's questionnaire indicated that they had one or more tv program film series *now in production* in color.

2. Some producers show a very cautious attitude about color film (see below). But others, confident that it's only a matter of time before tv color film projection equipment will be installed which will handle any standard color film, are in color production to the limit. Franklin Productions, for example, has shot three different series and five pilot films in color—100% of production. Others are ranging anywhere from 30 to 75% of production in color.

3. Just as networks and stations are absorbing nearly all of the color tv conversion costs during 1954, so tv film makers view color as an investment to be recaptured at a later date. Naturally, this adds to the hazards of financing and producing a syndicated tv film series. The producers who discussed their color plans with SPONSOR



What will color add to a mystery show? Producer Hi Brown and NBC have recently experimented with color on "Inner Sanctum"



Space adventures of United TV Programs' "Rocky Jones" may be shot in color in near future. Producers plan a switch soon

aplenty

Special SPONSOR survey got details on who is shooting in color now. Some have used color for six years

indicated, on the average, that they would be lucky to get 50% of their costs back for a shot-in-color film series on the first run (in black-and-white) today. One or two put the figure as low as 30%.

4. As never before, the color future of the tv film industry is closely connected with developments in the technical field. Producers, syndicators and admen are all watching eagerly for new color film developments to come from the laboratories of film manufacturers, like Eastman, and tv equipment firms. So intense has this pressure become that several film producers griped bitterly to SPONSOR editors that they felt too much emphasis was being placed on developing equipment and techniques for live color video. (This isn't necessarily so, tv technical firms say, explaining that there are more complications to the proper telecasting of color film than any other phase of tinted video. To harassed producers, however, this is sometimes small comfort.)

That's the situation on a once-over-lightly basis. But what exactly is available now, or in the near future, in the way of syndicated color tv films? What do producers say about the relative merits of various brands of color film stock? What plans for color tv film showings can advertisers make?

Here in question-and-answer form are some of the major color developments, as well as some of the comments of leading film men:

Question. What do producers themselves say about the color film situation?

Answer. For the most part, producers are "bullish" on the subject. Here are some of their opinions:

John Sinn, president of Ziv TV:

"Ziv was the first major tv producer to shoot in color. As far back as 1948, we were shooting *Cisco Kid* on 16 mm. Kodachrome. Last year, about 65% of our production footage was in color. This year, the figure will be about 90%. We're confident that the present color tv system is such that any good 16 mm. color print will give good color pictures on a home color receiver. Meanwhile, of course, we are delivering black-and-white prints made from our color negatives at black-and-white prices."

John Jay Franklin, producer, Franklin Productions:

"I believe that color will be the important factor as soon as the general public will be able to buy enough color receivers to make it worthwhile for the sponsor to contract for color productions. We have used color for the last five years in all of our productions, looking forward to the day when we can distribute all of our pictures in

(*Please turn to page* 112)



Edward Arnold is "host" on TPA's "Star Showcase," a rerun drama series fitted out with new introductions and title. Here, he chats with Milton Gordon, president of TPA syndication firm



Original sponsor, Camel, is part-owner of "Follow That Man," originally aired on CBS TV as "Man Against Crime." Syndicated by MCA-TV, show is earning rerun profits in major markets

---

Tv webs have developed sizable syndication sidelines in past year. ABC, for example, is currently syndicating two rerun shows, "Racket Squad" (below) and "Playhouse," plans to add more



3. RERUN

New research shows r

For the average tv film syndicator or producer today the "rerun" show has come to mean the difference between eating in Sardi's or Ciro's—or not eating at all.

As Bud Austin, director of national sales for Official Films, one of the largest syndicators of rerun packages (*My Hero*, *Terry* & *The Pirates*, *Oh, Baby!* and others), explained the situation to SPONSOR:

"Even if you sell a syndicated film show to a major client on a national basis for the first run, you'll be lucky to break even—or even recover 75% —of your sales and production costs. If you're selling the first run on a market-by-market basis, you rarely recover more than 50% the first time. Your recovery is even less in either case if you've shot in color as a long-term investment."

Result: Although there are more than 50 new tv film series in production now, there are also over 35 rerun series available to sponsors today (see 14-page list of available tv films, starting page 67).

Although the business in reruns is booming because of economic pressures on film producers and distributors, reruns are finding an important place in the plans of many top clients.

That's because rerun shows, in the past few years, have generally exploded the old radio notion that "once a show's been on the air, brother, it's dead!" Evidence of this can be found in endless rating case histories and in such studies as the A.C. Nielsen report (see box at right).

Where once film syndicators sheepishly sold rerun series at the back doors of agencies and advertisers, the film industry today gives a good rerun series the kind of ballyhoo once reserved only for the first-run properties.

"Without any doubt we have taken the lead in the issue of reruns," Robert W. Sarnoff (then v.p. in charge of NBC's Film Division, now NBC executive v.p.) stated recently. "New ARB statistics reveal that syndicated runs of network film programs—like our *Victory At Sea* and *Badge* 714 (*Drag-*

ey mean 20-50% of film nut

vior of reruns is often as good as first run, is sometimes higher

net)—in local markets generally equal their first-run network ratings when their competition and time placement is the same or similar. Because of the constant increase in tv homes, second runs often reach more homes than did the original showings—even if the reruns show the same or slightly lower ratings."

NBC Film Division, like other syndicators, can indeed make a strong point for the rerun show on the basis of ratings. In New York, for example, *Victory* got a first-run ARB rating of 5.2 back in November, 1952. In its New York rerun, *Victory* got an 11.3 rating in October of last year—an increase of 153% in the number of homes reached. Some other increases for *Victory* between first and second showings: Chicago—57%; Washington—180%; Cleveland—95%; San Francisco—160%.

Not all reruns, of course, increase their audiences at such an eye-opening rate. But—as the Nielsen study makes clear—many shows reach about the same rating level in reruns that they hit the first time around, usually with one-third or more of the audience composed of people watching for the second time. This has put a definite market value on the residuals of any well-rated film program.

As George Shupert, head of ABC's Film Syndication Division said:

"We would never have entered the highly competitive film syndication business with not one, but two top network programs—*Racket Squad* and *The Playhouse* (*Schlitz Playhouse*) if we had not been absolutely confident that reruns could make money for us and for our clients. Our confidence has been justified."

Since reruns approach (and sometimes pass) first runs in audience size, what do they cost?

1. Depending on its original rating behavior in most of the leading markets, the discount on the first-run price can be anywhere from 20 to 40% off. The higher the original rating, the less the rerun price is reduced.

2. Dramatic anthologies seem to wear best in the rerun market. MCA-TV's rerun *Famous Playhouse*, for instance, is composed of episodes from Armour's *Stars Over Hollywood* and the spot-placed *Gruen Theatre*. Some shows, like CBS Film Syndication's *Crown Theatre* (in which Gloria Swanson acts as the program "hostess"), are replays of that most durable of all general film dramas. *Fireside Theater*, which has gone around as many as five and six times.

3. Nobody has fully explored the question of sponsor identification on reruns, particularly on shows for which the original sponsor built a tremendous merchandising campaign. Best bet: If you buy such a show, don't expect it to do all the work for you. Use as much merchandising as you can to back it up. ★ ★ ★

Do audiences watch rerun film shows? Yes, reports new Nielsen study of repeats

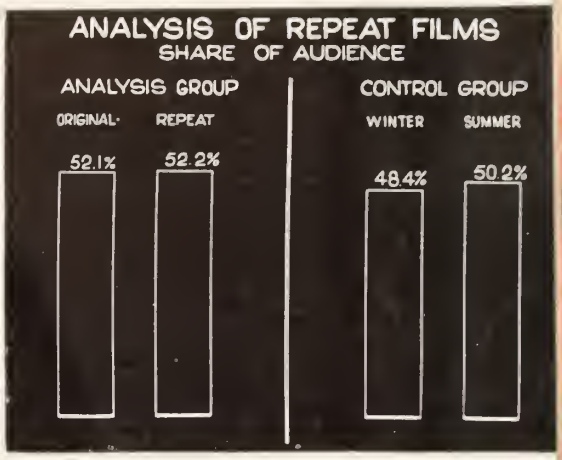
With ABC, CBS and NBC paying the bill, researcher A. C. Nielsen recently made a study of the rating behavior of repeat film shows during the summer of 1953 versus winter months.

A total of 103 telecasts on 13 program series were checked to study rerun behavior. A control group of 90 telecasts—similar shows, but not including any repeats—was examined to compare with reruns (see chart).

Nielsen's conclusion: "Analysis indicates that the use of repeat films does not significantly affect audience levels."

1. The average non-repeat show lost 7.6 rating points during the summer. Repeat film shows lost only 5.9.

2. In the non-repeat group, the average share of audience for the winter was 48.4%; for the summer, 50.2%. Repeating shows got a 52.1% share on first showings in winter; a 52.2% share on summer reruns.



3. Audiences don't tune out of rerun shows. Nielsen "Audience-held Index" showed that non-repeat shows had an AHI of 90 in winter; in summer, 88. For the film rerun shows: 90 on first showing; 89 on second.

4. Of those homes tuned to a repeat film show, an average of 41% had seen show before, but watched again.



Official Films' "Terry & The Pirates" had its first run last year on national basis for Canada Dry, is one of many reruns now available

Half-hour drama tv film programs (average cost)*

Cost components	High-priced show	Average show	Low show
SCENARIO	$3,000 (10%)	$2,500 (10%)	$2,000 (9%)
SUPERVISION	$2,500 (8%)	$2,250 (8%)	$1,950 (9%)
DIRECTOR	$1,000 (3%)	$ 850 (3%)	$ 800 (4%)
DIRECTOR'S STAFF	$ 960 (3%)	$ 900 (3%)	$ 850 (4%)
CAMERAMEN (2)	$1,000 (3%)	$ 900 (3%)	$ 660 (3%)
CAST	$8,340 (25%)	$6,800 (25%)	$5,415 (25%)
SETS *(CONSTRUCTION, OPERATION, DESIGN, PROPS, DRAPERIES, ACTION PROPS, TRANSPORTATION, SPECIAL EFFECTS)*	$5,750 (18%)	$4,000 (15%)	$2,500 (11%)
LIGHTING	$1,000 (3%)	$1,000 (4%)	$ 925 (4%)
WARDROBE *(MAKEUP, HAIRDRESSING)*	$1,000 (3%)	$ 800 (3%)	$ 500 (2%)
FILM *(PLUS PROCESSING IN LABORATORIES)*	$2,000 (6%)	$1,900 (7%)	$1,900 (9%)
SOUND RECORDING *(AND DUBBING)*	$1,250 (4%)	$1,200 (4%)	$1,100 (5%)
FILM EDITING	$1,200 (4%)	$ 900 (3%)	$ 900 (4%)
GENERAL STUDIO EXPENSES, Insurance, Misc.	$3,000 (10%)	$3,000 (12%)	$2,500 (11%)
TOTALS	$32,000	$27,000	$22,000

*Screen Gems based these figures in its report to SPONSOR on a series of half-hour dramatic shows on film which it produced

4. COSTS: $27,000 is average

You pay most for talent, script and sets though percent allotted to each

What producers of syndicated films face today in the way of production costs—and what advertisers get for their tv film dollars—is outlined above.

These cost figures are based on the experiences of Screen Gems, video subsidiary of movieland's Columbia Pictures, in shooting such film series as *Ford Theatre* and the recently announced *Father Knows Best*.

(*Ford Theatre* is currently aired via the NBC TV web in more than 135 markets; it's syndicated as first-run *Your All-Star Theatre* in others. Repeats of the original cycle are beginning to appear as *All-Star* in several of the present Ford markets.)

The figures show graphically that the production of half-hour films in the most common budget categories is an expensive and complex process.

"Syndicated tv films require a bigger capital investment than any other phase of the broadcast entertainment business," Ralph Cohn, veteran film man and vice president of Screen Gems, told SPONSOR in a recent interview.

"You need production knowhow, top talent, and an average of $27,000 per program to produce a good half-hour film drama," Cohn added. "Probably, you'll have to show proof of financing for the first 13-week series. And, you'll have to have a sound studio at your disposal full time in order to produce at the rate of one half-hour film per week for a large-scale syndicated film deal.

Here's why:

Sets: It takes about a day to put the sets up and a day to take them down on the average half-hour film show. Thus sets are an expensive item.

Rehearsals: At least two days of cast rehearsals are needed. Usually, part of this is going on while the sets are being built.

Shooting: It takes about three days on the set to shoot the average half-hour film show. If location shots are needed, this may take a bit longer.



ST Major component in cost of half-hour tv film drama is talent. Above, Ted Post rehearses Patricia Medina, Ben Astar for "Ford Theatre"



SETS Some 18% of show cost for high-priced drama (see chart at left) is sets. Above, Tom Craycraft, one of Hollywood's top set designers

alf-hour drama

t show's budget level (see chart)

Total elapsed time: At least a five-day week, plus overtime. (Overtime, incidentally, is time-and-a-half.)

Admen will note in the cost data above that some percentages—whether in the low, middle or high price category of typical half-hour production—stay relatively constant, while some fluctuate.

Here are some of the reasons:

The price for talent items (cast, writers) is often scaled to the production budget. High-priced shows will pay more for actors, for example, to get top names.

Some production percentages—like camerawork—are also relatively constant. More cameras are used on fancier shows, and the cameramen paid over-scale in many cases, as are the top sound men and film editors.

Directors and production supervisors, more often than not, are paid a salary by the producing company which is a fixed item, rather than a percentage. Sometimes, a higher-priced director is used on a low-price show. ★★★

Cost components of tv film drama shows*

SCENARIO
- rights to story purchasee
- scenario writers
- stenographic and mimeograph

SUPERVISION
- supervisors and assistants

DIRECTOR
- and associate
- assistant directors
- company grips
- company property men
- script clerks

CAMERAMEN

CASTS
- stars or leads
- supporting cast
- day players
- extra talent
- commissions

OTHER COSTS
- set operating
- set handling
- set maintenance
- shrubbery
- materials and supplies
- construction labor
- striking
- scaffolds
- backings
- construction materials
- unit art directors
- draftsmen
- miscellaneous
- set dressings construction
- set dressers
- swing gangs
- set loss
- set damage
- set dressings purchased
- rentals
- draperies
- operating costs & materials
- drapers
- set operators and animal handlers
- action props constructed
- purchases
- transportation
- rigging and striking
- operating labor
- electric current
- wardrobe costs
- company wardrobe men
- costume rentals
- wardrobe costs
- company wardrobe women
- makeup artists
- hairdressers
- negative raw stock (film)
- positive raw stock
- film laboratory charges
- still laboratory charges
- recording crews
- sound equipment charges
- dubbing crews
- sound effect cutters
- film editor, asst. cutters
- projectionists
- laps and wipes
- titles
- stock shots
- director (of stock shots, special effects)
- operating labor
- laboratory charge
- social security taxes
- compensation insurance
- sound royalties RCA
- reserve for vacation
- reserve for retroactive salaries

*Screen Gems

KWWL TV

KFBB TV

the Du Mont

WNAM TV

KMMT TV

WNOW-T

KDSH TV

WABD

WNEM TV

WGEM-TV



Multiplier phototubes are employed as pick-ups. Tube designed by Du Mont, provides extreme stability, long life and high signal-to-noise ratio. Cost of tube $55. Tube has practically infinite life, barring breakage.



Signal amplifiers are flat within 8 mc, permitting full amplification of color signals. Circuitry as simple as that encountered in audio equipment. All plug-in units, completely accessible.



Light source is a special cathode-ray tube designed and built only by Du Mont. Face plate is apticolly corrected, of medium density and is non-browning. Tube is aperated at 45,000 volts on accelerating ring.

KFBB-TV

...Surpassing all

for film pick-up

Finest reproduction of 16mm films—either new or old. Film moves through carrier silently, smoothly, minimizing chances of film breakage and wear.

opaque pick-up

Automatic carriers provide for 4" x 5" glossy or matte finish prints. Dual unit permits one carrier to be loaded while other is used in pickup.

2x2 glass slide

Automatic slide changer carries standard 2" x 2" glass slides. Dual pickup feature permits blending, or simultaneous pickup of two signals at once when operating from film, slides or opaques.

KWWL-TV

KOOL-TV

MULTI-SCANNER

The advonced method of film, opaque or slide pickup—**ready now!**—ready **for you** to use in your television broadcasting operatians todoy!

The Du Mont Multi-Sconner offers o far more simple, more reliable and better methad af electronic reproduction than ever available before. Film reproduction assumes studio pickup quality with all the original groy tones ond eliminatian af edge flare inherent in other film pickup systems. The same true pickup is attoined when the Multi-Scanner is used on slides or apaques.

Performance is only one of the mony outstanding advantages af the Multi-Scanner. Simplicity of operation is such that the system is practicolly outomatic. Threod the film in place, try it out if you wish, reverse the mechonism and you're reody to put the system in operation from o **remote** control ponel.

Truly, the Du Mont Multi-Scanner has no equal —it is the modern pickup system —ready far you **today.**



complete Multi-Scanner orporating film, opaque and slide kup equipment.

OPERATION: No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic operation from a remote panel.

DEPENDABILITY: Simple mechanism carries film at continuous, smooth rate of travel. No tearing, wearing stop and go action.

PERFORMANCE: Gamma-corrected signals from Multi-Scanner brings out all gray tones of film, opaque or slides.

VERSATILITY: Reversing feature permits "dry runs" by operator immediately before going on air, without necessity of complete rewinding of film.

SHRINKAGE COMPENSATOR: Film shrinkage compensator permits complete control of allowances for shrinkage. Pictures frame right with the Multi-Scanner, whether new or old film.

COLOR: The Multi-Scanner is the only film system presently available that may be easily and quickly converted to color pickup.

Expectations!



Production of Multi-Scanner units is now going ahead at full speed to meet the ever-increasing orders for this system of tomorrow, today.

DU MONT®

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION TRANSMITTER DEPARTMENT • CLIFTON, N. J.

10 tips on buying film

1 ***Financial guarantees:*** When buying a brand new syndicated film series, particularly in a multi-market deal, always check the producer's (or the syndicator-producer's) financial responsibility. Producing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It's not at all impossible for a producer, even a good one, to be caught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

2 ***Quality control:*** Pilot films aren't always a good gauge of of what a series will be like. If a series is not completed when it is offered to you, you will have to rely on the reputation of the producer or the syndicator. Look at representative samples of his other series. Don't take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn't likely to offer cancellation clauses.

3 ***Distribution:*** Video clients should always check a syndicator's distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations in time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv TV, NBC, CBS, Official, TPA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

4 ***Reruns of tv films:*** Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma ("They'll never get an audience") surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and suchlike. It's wise for a client to check carefully on whether a show is really a first run package, if it is offered for sale as such.

5 ***Merchandising:*** Nearly all of the syndicators contacted by SPONSOR in its survey of the made-for-tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv TV, and by the syndication offshoots of the major tv networks. However, other syndicators and producers have developed some audience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like *Cowboy G-Men* and *Flash Gordon* to personal appearances of stars (*Liberace*).

6 ***Time buying:*** Clients who are considering multi-market film deals on the scale of Canada Dry's sponsorship of *Annie Oakley* on a national basis, or regional deals like Johnston Bakeries' sponsorship of UTP's *Rocky Jones,* should be careful in scheduling the starting dates of their film campaigns. Reason: The usual number of prints supplied for even a "national" tv film deal (perhaps 50 markets) without extra charge to the client is around a dozen. These are shuttled between stations on a "bicycling" basis. Day-and-date starts mean costly extra prints.

7 ***Legal protections:*** Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (ageney, client, producer, syndieator, shipper, station). Also, clients should check on the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

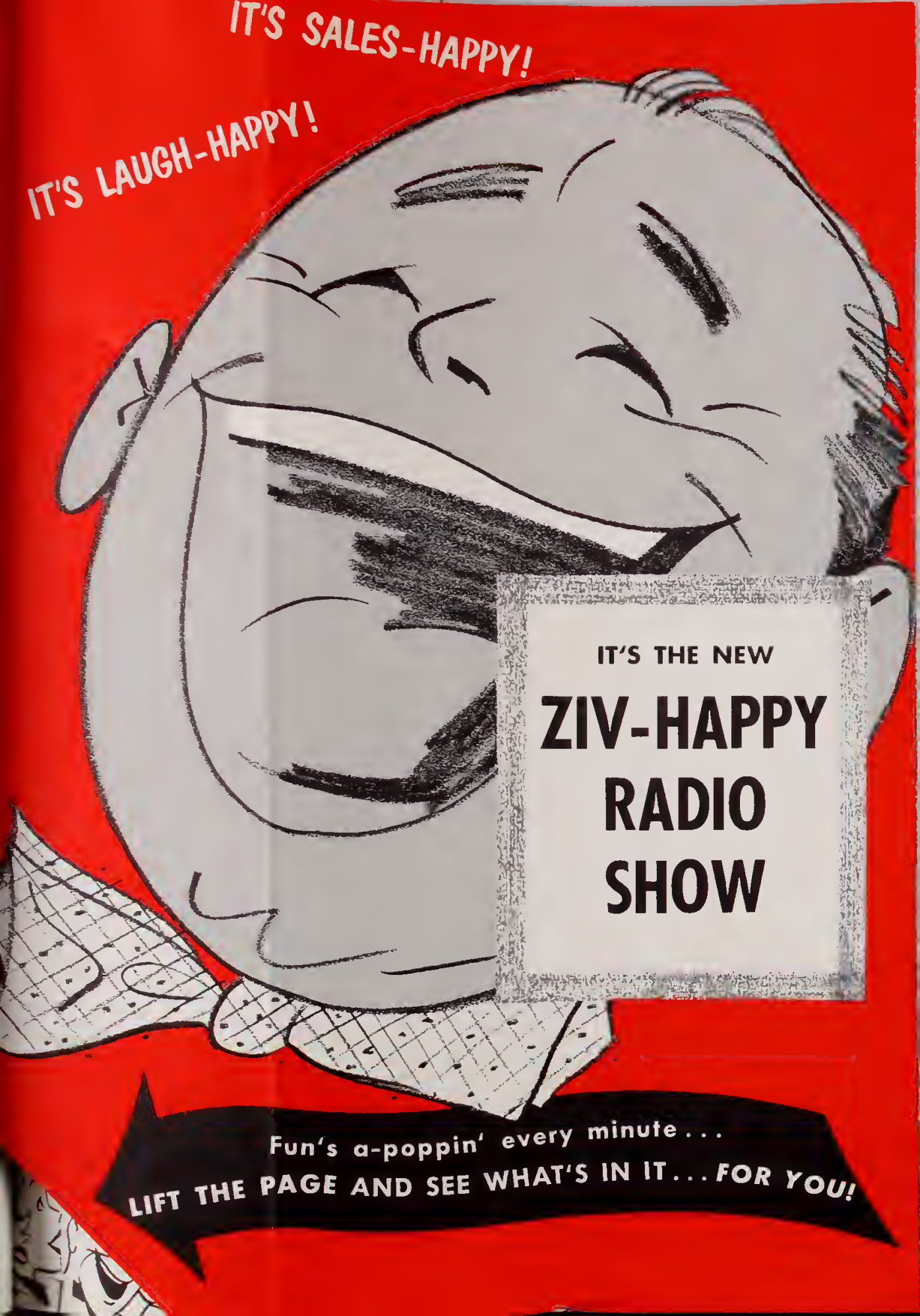
8 ***Research:*** The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being "typical." These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract audience in multiple-station markets. Ratings are only a guide.

9 ***Exclusivity:*** New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It's possible today for a sponsor to buy a show as "first-run" in a new tv market only to find that the "second run" showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same audience.

10 ***Station contracts:*** Although the number of multiple-affiliate stations is dropping in the big tv markets, it's still wise to check on preemptions and "misses" in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can "bump" a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a "make-good" in his regular time slot sponsor may get one which does not reach the right audience.

IT'S SALES-HAPPY!

IT'S LAUGH-HAPPY!



IT'S THE NEW

ZIV-HAPPY RADIO SHOW

Fun's a-poppin' every minute . . .

LIFT THE PAGE AND SEE WHAT'S IN IT . . . FOR YOU!



BOI-N-NG!

SALES POP UP WITH RED SKELTON...

Radio's slap-happiest most lovable clown

Starring in

"THE RED SKELTON SHOW"

260 zany, zingy half-hours!

Bubbling over with fun for everyone!

A LAUGH-TIME OF SALES OPPORTUNITIES FOR STATIONS AND SPONSORS

THE SALES-HAPPIEST SHOW ON RADIO!

. . . Keeps listeners in stitches
. . . sponsors in riches!

YOU'LL LAUGH, YOU'LL ROAR
YOUR SALES WILL SOAR

5 HALF HOURS PER WEEK
means repeated
SALES OPPORTUNITIES
for YOU!

260 HALF HOURS
planned for 5-per-week . . .
Full of COMMERCIALS!
Full of LAUGHS!
Full of AUDIENCE RESPONSE!

Here's madcap radio entertainment . . . a cantinuaus riot of fun and mirth . . . ready ta send yaur sales rollickin' and roarin' ta record highs!

Red Skelton gets the laughs . . . you get the profits . . . act fast! Write, wire, phone before your market is sold!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

A NEW HIGH IN HILARITY!!

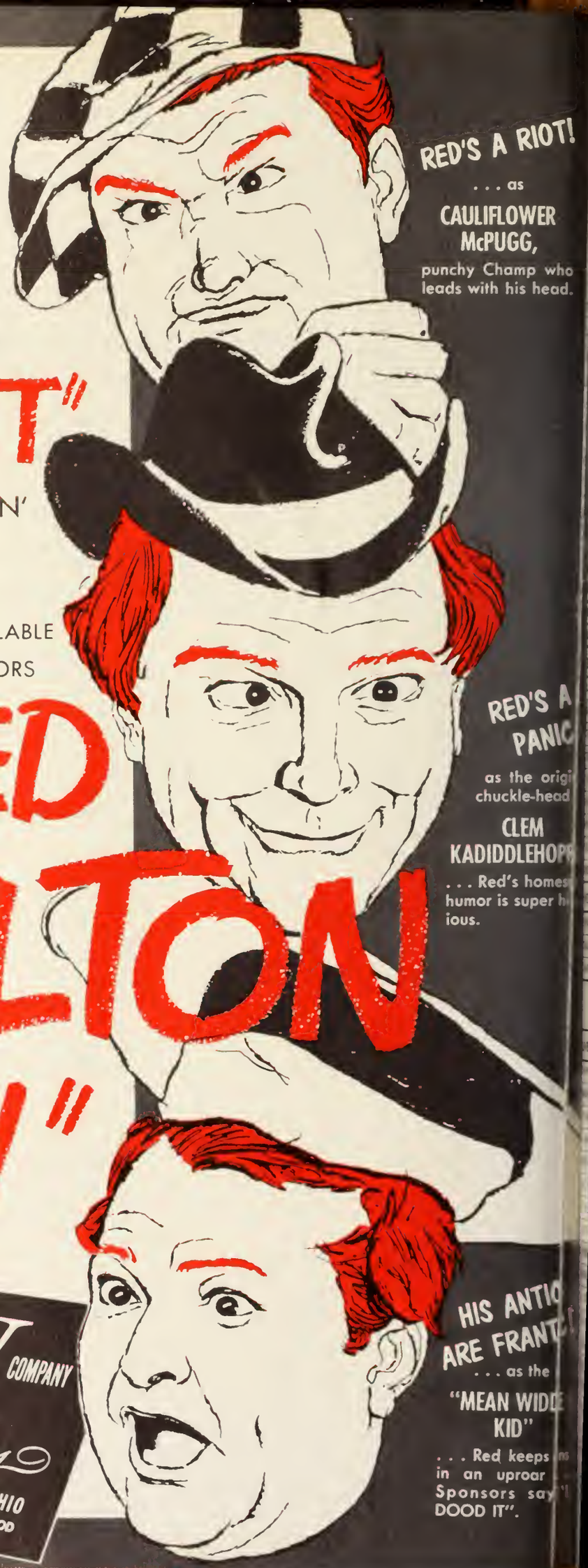
EVERYBODY SHOUTS

"I DOOD IT"

ZIV'S ROLLICKIN', ROARIN'
RADIO LAUGH-FEST

NOW . . . FOR THE FIRST TIME . . . AVAILABLE
LOCALLY TO STATIONS AND SPONSORS

"THE RED SKELTON SHOW"



RED'S A RIOT!
. . . as
CAULIFLOWER McPUGG,
punchy Champ who leads with his head.

RED'S A PANIC
as the origi
chuckle-head
CLEM KADIDDLEHOPP
. . . Red's homes
humor is super h
ious.

HIS ANTIC ARE FRANT
. . . as the
"MEAN WIDDE KID"
. . . Red keeps
in an uproar
Sponsors say "I DOOD IT".

Complete Promotion Back-Up Plan includes colorful, humorous posters, od mots, radio announcements, publicity stories and photographs.

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

PROGRAMS: Syndicated shows arranged by length and subject matter

ONE HOUR FILMS

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO COMPLETED
OMEDY					
OLISH STAGE STARS	60	Victor Tv	Victor Tv	On request	10
OCUMENTARY					
AM & EGGES	53	J. S. Blackton	J. A. Eisenbach	On request	1*
ARCH OF THE MOVIES	53	J. S. Blackton	J. A. Eisenbach	On request	1*
OLAND IN AMERICA	53	Victor Tv	Victor Tv	$400-550	1*
RAMA, GENERAL					
ON MIKE	54	Kagran	Kagran	On request	1*
NG'S CROSS ROADS	60	Sterling	Sterling		104
SC FILM FEATURES	54	Var. studios for NBC Film Div.	NBC Film Features	On request	26
RANGE ADVENTURES	54	G. F. Foley	G. F. Foley	45% class "A" time rate	(Plan 26)
EATER U.S.A.	53	Normandie Prod., Inc.	G. Bagnall & Asso.	On request	9
TAPIX FEATURE THEATER	54	Princess Pictures, Inc.	Vitapix Corp.	On request	5 (Plan 26)
USICAL					
LISH PARADE	53	Victor Tv	Victor Tv	$300-475	10
LISH PROGRAM, THE	53	Victor Tv	Victor Tv	$500-700	3
ELIGIOUS					
YHOOD OF MOSES	54	J. A. Eisenbach	J. A. Eisenbach	On request	1*
RD'S FOOTSTEPS, THE	60	Library	Lakeside Tv	On request	1*
PORTS					
L-AMERICAN WRESTLING	54	Crosley	Kling	On request	65
NGSIDE WITH RASSLERS	60	Fairbanks	Consolidated	On request	52
OCK CAR CHAMPIONS	52	Dagger Prod.	Stock Car Film Co.	On request	13
XAS RASSLIN'	54	Sportatorium	Maurice Beck	$50-300	82
TAPIX WRESTLING IN HALL STADIUM	54	G. S. Johnstone	Vitapix Corp.	On request	39
RESTLING—HOLLYWOOD	60	Paramount	Paramount	$100-400	Continuous
RESTLING FOR TV		Film Association	Crosley		52
RESTLING FROM INT'L AMPHITHEATER	54-6	I.W.F., Inc.	Davis & Lukas	On request	Continuous
RESTLING WITH THE GIRLS	54	Crosley	Kling	On request	13
ESTERN					
PALONG CASSIDY	54	Wm. Boyd Prod., Inc.	NBC Film Div.	On request	54
XAS KID, THE		Franklin Tv	Geo. Bagnall & Assoc.		1*
TAPIX WESTERN THEATER	54	Monogram	Vitapix Corp.	On request	27

HALF HOUR FILMS

VENTURE					
VENTURE INTO SPACE	30	Nasser-Bien	Nasser-Bien	On request	In prod.
MCHAIR ADVENTURE	26:30	Sterling	Sterling	On request	52
IGNMENT UNKNOWN	27	G. Lester	G. Lester	Open	1*
B GAME HUNT	26:20	Explorer's Pictures	Specialty Tv	$125-1000	26
RDER PATROL	26:30	Clampett			In prod.
C NA SMITH	26:20	Tableau	PSI-TV †	On request	26
CY DETECTIVE	26	Revue	MCA Tv, Ltd.	On request	39
C'DE BEATTY SHOW**	26:20	Commodore	Commodore	On request	4
CKDOWN	26	David Hire	Stuart Reynolds	On request	1* (Plan 52)
NGEROUS ASSIGNMENT	26:30	Donlevy	NBC Film Div.	$75-2000 o.r.	39
K TRACY SERIES	25:40	Snader	Combined Tv-Pictures, Inc.	$25-250	39
FU MANCHU	26:30	Times Square Prod.	Times Square	$200-4000	1*
E DOCTOR	30	Gene Roth	Geo. Bagnall & Assoc.	On request	1*
OSE	26:20	Commodore	Commodore	On request	Plan 26*
E FIGHTING MAN	26	United World	United World	On request	13
LOW THAT MAN	26	Wm. Esty Co.	MCA-Tv	On request	26
EIGN INTRIGUE	26:25	S. Reynolds	J. W. Thompson	On request	39 cont.
NTER, THE	30	Pathescope Producers	William Esty Co.	On request	13
ED THREE LIVES	26:30	Ziv	Ziv	On request	39

FOOTNOTES: *Pilot film. **Color. †New company National Telefilm Associates now syndicates all PSI-Tv properties mentioned in this chart

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM-PLETED
ADVENTURE—Continued					
I'M THE LAW	26	Cosman	MCA-Tv, Ltd.	On request	26
INTERNATIONAL ADVENTURE	26:30	Cine-Tele	Official	On request	26
JACK LONDON ADVENTURE THEATER	26:20	Mutual Tv	Stuart Reynolds	On request	3 (Plan 52)
JOE PALOOKA	26	Guild Films	Guild Films	$100-2000	39
LAST MILE, THE	26:30	Victor Tv	Victor Tv	On request	52
OPERATION UNDERGROUND	26:30	Globe Tv			(Plan 13)
ORIENT EXPRESS	26:20	John Nash	PSI-Tv	On request	3 (Plan 49)
PHANTOM PIRATE	26:30	William Broidy	William Broidy	On request	2 (Plan 52)
PULSE OF THE CITY	26:30	M. Simon	Condor	On request	3
RAMAR OF THE JUNGLE	26:30	Arrow	Television Prog. of America	On request	52
RENFREW OF THE ROYAL MOUNTED	26:20	M&A Alexander	M&A Alexander	On request	13
ROBIN HOOD	26:30	Hal Roach Jr.	Official Films	On request	1* (Plan 26)
ROCKY JONES, SPACE RANGER	26:10	Roland Reed Prod.	United Tv Programs, Inc.	$51-1850	13 (Plan 26)
SECRET FILE U.S.A.	26:30	Dreifuss	Official	On request	26
SEVEN SEAS TO DANGER	26:30	Verschel Prod.	Film Network, Inc.	On request	1* (Plan 39)
TERRY & THE PIRATES	26:30	Dougfair	Official	On request	26
TREASURE OF THE BAHAMAS	27:30	Tolstoy-Kayfetz	Sterling	Open	1
WATERFRONT	26:10	Roland Reed	United Tv	On request	13 (Plan 39
CHILDREN'S					
ARABELLA'S TALL TALES**	30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	1* (Plan 39
CAPTAIN BREEZE	26	Tressel			1*
CALL OF THE EVERGLADES		Ball Productions	Ball Productions		1*
COME TO THE CIRCUS	28	Library	Lakeside Tv Co.	On request	1*
THE GREAT FOODINI**	24:30	Fletcher Smith Studios, Inc.	Fletcher Smith Studios, Inc.	$100-750	20
HANS CHRISTIAN ANDERSON TALES	26:30	Interstate Tv Corp.	Interstate Tv	On request	26
JUNIOR CROSS ROADS	30	Sterling	Sterling	$50-200	52
LITTLE MATCH GIRL, THE	27	European Tv Corp.	RCA Recorded & Tv Film Service	On request	1*
MYSTERY PRINCE	26	Kagran	Kagran	On request	(Plan 13)
PRIVATE LIFE OF A CAT	20	Alexander Hammid	Outlook Prod., Inc.	$25	1*
SLEEPY JOE	26:30	J. McCaughtry	United Tv	$35-375	13
TEXAS BLUEBONNET SERENADE**	27	M. Riddick		On request	1*
"THUNDERBOLT" THE WONDER COLT	26:30	Clampett	Open	Open	Weekly
COMEDY					
ABBOTT & COSTELLO	26	TCA	MCA-Tv, Ltd.	On request	52
AMOS 'N' ANDY	26:30	CBS	CBS TV Film Sales	$100-2000	65
ARCHIE—JOHNNY—CHARLIE	26:30	Victor Tv	Victor Tv	On request	26
BED & BOARD	26:30	Gale, Inc.		$17,000 network	1* (Plan
BOSS LADY	26:30	Wrather	M&A Alexander	On request	13
DECOY	25	L. Helhena	L. Helhena	$6500	1*
FEARLESS FOSDICK	26:30	Times Tv	Sterling	On request	13
HANK McCUNE SHOW	26:30		Atlas Dist. Corp.	On request	13
JACKSON AND JILL	30	Fairbanks	Consolidated	On request	13
JOE E. BROWN	26:30	Hal Roach Jr.	Official Films	On request	
KATE & THE KIDS	27:30	Regency	Sack Tv	On request	1*
LAZY BAYOU	26:30	Brinckerhoff Prod.	Brinckerhoff Prod.	On request	1* (Plan
LIFE OF RILEY, THE	26:30	Hal Roach Jr.	NBC Film Div.	On request	26
LIFE WITH ELIZABETH	26	Guild Films	Guild Films	$75-1800	39
MEET CORLISS ARCHER	26	J. L. Saphier	J. L. Saphier	On request	(Plan 39
MY FAVORITE COUPLE	26	Tom Kelley		On request	1* (Plan
MY HERO	26:30	Don Sharpe	Official	On request	39
OLD TIME MOVIES	26:30	J. S. Blackton	J. A. Eisenbach	On request	26
PRIVATE SECRETARY		Chertok	Chertok	On request	Planned
RUGGLES, THE	26	Television Prod.	Station Dist.	50% "A" time	52
SADIE FERGUSON, Postmistress	30	Cinecraft		On request	1* (?)
SKIN DEEP	24:30	F. Smith		Open	1* (?)
WARDEN DUFFY OF SAN QUENTIN	27	Swartz-Doniger		On request	13

FOOTNOTES: *Pilot film. **Color.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO COMPLETED
OCUMENTARY & EDUCATIONAL					
VENTURES IN LIVING	26:30	Sterling	Sterling	On request	26
IMALS OF THE WORLD	26:30	J. A. Eisenbach	J. A. Eisenbach	On request	13
YOND THE CALL	26:30	Globe Tv			(Plan 39)
REERS THAT CHANGE YOUR WORLD	30	Screen Gems	Christophers		3
VALCADE OF THE CRAFTS		Times Square Prod., Inc.	Times Square Prod., Inc.		39
ILD AND HIS THUMB, THE	20	J. Sillman	Outlook Prod., Inc.	$50-300	1*
RISTMAS DECORATIONS**	30	Cine-Video	Cine-Video		1*
USADE IN EUROPE	20	20th Century Fox	20th Century Fox	On request	26
USADE IN THE PACIFIC	26:30	March of Time	March of Time	$460	26
MS FROM BRITAIN	20 & 27	British Government	British Information Services	$15-100	400 (including 100**)
ND & SEAL	26:20	Leslie Roush		On request	1* (Plan 26)
ADLINE HISTORY	15-30	Telenews	Sterling	On request	13
H TOWER	24:50	Dynamic	Dynamic	On request	1*
LAND, A MODERN COUNTRY	18-19:30	Netherlands Information Service	Netherlands Information Service		4
W DOES YOUR GARDEN GROW	26:30	John Ott	International Film Bureau	On request	26 (Plan 52)
W TO GET THE MOST OUT OF LIFE	30	Chertok	Chertok		Planned
DE TIBET	30	Kayfetz	Association Films	$50-300	1*
CAN HAPPEN HERE	30	C.E.G.	Film Network, Inc.	On request	1* (Plan 26)
NHATTAN MONTAGE	30	Tv Snapshots	Tv Snapshots	$1500	13 cont.
RCH OF TIME	30	March of Time	March of Time	$50-2000	Continuous
RCH OF TIME THROUGH THE YEARS	30	March of Time	March of Time	$50-1000	26
DEL	26	Tom Kelley		On request	1* (Plan 13)
GERMANY	26:30	Maurice Blein	J. A. Eisenbach	On request	48
TTERN FOR SURVIVAL	20	Cornell	Sterling		1*
TOGRAPHY IS FUN	26:30	Irvin B. Levin	Degner & Assoc.	On request	Continuous
ULAR SCIENCE	30	T. Anguish	T. Anguish	% Class "A"	39
WAR POLAND	27	Victor Tv	Victor Tv	$250	2
RT TO THE NATION	26:30	B.G. Trading	Zach Baym	On request	13
ING OF THE 7 SEAS	26:30	J. A. Eisenbach	J. A. Eisenbach	On request	13
RA JOURNEY	18:45	Libra Films	Libra Films	$65-500	1*
TH AMERICAN TERRITORY	26:30	R. Emtone	J. A. Eisenbach	On request	13
RY OF MANKIND**	26:50	Times Square	Times Square	$250-4500	Scripts
GET U.S.A.	19	Cornell	Sterling		1*
IS CANADA	26:30	J. La Blanc	J. A. Eisenbach	On request	13
LL OF YOUR LIFE, THE**	26	Thrills Unlimited	L. Weiss	$55-1100	13 (Plan 52)
ASURE OF COCOS ISLAND	26:30	P. Parry	P. Parry	% of time rate	1*
ORGIVEN CRIMES	26:30	Victor Tv	Victor Tv	On request	26
LEY OF THE STANDING ROCKS	24	T. J. Barbre	T. J. Barbre	On request	1
ORY AT SEA	26:25	Henry Saloman for NBC Film Div.	NBC Film Div.	On request	26
MEXICO	25	Dynamic	American Air Lines	On request	1*
RE DOES IT GET YOU?	16	Century Producers	Outlook Prod., Inc.	$25	
LD CLOSEUP	26:30	Zach Baym	Zach Baym	$30-90	26
AMA—General					
LINCOLN'S STORY	26:30	W. Schwimmer	W. Schwimmer	On request	1*
ENTURES OF MR. WHIPPLE	26	G. F. Foley	G. F. Foley	$12,500 network $100-800	2 (Plan ?)
RICAN WIT & HUMOR	30	March of Time	March of Time	$50-1950	13
RYMORE, ETHEL, TV THEATER	26:30	Interstate Tv Corp.	Interstate Tv	On request	13
BAKER	26	Revue Prod.	MCA-Tv, Ltd.	On request	26
TOWN	26:20	Gross-Krasne	United Tv	On request	78
HISTORY	26:30	William Broidy	William Broidy		3 (Plan 26)
ALCADE OF AMERICA	26	Sovereign	Stuart Reynolds	On request	10
NTERPOINT	26:10	Bing Crosby	United Tv	$51-1500	26
GLAS FAIRBANKS PRESENTS	26:30	Dougfair Corp.	NBC Film Div.	On request	39
TRIC THEATER	26	Screen Televideo	Screen Televideo	On request	26
OUS PLAYHOUSE	26	Revue	MCA-Tv, Ltd.	On request	194
RITE STORY**	26:30	Ziv Tv	Ziv Tv	On request	39

FOOTNOTES: *Pilot film. **Color.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
DRAMA—General					
FEMALE OF THE SPECIES	26:30	Hal Roach Jr.	Official Films		1* (Plan 26)
FOUR STAR PLAYHOUSE	26:30	Don Sharpe	Official		
GENERAL ELECTRIC THEATER	26	Sovereign	Stuart Reynolds	On request	26
GLORIA SWANSON SHOW	26:30	Bing Crosby	CBS TV Film Sales	$60-2500	26
GREAT LOVES	26:20	V. Pahlen	PSI-Tv	On request	(Plan 26)
HEART OF THE CITY	26:10	Gross-Krasne	United Tv	$51-1500	104
HOLLYWOOD AT WORK	30	Official			
HOLLYWOOD HALF HOUR	26:30	Fairbanks	Consolidated	On request	26
HOLLYWOOD STUDIO PLAYHOUSE	27	Simmel-Meservey	Lakeside Tv	Open	13
HOUSE ON THE HILL, THE	26	Cinescope	Sterling	On request	1*
HOW TO GET A HUSBAND	30	All-Scope Pictures, Inc.	All-Scope Pictures, Inc.	Open	1*
IMPULSE	26:30	Don Sharpe	Official		26
INTO THE UNKNOWN	26	G. F. Foley	G. F. Foley	$15,000 network $100-750	3 (Plan 52)
JEWELER'S SHOWCASE	26	Sovereign	Stuart Reynolds	On request	19
JUVENILE DELINQUENCY	24:30	L. Hammond Producers		On request	1* (Plan 52)
KING'S CROSS ROADS	30	Sterling	Sterling	On request	104
LAKESIDE HALF-HOUR FEATURES	28	Lakeside Tv	Lakeside Tv	On request	10
MARK TWAIN THEATER	30	Filmcraft Prod.	Bob Marx	$15,000-25,000	1*
MEN OF JUSTICE	26:10	Roland Reed	United Tv	On request	13 (Plan 39)
MR. NIGHTINGALE	26	Chertok	Chertok		Planned
ONE MAN THEATER	26	Tv Films of America	J. Parker		(Plan 26)
PLAYHOUSE, THE	26:30	Meridian Pictures	ABC Film Synd.	$70-1500	26
PLAY OF THE WEEK	26:10	Edward Lewis	PSI-Tv	On request	26
ROYAL PLAYHOUSE	26:10	Bing Crosby	United Tv	$51-850	52
SIGNET CIRCLE THEATER	26:10	Andre Luotto	United Tv	On request	13 (Plan 2
SOVEREIGN THEATER	26	Sovereign	Stuart Reynolds	On request	26
STORY THEATER	26:30	Grant-Realm	Ziv Tv	On request	26
STRAW HAT THEATER	26	Wash. Photo	Audio Video	60% Class "A"	Weekly
TALES OF TOMORROW	26:30	G. F. Foley, Inc.	G. F. Foley, Inc.	$12,500 network $100-750	26
TELEVIDEO THEATER	26	Screen Televideo	Screen Televideo	On request	39
TRAIL BLAZERS	26:30	Wm. Broidy	Wm. Broidy		2 (Plan 2
UNEXPECTED, THE	26:30	Ziv Tv	Ziv Tv	On request	39
VILLAGE TALE, THE	26	Cinescope	Sterling	On request	1*
VISITOR, THE	26	Marion Parsonnet	NBC Film Div.	On request	44
WITCHCRAFT	26:30	C. H. Norton	C. H. Norton	On request	1* (Plan
WOMEN'S PRISON	26:30	Gale, Inc.		On request	(Plan 13)
WORLD THEATER	26:30	Cine-tele	Official		26
YOUR ALL STAR THEATER	26:30	Screen Gems	Screen Gems	On request	65
YOUR TV THEATER	26:30	Frank Wisbar	Ziv Tv	On request	54
MUSICAL					
ENCHANTED MUSIC		United Tv Programs	United Tv Programs		13
HAPPY HILLS	27:30	Regency	Sack Tv		1*
HOLIDAY IN PARIS	26:30	John Nasht	CBS TV	$30-1200	13
HOLLYWOOD SPOTLIGHT REVIEW	25:30	Studio Films	United Tv	On request	26
LIBERACE	26	Louis D. Snader	Guild Films	$100-2850	117
MAKING MUSIC	26:30	Victor Tv	Victor Tv	On request	13
MUSIC FOR EVERYBODY	27	Spaeth & Berman	Sterling Tv	Approx. $500	5
MUSIC MAN	26:30	Victor Tv	Victor Tv	On request	13
MUSIC TO REMEMBER	varied	Screen Gems	Screen Gems	$50-150	13
MUSIC U.S.A.	26:30	Victor Tv	Victor Tv	On request	52
OLD AMERICAN BARN DANCE	30	Kling	Kling	$40-450	26
PAN AMERICAN SHOWTIME			Standard Television		13
PARADISE ISLAND	26:30	Fairbanks	Consolidated	Open	26
SAPPY	26:30	Victor Tv	Victor Tv	On request	13
THIS IS HAWAII**	30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	26 (Pla
VARSITY U.S.A.	26:30	Barney Ward	CBS Film Sales	Open	1*

FOOTNOTES: *Pilot film. **Color.

VARIETY
"excellent"
Direction by Roy Kellino paced the story neatly, and production under the Meridian Films banner, was

VARIETY
"skillfully handled"
All in all, it's a skillfully-handled telepic. Joan Caulfield is outstanding in the lead and Roy Kellino directs cohesively developing the right intonation

VARIETY
"sensitive"
Ted Post's helming is sensitive and he plays the intricate emotions skillfully. Mounting tension is well dev
the Mona Kent te

VARIETY
"banner series"
This promises to be one of the banner series of the season. Polished production by Meridian Pictures is notable, and the stellar work of Sally Forr

VARIETY
"top grade"
A top-grade cast headed by Jackie Cooper, and the outstanding direction of Ted Post, form the blend of ingredients which make for a
C r's

VARIETY
"first class"
William Self sets up proper values, and both camera work and art direction are first class. With Helmut Dantine
conducte

→ a network-proven series you can now buy for local sponsorship ...first run in over 134 markets!



Joan Caulfield Jackie Cooper Peggy Ann Garner John Ireland

You can't buy reviews like these, but you can buy the show that won them . . . 26 films from the current *Schlitz Playhouse of Stars* series, sparkling with big box-office names, with stories by such "greats" as Somerset Maugham, F. Scott Fitzgerald. A prestige program with proven audience appeal . . . here's a unique investment for smart TV advertisers!

LOOK AT THESE LOCAL RATINGS:

Boston	32.8	St. Louis	41.5
Dayton	30.5	Chicago	25.2
Minneapolis	29.5	Seattle	46.0

Rating source: Telepulse, Dec. 1952

ABC FILM SYNDICATION

IN NEW YORK: DON L. KEARNEY, 7 WEST 66TH STREET, SU 7-5000
IN CHICAGO: JOHN BURNS, 20 NORTH WACKER DRIVE, ANDOVER 3-0800
IN LOS ANGELES: BILL CLARK, ABC TELEVISION CENTER, NORMANDY 3-3311

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM-PLETED
MYSTERY & SUSPENSE					
ANTHONY ABBOTT	26:30	Affiliated Artists	Affiliated Artists	On request	1* (Plan 52)
BADGE 714	26	Dragnet Prod. Co.	NBC Film Div.	On request	48
BOSTON BLACKIE**	26:30	Ziv Tv	Ziv Tv	On request	78
CAPTURED	26	Phillips H. Lord	NBC Film Div.	On request	26
CASE BOOK OF FEAR	26:30	Howard G. Barnes	General Entertainment		(Plan 26)
CASES OF EDDIE DRAKE	26:30	H. Strook	CBS TV Film Sales	$50-1250	13
COLONEL MARCH	26:30	Panda Prod., Ltd.	Official Films	On request	26
CRAIG KENNEDY, Criminologist	25:40	A. Weiss	L. Weiss	$80-1600	26
CRIME CRUSADER	26:30	Times Square	Times Square	$125-2250	Scripts
CRIME RATE	26:30	Victor Tv	Victor Tv	On request	13
FILES OF JEFFREY JONES	26:30	L. Parsons	CBS TV Film Sales	$40-1500	39
FRONT PAGE DETECTIVE	30	Fairbanks	Consolidated	On request	39
HOLLYWOOD OFF-BEAT	26:20	Parsonnet	United Tv	$51-600	13
INNER SANCTUM	26	Galahad Productions	NBC Film Div.	On request	39
INTO THE NIGHT	26:30	Sterling	Sterling	$35-450	26
INVITATION TO CRIME	27	Telecast	Telecast	$100-1000	1*
MAYFAIR MYSTERY HOUSE		Edw. J. & H. L. Danziger	Paramount Tv		7 (Plan ?)
LONE WOLF, THE	26	Gross-Krasne	United Tv	On request	(Plan 26)
NEXT 30 MINUTES	27	G. Lester	G. Lester	Open	1* (Plan ?)
NIGHT BEAT	26:30	Don Sharpe	Official Films	On request	1*
RACKET SQUAD	26:30	Hal Roach Jr.	ABC Film Synd.	$75-1500	98
SCOTLAND YARD	26:30	P.M. Sales Co.	Du Mont	$30-490	13
SECOND CHANCE	26:30	Times Square	Times Square	$12,500 network $125-2250	Scripts
SLEEP NO MORE	26:30	Times Square	Times Square	$12,500 network $125-2250	Scripts
WHO DUN IT?	26:30	Victor Tv	Victor Tv	On request	13
WRATH OF THE GODS	27	Telecast	Telecast	$100-1000	1*
NEWS					
TELENEWS WEEKLY	17	Telenews	INS	On request	Weekly
UNITED PRESS MOVIETONE NEWS	30	Movietone	United Press	On request	Weekly
NEWS FEATURE					
CANDID CAMERA	27	Funt	Funt	$125	100
FACTS FORUM	26:30	Byron, Inc.	Facts Forum	On request	Continuous
MAGIC LAMP	30	H.T.P.	Dallas, Tex. H.T.P.	$1500	26
SPECIAL DELIVERY S.O.P.	30	Hollywood Tv Prod.	Hollywood Tv Prod.	35% of t.c.	5
QUIZ					
CALL THE PLAY	15 & 30	Leonard Key Prod.	Tv Exploitation	On request	156
CALL YOU	26:30	Victor Tv	Victor Tv	On request	26
DO YOU KNOW WHO	26:30	Victor Tv	Victor Tv	On request	26
NAME THE STAR	26:30	Victor Tv	Victor Tv	On request	50
VISEO	26:30	Films for Tv, Inc.	Films for Tv, Inc.	% of station rate	13 (Plan?)
WATCH CLOSELY	26:30	Coffman Film Co.	Coffman Film Co.	On request	1* (Plan 2
WHAT'S YOUR EYE-Q?	15 & 30	Lewis & Clark	Lakeside Tv Co.	$12.50-240	Continuous
WHO SAID IT?	26:30	Victor Tv	Victor Tv	On request	50
RELIGIOUS					
CHILDREN'S CHURCH	26	A. Lang	A. Lang		Weekly
DOORWAYS TO DECISION	20	Scripture Films	Film Studios	$37.50	
FRONTIER PARSON SERIES**	26	Scripture Films	Scripture Films	On request	13
GOD'S ACRE OF DIAMONDS	20	Scripture Films	Film Studios	$37.50	
GUIDING STAR	26:30	Admiral Pictures	Zach Baym	On request	1*
HOLY NIGHT	26:30	Major Tv Producer	Major Tv Producer	On request	1*
LIVING BOOK, THE	26:30	Forest Lawn	Ziv Tv	On request	13
LIVING PAGES FROM THE BOOK OF LIFE	27	G. L. Price	G. L. Price	$100-1000	(Plan 52
STARS IN YOUR CROWN	20	Scripture Films	Film Studios	$37.50	
SONS OF GOD	22	Square Deal	Square Deal	On request	1*
THRILLING BIBLE DRAMAS	26:30	Cathedral Releasing	Major Television Prod., Inc.	On request	26
YOU DO BELIEVE	25:30	Foundation Films	Foundation Films	On request	Series

FOOTNOTES: *Pilot film. **Color.

Why UHF stations prefer the RCA "1-KW"

- **UHF stations can get an RCA "1-KW"** when they want it (shipments are being made within 30 days after order).
- **RCA UHF engineering experience pays off for YOU.** WBRE-TV writes: "Not only are we getting the coverage where we wanted it—WE ARE GETTING COVERAGE FAR BEYOND OUR ORIGINAL EXPECTATIONS!"
- **RCA UHF spells Reliability and Simplified operation.** WTPA-TV says: "Our TTU-1B operates as reliably as any AM transmitter. It's easy to maintain too—just a routine weekly maintenance and cleaning is all that's needed."
- **RCA can supply every UHF accessory you need.** WSBT-TV reports: "We like to get everything from one place, work with ONE responsible supplier—RCA."

Your RCA Broadcast Sales Representative is at your service for technical help. Let him get going on your UHF plans.



RCA RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
SPORTS					
ALL AMERICAN GAME OF THE WEEK FOR '53	26:30	Sportsvision	W. J. Parry Jr.	On request	13
BIG 10 FOOTBALL HILITES	30	Sportsvision	W. J. Parry Jr.	On request	13
BOXING MATCHES FROM RAINBO ARENA	30	Kling	Kling	$35-450	30
CALIENTE RACES	28	Cine-Tele			Weekly
FAMOUS FIGHTS FROM MADISON SQ. GARDEN	26:30	Winik	Du Mont	On request	13
FIFTH WINTER OLYMPICS	29	Cine-Tele	Cine-Tele	$30-75 Class "A"	1*
GUNNING THE FLYWAYS	30	MPO Prod., Inc.	MPO Prod., Inc.		1*
MADISON SQUARE GARDEN	26:30	Winik	Du Mont	On request	65
MAX BAER'S SEARCH FOR CHAMPIONS	26	C. Bruce Knox		$100-1000	13
NATIONAL PRO HIGHLIGHTS	26	Tel Ra	Tel Ra	$75-1000	13 each fall
PCC FOOTBALL HILITES	30	Sportsvision	W. J. Parry Jr.	On request	13
PLAY VOLLEYBALL	20	Association Films	Association Films	$35-120	1*
RACING CHAMPIONS	25	Dynamic	Dynamic		1*
ROLLER DERBY	15 & 30	Seltzer	Tv Exploitation	$50-700	52
SPEED CLASSICS**	15 & 30	Dynamic	Dynamic	$25-150	19
SPORTS THIRTY	30	Sportsvision	W. J. Parry Jr.	On request	52
SPORTS ON PARADE	30	Sterling	Sterling	On request	52
SPORTS SHOW	30	March of Time	March of Time	$50-1750	26
STOCK CAR CHAMPIONS	26	Dagger Prod.	Stock Car Film Co.	On request	26
TELESPORTS DIGEST	26	Tel Ra	United Artists	$70-850	Weekly
TOUCHDOWN	26	Tel Ra	Tel Ra	$75-1000	13 each fall
TV SPORTS CLASSIC	26	D. Ettelson	D. Ettelson	On request	
WRESTLING—HOLLYWOOD	30	Paramount	Paramount	$100-400	Continuous
WRESTLING—INTERNATIONAL AMPHITHEATER	26	I.W.F., Inc.	Davis & Lukas	On request	Continuous
WESTERNS					
ANNIE OAKLEY	26:30	Flying "A" Pictures	CBS TV Film Sales	$40-1500	26
BUFFALO BILL	26:30	Interstate Tv Corp.			1*
CISCO KID, THE**	26:30	Ziv Tv	Ziv Tv	On request	104
COWBOY-G-MEN**	26:30	Telemount	United Artists	On request	39
DALTON OUTLAWS	26	Dalton Film Co.		$70-700	2 (Plan 156
DEATH VALLEY DAYS	30	Flying "A"	McCann-Erickson		13
FRONTIER DETECTIVES	26	Murphy-Thomas	J. L. Saphier	On request	(Plan 39)
GENE AUTRY SHOW	26:30	Flying "A" Pictures	CBS TV Film Sales	$60-2000	78
HOPALONG CASSIDY	26	Wm. Boyd Prod., Inc.	NBC Film Div.	On request	52
KIT CARSON	26:30	Revue	MCA Tv, Ltd.		52
LONE RANGER, THE		Chertok	Chertok		Planned
RANGE RIDER, THE	26:30	Flying "A" Pictures	CBS TV Film Sales	$40-1500	78
RAWHIDE RILEY	26	S. White	Reynolds	On request	1* (Plan 5
SKY KING		Chertok	Chertok		Planned
STEVE DONOVAN		Chertok	Chertok		Planned
WILD BILL HICKOK	26:30	William Broidy	William Broidy		48
WOMEN'S INTEREST					
CAPITOL COOKING	23	L. Hammond Producers		$3500	1* (Plan 5
FEMININE TOUCH	30	Sterling	Sterling		26
SEWING IS FUN	26:30	Demby Prod., Inc.	Demby Prod., Inc.	On request	2 (Plan 52
TV KITCHEN	30	Kling	Kling	$50-180	26

QUARTER HOUR FILMS

ADVENTURE					
ADVENTURE IS MY JOB	12:30	Harrison	Lakeside Tv	$50-500	13
ADVENTURES OF NOAH BEERY JR.**	12	Courneya	Courneya-Hamelburg	$20-500	26
ADVENTURE IN THE WEST	14	T. J. Barbre	T. J. Barbre	On request	(Plan 26)
ARMCHAIR ADVENTURE	15	Sterling	Sterling	$20-150	104
BOY & SIMBA	15	Jack Goodwin	Goodwin-Intl.	On request	2 (Plan 5
DR. JEKYLL & MR. HYDE**	15	Franklin Tv	Geo. Bagnall & Assoc.		1* (Plan
FINALE FOR THREE STRANGERS	15	Cine-Video	Cine-Video		1*
JUNGLE MACABRE	12	Radio & Tv Packagers	Guild Films	$40-400	39

FOOTNOTES: *Pilot film. **Color.



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When you see Eddie Cantor's famous banjo eyes, you look for comedy, humor, a touch of pathos—a real virtuoso performance.

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As you leaf through the pages of this magazine, note how many of the products advertised here already have satisfied you. And always remember that when you name your brand, you better your brand of living!

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A Non-Profit Educational Foundation
37 West 57 Street, New York 19, N.Y.

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
ADVENTURE					
NOAH AND FLYING ARK	12 30	Courneya	Courneya	$50-500	52
OUR POLITICAL HERITAGE	12	Encyclopedia Britannica	Assoc Prog.	$35-925	13
PERSONS UNWANTED	13 30	M Riddick		On request	1* (Plan 26)
SECRET CHAPTER	12 30	Ron Ormond	Guild Films	$40-400	39
WORLDS OF ADVENTURE**	12 30	Jerry Courneya	Courneya-United Tv Prog.	$20-500	13
CHILDREN'S					
ADVENTURERS, THE	15	Barry, Enright & Friendly	Barry, Enright & Friendly	$8000	
ADVENTURES OF BLINKEY, THE**	12:30	Blinkey Prod., Inc.	Blinkey Prod., Inc.	$40-500	26
ADVENTURES OF BROWNIE PIGTAILS**	13:30	M Riddick		On request	1* (Plan 26)
ADVENTURES OF WILLIE THE KID	12	Tom Kelley		On request	(Plan 13)
BANKING ON BOB	13	Coronet	Coronet	$15-120	1*
BEAR HUNT	13	Coronet	Coronet	$15-120	1*
BETSY AND THE MAGIC KEY**	12	Jamieson Film Co.	Sterling	On request	13
CARTOON CAPERS	12:30	Zach Baym	Zach Baym	On request	13
CHILDREN'S SERIES	13	Coronet	Coronet	$15-120	13
CHIMPS**	13	Jerry Courneya	Courneya-United Tv	$20-500	13
DANNY AND THE SNARK	12:30	Simmel-Meservey	Governor Tv	On request	3 (Plan 26)
DON Q, DICK AND ALADDIN	12:30	Stibra	Lakeside Tv Co.	On request	10
ELEMENTARY SERIES	15	Coronet	Coronet	$15-120	13
FIX-MASTERS	12:30	Courneya	Courneya	$50-500	(Plan 52)
FUNNY BUNNIES**	15 & 30	Dynamic	Motion Pics. for Tv	On request	26
FUN WITH FELIX**	12 30	F. Smith	United Artists Tv	On request	13
HOW TO BE A COWBOY	15	Demby Prod., Inc.	Sterling Tv	$35-150	Currently in synd.
JERRY BARTELL'S PLAYTIME	11:30	Bartell	Apollo	to $350	13
JUMP JUMP OF HOLIDAY HOUSE	12	Mary & Harry Hickox	Harry S. Goodman	50% of air time	
JUNIOR CROSS ROADS	15	Sterling	Sterling	$25-65 (N.Y.)	104
JUNIOR SCIENCE	12:30	Olio	Olio	On request	13
KID MAGIC	12:30	Aladdin Tv Prod.	Aladdin Tv Prod.	On request	13
KIDDIE SURPRISE	13	Victor Tv	Victor Tv	On request	26
KINGAROO	12:30	F. Smith			1 (Plan ?)
KING CALICO**	15	CNC Productions	Kling	$20-150	65
LITTLE GIRL WHO DIDN'T BELIEVE IN SANTA CLAUS**	13:30 & 27	M. Riddick		On request	1*
LITTLEST ANGEL, THE	13	Coronet	Coronet	$75-500	1*
MAN OF TOMORROW	13	Hour Glass		On request	26 (Plan 52)
MOVIETONE CHILDREN'S NEWSREEL	12	Movietone	20th Century Fox	On request	52 (Yearly)
PAPA BAER NEWSREEL	13	F. Baer	Governor Tv	On request	26
PLATO THE PARROT	12:30	Sid Stone		On request	4 (Plan 156)
PUNCH & TRUDY	12	Riviera Prod.	Riviera Prod.	$30-250	(Plan 200)
SPACE RIDER	15	Philip Nasser	Philip Nasser & Co.	On request	(Plan 200)
STORYLAND	10-12	Encyclopedia Britannica	Assoc. Prog.	On request	6
STREAMLINED FAIRY TALES	15	H. S. Goodman	H. S. Goodman	On request	13
SUPERMAN CARTOONS	11	National Comics	Motion Pictures for Television, Inc.	On request	16
TALES FOR TOTS	12:30	Lewis & Clark	Lewis & Clark	$25-400	2 (Plan 52)
TELECOMICS	12:30	Princess	Sterling	On request	160
"THUNDERBOLT" THE WONDER COLT	12:30	Clampett	Open	Open	Weekly
TIME FOR BEANY	12:30	Bob Clampett	Paramount	$125-500	Weekly
TRICKS 'N' TREATS	12	Fairfield Films	Station Dist.	$50-200	13
UNCLE MISTLETOE, ADVENTURES OF	15	Kling	Kling	$20-150	26
UNK & ANDY	15	Jack Kenaston	United Artists	On request	26
WILLIE WONDERFUL	12:30	Bracken	Official		65
COMEDY					
BERT & ELMER**	15	Galbreath	Kling	$22-225	13
CHRISTIE COMEDIES	12	D Ettelson	D. Ettelson	% of time rate	64
HENRY MORGAN SHOW	12:10	Elbert Kapit	United Tv	On request	26
JACK AND THE BOSS	15	Cine-Video	Cine-Video		1*
PAUL KILLIAM SHOW	12:30	Sterling	Sterling	On request	26
POOR CHARLIE	14	W. Streech	Sterling		2 (Plan 111)

FOOTNOTES: *Pilot film **Color



A.T.&T. has no wire for hire but we ask you, do you dig TD-2?

All live network programs now come to television WOODLAND via a brand-spankin' new A.T.&T. "TD-2" microwave relay link from the main line at South Bend to Grand Rapids.

In case you're not hep on your relay systems, type "TD-2" is the Cadillac of them all—much better than co-axial cable and the more inexpensive "TD" links. That's especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts, just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids' *only* television station. The Western Michigan station with top technical equipment, top local *and* network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.

WOOD-TV

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Grandwood Broadcasting Company.

Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary.
Associated with WFBM-AM and TV, Indianapolis, Ind., WFDF, Flint, Mich., WEOA, Evansville, Ind.

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM-PLETED
COMEDY					
SOCIAL BLUE BOOK	13:30	M. Terr	B. L. Petroff	On request	4 (Plan 131
VAUDEVILLE GEMS	4:30 & 12:30	Cinema Service Corp.	Cinema Service Corp.		13
DOCUMENTARY & EDUCATIONAL					
AIRHEAD	12:30	Marathon Tv	Marathon Tv	On request	1*
ALIVE FROM THE DEEP	12:30	Kayfetz Prod.	Sterling Tv	On request	1*
AROUND THE WORLD IN NEW YORK	13	Kayfetz Prod.	Sterling	On request	1*
BRINGING UP PARENTS	15	Henry J. Kaufman	United Tv Programs		
BUSINESS EDUCATION SERIES	15	Coronet	Coronet	$15-120	13
CANINE COMMENTS	12	D. Wade	L. Weiss	$40-800	13 (Plan 52)
CLEAR IRON	14	Marathon Tv	Marathon Tv	On request	1*
DATE FESTIVAL	12:30	Libra Films	Libra Films	$35-350	1*
DR. FIXUM'S—HOUSEHOLD HOSPITAL	15	Vogue Wright	Vogue Wright	$36-300	26
FEATURE ASSIGNMENT	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
FITZPATR'CK TRAVELOGUES**	15	J. Fitzpatrick	Sterling	On request	26
GOING PLACES	12:30	United World	United World	$15-125	39
GREAT AMERICANS	12	Encyclopedia Britannica	Assoc. Prog.	$30-800	26
HEALTHY LIVING SERIES	15	Coronet	Coronet	$15-120	13
HOW TO DO IT SERIES	15	Coronet	Coronet	$15-120	13
HOW'S-TO IN ARTS & CRAFTS	10:15	Encyclopedia Britannica	Assoc. Prog.	On request	13
INSIDE TIBET	12:30	Kayfetz Prod.	Sterling Tv	On request	1*
ISLES OF MYSTERY & ROMANCE	12:30	Simmel-Meservey	Simmel-Meservey		5
ITALIAN RHAPSODY	11	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
JOHN KIERAN'S KALEIDOSCOPE	12:30	International Tele-Film	United Artists	$45-400	104
JOURNEY TO AFRICA	12:30	Paul Hoefler	Zach Baym	On request	26
KOREAN BACKGROUNDS	15	International Film Bureau	International Film Bureau	On request	1*
KNOWHOW 1954**	12:30	Unifilms, Inc.	Unifilms, Inc.	$25-250	1*
KNOW YOUR LAND**	12	Philip E. Cantonwine	Sanford Yeager	$30-225	13
MAGIC VAULT	12:30	Lakeside Tv	Lakeside Tv	$25-400	8
MUMMIES REVEAL THEIR SECRETS	11	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
NATURE TIME	10:13	Encyclopedia Britannica	Assoc. Prog.	On request	33
OUR LIVING LANGUAGE	15	March of Time	March of Time	$75-975	Not yet planned
OUT OF THE SEA	13	Tolstoy-Kayfetz Prod.	Sterling Tv	On request	1*
PARADE OF NATIONS	12:30	Libra Films	Libra Films	On request	(Plan 131
SAFETY CAMPAIGN	10:12	Encyclopedia Britannica	Assoc. Prog.	On request	5
SAFETY IS NO ACCIDENT	13	Kayfetz Prod.	Sterling	On request	1*
SCIENCE FOR YOU	12	Motion Picture Service	Motion Picture Service	On request	(Plan 52)
SHUTTERBUG, THE	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
SOUTHWARD TO THE SUN	12:30	Gordon-Stratford	Radius Films, Inc.	On request	2 (Plan ?)
THIS LAND OF OURS	11:55	Dudley	Sterling	On request	26
THIS WORLD OF OURS	11:55	Dudley Tv	Sterling	$20-150	26
TRAVEL FILMS	12	D. Ettelson	D. Ettelson	% of air time	13
VACATIONLAND AMERICA	11:55	Robt. Lawrence Prod., Inc.	Robt. Lawrence Prod., Inc.	On request	13
VOICE OF EXPERIENCE	13	Tv Films of America	J. Parker		(Plan 104)
WATCH THE WORLD	12:25	G. Wallach for NBC Film Div.	NBC Film Div.	On request	26
WHAT CAUSES THE SEASONS	11	V. Kayfetz	Sterling	On request	1*
WHAT DO YOU KNOW ABOUT YOU?	10:12	Encyclopedia Britannica	Assoc. Prog.	On request	9
WHAT'S IT LIKE?	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
WILD LIFE IN ACTION	12:30	Lakeside Tv	Lakeside Tv	$50-500	26
WONDERS OF THE WORLD	12:30	Gordon-Stratford	Radius Films, Inc.	On request	13
WORLD OF THE ARTIST	10:15	Filmmakers	Descina Intl.		3
YESTERDAY'S NEWSREEL	11:55	Ziv Tv	Ziv Tv	On request	139
YESTERDAY'S WORLD	12:30	Simmel-Meservey	Simmel-Meservey		13
YOUR FIREMAN**	12	Riviera	Riviera	$35-150	1*
YOUR MAGIC WORLD	12:30	International Tele-Film	International Tele-Film	$60-750	104
DRAMA—General					
AFRICAN VISIT	15	Jack Goodwin	Goodwin-International	On request	4 Cont.
CARRIE WILLIAMS—JUSTICE OF THE PEACE	12:30	Video Pictures	Film Network, Inc.	On request	2 (Serial)

FOOTNOTES: *Pilot film **Color

YOU COULD BE WRITING US A LETTER LIKE THIS

PECK · ADVERTISING · AGENCY · Inc.
FOUR · HUNDRED · MADISON · AVENUE
NEW YORK CITY
PLAZA 3-0900

November 30, 1953

Mr. David Sutton
Vice-President
MCA-TV Ltd.
598 Madison Avenue
New York, New York

Dear Dave:

When we first talked about a show for our client, Chunky Chocolate Corporation, we wanted a vehicle that would appeal to men, women and children.

In purchasing the Abbott & Costello Show, we felt we had a "sleeper" if it was scheduled for a Saturday night spot between 6:00 and 7:00 P.M., a time spot we've used two years for the same client.

In September we went on the air in five major markets. To date we've had three ratings to indicate its viewing power. The opening ratings, which were taken as of the first week of the show, gave Abbott & Costello a higher rating in each and every one of the markets as compared against any other show that we have sponsored for the same time period. The second and third ratings have been increasing and in each market we are getting better than 40% of the total listening audience.

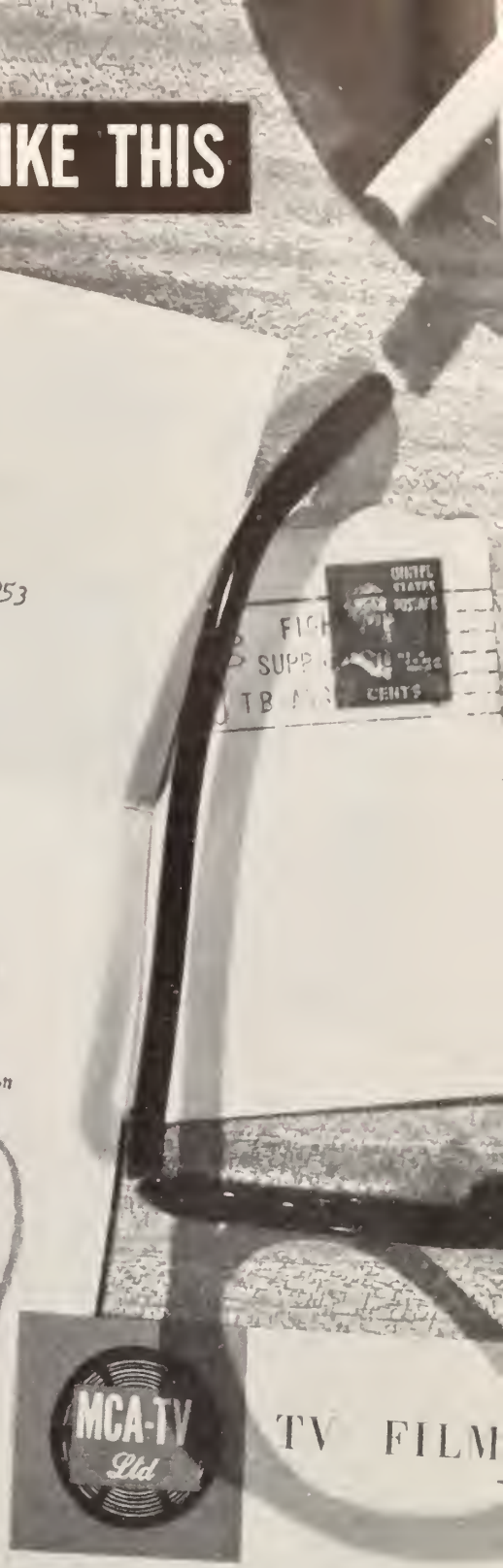
I thought you would like to know how pleased our client is with this purchase, because not only is he getting big time names, attracting big time ratings, but he is also selling to the major part of the viewing audience.

Last May when we first talked about Abbott & Costello we thought the show could do an outstanding job at the Saturday night time. The record to date certainly has more than lived up to our expectations.

Cordially,

Sidney G. Alexander
Vice-President

SGA:ak



Big time names lead to big time ratings. MCA-TV can give you both. Contact your nearest MCA-TV office today.

MCA-TV Ltd

NEW YORK: 598 Madisan Avenue — PLaza 9-7500
CHICAGO: 430 Narth Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Manica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Mantgamery Street — EXbraak 2-8922
CLEVELAND: Unian Cammerce Bldg. — CHerry 1-6010
DALLAS: 2102 Narth Akard Street — PROspect 7536
DETROIT: 1612 Baak Tawer — WOadward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcaln 7863
ATLANTA: 611 Henry Grady Bldg. — LAmar 6750

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
DRAMA—General					
CONTINENTAL, THE	13	Dynamic	Dynamic	$25-325	13
DILEMMA	15	Galbreath	Kling	$40-240	13
DRAMATIC MONOLOGUES	12:30	Libra Films	Libra Films	On request	(Plan 13)
GET A HORSE	12:30	R. Monroe	R. Rogers		1*
HUMAN STORY, THE	12:30	Jack Goodwin	Goodwin-International	On request	1* (Plan 52)
IN FOCUS	12	Gale, Inc.		On request	1* (Plan 13)
INVITATION PLAYHOUSE	12:30	R. Williams	Guild	$50-450	26
JONATHAN STORY	12:30	Wilkins-Gooden	Sterling	$25-65 (N.Y.)	52
LITTLE THEATER	12:30	Teevee	Teevee		52
NIGHT EDITOR	15	Mansfield	Mansfield	On request	26
OF LIGHT AND DARKNESS	13	Charter Oak	Association Films	$25-150	1*
ON STAGE WITH MONTY WOOLLEY	15	Dynamic	Dynamic	On request	9
PLAYHOUSE 15	12	Bernard Procter	MCA-Tv, Ltd.	On request	78
PULSE OF THE CITY	12:30	Telescene	Telescene	$50-750	26
STAR PERFORMANCE	14	Transfilm	Transfilm	$4500 each	14
STRANGE ADVENTURE	12:25	G. LeVoy	CBS TV Film Sales	$30-650	52
THIS IS THE STORY	15	Morton	Morton	$36-314	52
THRILL SEEKER	12	R. Monroe	R. Rogers	On request	26
YOU DECIDE	12:30	Films for Tv, Inc.	Film for Tv, Inc.	% of time rate	2 (Plan 39)
MUSICAL					
BALLETS DE FRANCE	15	March of Time	March of Time	$35-850	26
BROADWAY RHYTHM ON ICE	13	Thunderbird	Sterling	On request	1*
FOY WILLING & RIDERS OF THE PURPLE SAGE	15	F. Willing	RCA	On request	260
GREENWICH VILLAGE	14:30	Medallion	Sterling	$20-75	1*
GUEST BOOK	12	Studio Films	United Tv	On request	26
HAWAIIAN PARADISE**	15	J. J. Franklin	G. Bagnall & Assoc.	On request	26 (Plan 52)
HAWAIIAN PARADISE ON ICE	13	Thunderbird	Sterling	On request	1*
LET'S ALL SING	13	B. Greene	B. Greene		(Plan 52)
MOREY AMSTERDAM MUSICAL VARIETIES	12	Mort Sackett	Mort Sackett		13
MUSIC FOR THE EYE SERIES	12:30	Gordon-Stratford	Radius Films, Inc.	On request	13
MUSICAL OPERETTA BALLETS	12:30	Video Interfilm	Hoffberg	On request	26
OOH! LA! LA!	12:30	Sterling	Sterling	On request	13
OKLAHOMA CHUCK WAGON BOYS	12:30	Lewis & Clark	Lakeside Tv	$30-500	13
PIANO MAGIC	12:30	Times Square Prod.	Times Square Prod.	$60-500	2
PUPPET PLAYHOUSE	12:30	Globe Tv	Lakeside Tv		(Plan 39)
STEPHEN FOSTER	12:30	Admiral Pictures	Zach Baym	$25-80	12
VIENNA PHILHARMONIC ORCHESTRA	13	Eugin Sharin	Sterling	On request	13
WERNER JANSSEN MUSIC BOX	12:30	Werner Janssen	Geo. Bagnall & Assoc.	On request	13 (Plan 26
YOUR GOSPEL SINGER	15	Grosse-Krasne, Inc.	United Tv Programs, Inc.		26
NEWS					
ADVENTURES IN THE NEWS	15	Telenews	Sterling	On request	26
CBS NEWSFILM	12	CBS	CBS Film Sales	$80-1000	5 per week
CLETE ROBERTS' WORLD REPORT	15	U. S. Tv	United Artists	On request	201
CLOSE-UPS	13	American Newsreel	Guild	$25-250	13
DREW PEARSON WASH. MERRY-GO-ROUND	12:50	Times Square	Times Square	On request	1 a week
NBC DAILY NEWS REPORT	12	NBC TV	NBC Film Div.	On request	Daily
NBC NEWS REVIEW OF THE WEEK	12:30	NBC TV	NBC Film Div.	On request	Weekly
NEWS FEATURETTES	12:30	Keystone	Official		26
PATHE HY-LIGHTS	12:30	Cinetel Corp. & Pathe	Du Mont	$19-250	26
SEE FOR YOURSELF	12:30	Films for Tv, Inc.	Films for Tv, Inc.	% of time rate	(Plan 26)
TELENEWS DAILY	15	Telenews Prod., Inc.	International News Service	$150-10,000	Daily
TELENEWS WEEKLY	12	Telenews Prod., Inc.	International News Service	$50-350	Weekly
UNITED PRESS MOVIETONE NEWS	15	Movietone	United Press	On request	Daily
WEEKLY NEWS REVIEW	15	NBC News Dept.	NBC Film Div.		

FOOTNOTES: *Pilot film. **Color

in Kansas City...
YOUR SPOTS ARE
IN THE SPOTLIGHT

when you Swing to

WHB-TV

ON CHANNEL

9

BASIC CBS TELEVISION AFFILIATE



1922 - 1953



Don Davis, President
John T. Schilling, General Manager

When the spotlight swings on the favorite stars of Kansas City's vast TV audience—those stars are on Channel 9. A full schedule of top-rated CBS Network TV programs and a wide variety of talent-packed local shows provide top entertainment. *The Stars Shine On Channel 9* in the nation's rich 17th market, and that's why your message makes a greater impression—and makes more sales per advertising dollar—when you let WHB-TV sell this billion dollar retail trade area with 352,946* TV homes.

1,079 feet above average terrain—the height of WHB-TV's new tower (jointly owned by KMBC-TV). Maximum allowable power — 316 kw visual, 158 kw audio.

Write, wire or call your nearest Blair-TV representative for availabilities!

**Nov. 30 report of Kansas City Electric Assn.*

FREE! Good Reading For Agency Executives And Advertisers! *SWING*, vest-pocket-size magazine published monthly by WHB and WHB-TV for time buyers, advertisers, agencies, sales executives. Features articles on advertising, research, marketing . . . contains excerpts from John Crosby's Radio and TV Column . . . pictures, quizzes, jokes and cartoons. Request your free copy on your company letterhead.



WHB-TV
CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

Represented Nationally by BLAIR TV INC.

WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S OLDEST CALL LETTERS

Represented nationally by JOHN BLAIR & CO.

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
NEWS FEATURES					
ARTHUR SMITH SHOW, THE	12:30	Blue Ridge	Lakeside Tv	On request	13
AS OTHERS SEE US	12	Wash. Photo	Audio-Video	Class "A" time	
BROADWAY IN REVIEW	13	Tv Films of America	J. Parker		(Plan 13)
CAPITOL CONFIDENTIAL	12:30	Capitol Films			1*
CAPITOL REPORT	12:30	Wash. Photo	Audio Video	On request	Weekly
CAPITOL TIDBITS	12:30	Wash. Photo	Audio Video	$75-200	
BOB ELSON'S INTERVIEWS OF THE CENTURY	12	Academy (Chicago)	Academy (Chicago)	$50-400	17
FULTON LEWIS JR. SHOW	12	Wm. B. Dolph	United Tv Prog.	$34-$75	52
GAYLORD HAUSER SHOW	15	PSI Tv	PSI Tv	On request	26
HOLLYWOOD CLOSE-UPS		Gene Lester	G. Lester	% of time rate	13 (Plan ?)
HOLLYWOOD ON THE LINE	12	Gene Lester	CBS TV Film Sales	$22-440	26
HOLLYWOOD REEL	12:30	E. Johnson & C. Watson	Paramount	$25-200	52
IDEAS ON PARADE	12:30	Tel Ra	Tel Ra	$40-200	26
KIERNAN'S KALEIDOSCOPE	15	International Tele-Films Prods.	United Artists Tv	On request	104
KNOW YOUR CONGRESS	12:30	Capitol Films			2
LILLI PALMER SHOW	13:30	Charles Kebbe	NBC Film Div.	On request	26
LINKLETTER & THE KIDS	12:30	John Guedel	CBS TV Film Sales	$50-650	52
MEET MISS HUBBARD	12	Motion Picture Serv.	Motion Picture Serv.	On request	(Plan 52)
NTG'S STORIES OF THE STARS	13:30	Commodore	Commodore	On request	(Plan 39)
ROVING REPORTER	12	Colson	Colson	40% of time rate	(Plan 26)
TELEVISITS	13	Geo. Logan Price	Geo. Logan Price	$25-250	26
THIS WEEK AROUND THE WORLD	13	Victor Tv	Victor Tv	On request	52
WASHINGTON SPOTLIGHT	12	M. Hammer	Washington Spotlight, Inc.	$25-275	76
WASHINGTON PROMENADE	15	Wash. Photo.	Audio Video	40% Class "A" time rate	Weekly
WHAT'S NEW THIS WEEK	12	Wash. Photo.	Audio Video	50% Class "A" time rate	
WHAT'S PLAYING	15	Demby Prods, Inc.	Demby Prods, Inc.	$50-300	Unlimited
YOUR WASHINGTON AMBASSADOR	12:30	Wash. Photo	Audio Video	$125-400	
QUIZ					
BEAT THE EXPERTS	5 & 15	Telenews	Sterling	On request	52
HEADLINES ON PARADE	12:30	United World	United World	$25-225	26
MOVIE QUICK QUIZ	15	W. Schwimmer	W. Schwimmer	$50-800 (N.Y.)	260
PHOTOQUIZ	12:30	Telenews	Sterling	On request	Daily
PROFESSOR YES 'N' NO	12	Lalley & Love	Screen Gems	$75-500	26
SEEIN' IS BELIEVIN'	12:30	Films for Tv, Inc.	Films for Tv, Inc.	% of time rate	Unlimited
THREE GUESSES	12	Movietone	20th Century Fox	On request	26
VIEW THE CLUE	15	N. Goldstone	United Artists	On request	13
WHAT'S WRONG WITH THIS PICTURE?	12	Morton	Morton	$25-185	260
WHAT'S YOUR EYE-Q?	12:30 & 26	Lewis & Clark, Inc.	Lakeside Tv	On request	65
WHO'S BEHIND THE MASK?	15	Chas. Bruce Knox		$235	13
YOU BE THE JUDGE	12:30	Wash. Photo	Audio Video	$30-200	13
RELIGIOUS					
AND IT CAME TO PASS (XMAS STORY)	14	Edmund B. Gerard	Masters Prod., Inc.	50% of Class "A"	1*
CHRISTMAS HOLIDAY	12:30	D. G. Hartzell	Zach Baym	On request	1*
GOSPEL SINGER, THE	12:10	Dundee Prod.	United Tv	$34-500	26
HYMNS OF ALL CHURCHES	14	Victor Tv	Victor Tv	On request	
LORD'S FOOTSTEPS, THE	10	Library	Lakeside Tv	Open	7
MIRACLE OF CHRISTMAS**	13	Square Deal	Square Deal	On request	1*
PASTOR CALLS, THE	14	Coffman Film Co.	Nat'l Council of Churches		13
PSALMODY**	11	Square Deal	Square Deal	On request	1*
READING THE BIBLE SERIES	13	Foundation	Foundation-Sack-Tv	On request	13
RELIGION IN THE FAMILY	11	Square Deal	Square Deal	On request	1*
RELIGIOUS FILMS	12	D. Ettelson	D. Ettelson	% of time rate	13
SEARCH FOR CHRIST	12:30	Illustrate	Sterling	$25-150	13 (Plan 2
STORY OF THE BIBLE	14	Victor Tv	Victor Tv	On request	52
TELEVESPERS	12:30	Youth Films	Official		26
WAY TO ETERNITY	12:30	Youth Films	Official		26

FOOTNOTES: *Pilot film. **Color.

3 TOP-QUALITY, STAR-STUDDED SHOWS FOR THE BUDGET-CONSCIOUS ADVERTISER

MYSTERY

BORIS KARLOFF

As Scotland Yard's **COLONEL MARCH**



A fascinating, BRAND NEW half-hour film series of scientific crime detection based on material provided by America's best-selling mystery writer JOHN DICKSON CARR.

Let "COLONEL MARCH" sell for you on a regional or syndicated basis at amazingly low costs! 26 weeks of programming available.

COMEDY

ROBERT CUMMINGS

Starring in **"MY HERO"**



JOHN CROSBY, NOTED TV CRITIC, says "The dialogue, the staging and the production are of a very high order indeed and I see no reason why "MY HERO" can't eventually give "I LOVE LUCY" QUITE A RUN FOR ITS MONEY."

EXCITING RATINGS: Playing opposite a top budget hour variety show extravaganza, "MY HERO" did a spectacular job for DUNHILL CIGARETTES.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE.
Second run in most major markets; first run throughout rest of country.

ADVENTURE

TERRY and THE PIRATES



OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than 25,000,000 readers!

This half-hour show pulled ratings like these for Canada Dry in 56 different markets: ATLANTA—23.5; BUFFALO—33.3; CLEVELAND—20.8; ROCHESTER—37.3; ST. LOUIS—35.0

NOW AVAILABLE FOR LOCAL OR REGIONAL SPONSORSHIP.
26 Weeks of programming available.

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AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM-PLETED
SPORTS					
ADVENTURES IN SPORT	15	Telenews	Sterling	On request	26
ADVENTURE OUT-OF-DOORS	12:30	Jack Van Coevering	Cornell Film Co.	40% "A" time	13
ALL AMERICAN SPORTS	12:30	Courneya	Courneya	$10-200	26
AMERICAN SPORTS	12:20	H. Sheets	PSI Tv	On request	13
BIG GAME FISHING	13	Hyperim	Lakeside Tv	On request	1*
BIG PLAYBACK, THE		Screen Gems-Telenews, Inc.	Screen Gems		26
CRUISING THE KEYS	13	Kayfetz Prod., Inc.	Sterling	On request	1*
DOUBLE PLAY	12:10	Marted	United Tv	$30-400	39
DICK DUNKEL'S FOOTBALL RATINGS	12:30	Tel Ra	United Features	$50-400	13 (each fall
FAMOUS AUTO RACES	12:30	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
FAMOUS FIGHTS FROM MADISON SQ. GARDEN**	12:30	Winik	Du Mont	$55-600	39
FISHING U.S.A.	13	V. Kayfetz	Sterling	On request	1*
FISHING IN THE MEDITERRANEAN	12:30	Karlen	Karlen		
GOING PLACES WITH GADABOUT GADDIS**	12:30	Beacon Tv Features	Sterling	$25-150	26
GRANTLAND RICE SPORTS LIGHTS, THE	12:30	Atlas	Atlas	On request	13
HOLIDAY AFLOAT	13	V. Kayfetz	Sterling	On request	1*
JIMMY DEMARET GOLF PROGRAM	12:30	Cornell Film Co.	Cornell Film Co.		(In prod.)
LITTLE CHAMP—3 YR. OLD SWIM WONDER**	12:30	Franklin Tv	Geo. Bagnall & Assoc.	On request	1*
MADISON SQUARE GARDEN # 1**	12:30 & 26	Winik	Winik-Du Mont	$30-150	13
MADISON SQUARE GARDEN # 2**	12:30 & 26	Winik	Winik-Du Mont	$30-150	26
MADISON SQUARE GARDEN # 3**	12:30 & 26	Winik	Winik-Du Mont	$30-150	26
MADISON SQUARE GARDEN # 4**	12:30 & 26	Winik	Winik-Du Mont	$55-600	26
NORMAN SPER'S FOOTBALL THIS WEEK	15	Norman L. Sper	Station Dist.		10
OUTDOORS	12:30	Byron, Inc.	Byron, Inc.	Not decided	13
PADDOCK PARADE	12:30	Tel Ra	Tel Ra	$50-350	Continuous
POLICE JU-JITSU	15	Frankel	Association Films	$20-100	1*
REFEREE, THE	15	Kling	Kling	On request	3 (Plan 2
ROLLER DERBY	15 & 30	Station Dist.	Station Dist.	$50-700	52
SEA FEVER	13	V. Kayfetz	Sterling	On request	1*
SKIING IN THE ALPS	13 or 18	Selecta-Film		On request	1*
SPORTS ALBUM	15	Ziv Tv	Ziv Tv	On request	26
SPORTSCHOLAR	12:30	United World	United World	$20-225	52
SPORTS HISTORY	13	Victor Tv	Victor Tv	On request	26
SPORTSMAN'S CLUB	12	Mode Art Pictures	Syndicate Films	$60-400	52
SPORTS' MIRROR	12:30	Wickham Films	Geo. Bagnall & Assoc.	On request	13
SPORTS ON PARADE	15	Sterling	Sterling	$25-85 (N.Y.)	104
SPORTS PAGE	12:30	Official	Official		13
SPORTS SPOTLIGHT	12:30	Tel Ra	Tel Ra	$35-650	Weekly
STOCK CAR CHAMPIONS	12:30	Dagger Prod.	Stock Car Film Co.	On request	52
THIS WEEK IN SPORTS	12:30	Telenews	Intl. News Serv.	$50-350	Weekly
TV'S BASEBALL HALL OF FAME	12:30	James B. Harris	Motion Pictures for Television, Inc.	On request	77
UNITED PRESS MOVIETONE	15	Movietone	United Press	On request	Weekly
WATER WORLD	13	V. Kayfetz	Sterling	On request	4 (Plan
WHAT MAKES A CHAMPION	10 & 12	Encyclopedia Britannica	Assoc. Prog.	On request	13
WHITE MAGIC	12:30	Gordon-Stratford	Radius Films, Inc.	On request	1 (Plan
WONDERS OF THE WILD	12:30	Borden Prod.	Sterling		26
WORLD'S GREATEST FIGHTERS, THE	11:55	Greatest Fights, Inc.	Greatest Fights, Inc.		52
WRESTLING—INTERNATIONAL AMPHITHEATER	12	I.W.F.	Davis & Lukas	On request	Continuous
VARIOUS TYPES					
ALL AMERICAN GIRL, THE**	12:30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	1*
ANSWER MAN, THE	12:30	B. Chapman	B. Chapman	On request	7
CAMERA'S EYE, THE	12:30	Teevee	Teevee	Open	39
CAMERAS & MODELS IN ACTION	12:30	P. Parry	P. Parry	% of time rate	3 (Pla
DUNNINGER	13	Affiliated Artists	Affiliated Artists	On request	(Plan
IT'S IN THE CARDS	15	Cine-Video	Cine-Video	On request	Series
MR. FIXIT**	11.30	H.T.P.	H. T. P.	25% time cost	9
ODDITIES BEYOND BELIEF	12:30	Telecast	Telecast	$50-500	13
POPULAR SCIENCE	15	T. Anguish	T. Anguish	% Class "A" rate	78

FOOTNOTES: *Pilot film. **Color.

Now See This!



I'm the live bird in the hand that's worth two in the bush—televising 17 local live shows a day. Ask the alert advertisers why they buy more time on more of my top rated local live shows than on any other station in New England!

In our over-all viewing area 88 out of 100 families own television sets.

WJAR-TV
CHANNEL 10
Providence • Rhode Island
FIRST IN SIGHT
In Southern New England

National Sales Representatives:
WEED TELEVISION

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
VARIOUS TYPES					
STRANGER THAN FICTION	12:30	United World	United World	$15-150	65
TV CAMERA ANGLES	12:30	G. Lester	G. Lester	% of time rate	13 (Plan ?)
VICTOR LINDLAHR SHOW	15	Vidicam Pictures	Serutan		3
WESTERNS					
GHOST TOWNS OF THE WEST	12:55	Simmel-Meservey	Simmel-Meservey	$35-105	13
LASH OF THE WEST	12:30	Western Adventure Prod.	Guild Films	$40-400	39
TALES OF THE OLD WEST	12	Bengal	Bengal		13
WOMEN'S INTEREST					
BE YOURSELF	12:30	Hartley	Hartley	% of time rate	(Plan 13)
CAPITAL CONVERSATION	12:30	Byron			
CROSSWINGS (DAYTIME SERIAL)	12:30	R. Monroe	R. Rogers		3
DO IT YOURSELF	12:30	Hartley	Hartley	% of time rate	(Plan 13)
FASHIONS IN HOME SEWING**	12:30	Times Square	Times Square	$60-500	1*
FEMININE ANGLE, THE	15	E. Velazco	United Artists	On request	13
FEMININE TOUCH	15	Sterling	Sterling	On request	52
FOR WOMEN ONLY	12:30	Telenews	Telenews	On request	1 (Plan 52)
GARDEN, SHOW, THE**	12	Milton Hammer	Milton Hammer	$20-200	26
HERE'S LOOKING AT YOU	15	Vidicam Pictures	Grey Adv.		3
HOME IS HAPPINESS	12:30	Packaged Programs	Packaged Programs	On request	195
HOME MAKING SERIES	10 & 12	Encyclopedia Britannica	Assoc. Prog.	On request	13
INSIDE DECORATION	12:30	Hartley	Hartley	On request	3
LEISURE HOUSE	13	G. Logan Price	G. Logan Price	$25-250	26
PARISAN MOODS	12:30	Video Drama	Video Drama	On request	1*
SEWING IS FUN	12	Demby Productions, Inc.	Demby Productions, Inc.	$75-200	1* (Plan 26)
WIFESAVER, THE	13	Affiliated Artists	Affiliated Artists	On request	1* (Plan 52)
WOMAN AROUND THE HOUSE	13:30	John H. Battison Prods.		$25-100	13
YOUR BEAUTY CLINIC	15	Dynamic	S. Weintraub	On request	26

SHORTS & 1-10 MINUTE SEGMENTS

ADVENTURE					
GOING PLACES WITH UNCLE GEORGE	10	Fairbanks	Consolidated	On request	26
PARADOX	5	Kling	Kling	$9.50-15	26
CHILDREN'S					
CHILDREN'S LIBRARY	10	Sterling	Sterling	On request	104
CRUSADER RABBIT	5	Fairbanks	Consolidated	On request	195
GLOOM DOOMERS, THE	5	Philip Nasser	Philip Nasser	On request	1* (Plan 20
JIM & JUDY IN TELE-LAND	3:25	Tv Screen	L. Weiss	$10-250	39
MAGIC LADY	5 & 10	Telemount	Official Films	Open	13
MR. RUMBLE BUMBLE	3	Packaged Programs	Packaged Programs	On request	30
OUT OF THE HEART	10	United Spec.	Outlook Prod., Inc.	$25-150	1*
TEL-A-FUNNIES**	13:30	M. Riddick Prod.		On request	Series-indef
COMEDY					
MANNY OPPER-TUNITIES	2:50	MAC Studios	MAC Studios	On request	65
NOTHING BUT THE TRUTH	3:30	Lewis & Clark	Lakeside Tv	$20-185	52
PAT & MIKE	10	Cinecraft			1* (Plan ?
DOCUMENTARY & EDUCATIONAL					
ANIMAL LIBRARY	3 & 12	Lakeside Tv	Lakeside Tv	On request	Unlimited
ARTIFICIAL RESPIRATION	6	Seminar	Association	On request	1*
BEHIND THE SCENES IN INDUSTRY	6	Hollywood Tv	Hollywood Tv	$35 each	70
BROKENSHIRE, THE HANDYMAN	3:29	Princeton	United Artists	On request	52
BURTON HOLMES TRAVELOGUES	3:30 & 5	Major Tv Prods.	Major Tv Prods.	On request	25
DO YOU KNOW	3	Bengal Pictures	Bengal Pictures	On request	1* (Plan)
ETIQUETTE	5:33 & 24	Simmel-Meservey	Simmel-Meservey		8
FAMOUS RESORTS**	5 & 10	Hollywood Tv	Hollywood Tv	25% of t.c.	20
FINLAND	10	Cine-Video	Cine-Video		1*
HERE'S HOWE	30	Galbreath	H. S. Goodman	On request	65

FOOTNOTES: *Pilot film **Color.



HEIGHT
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

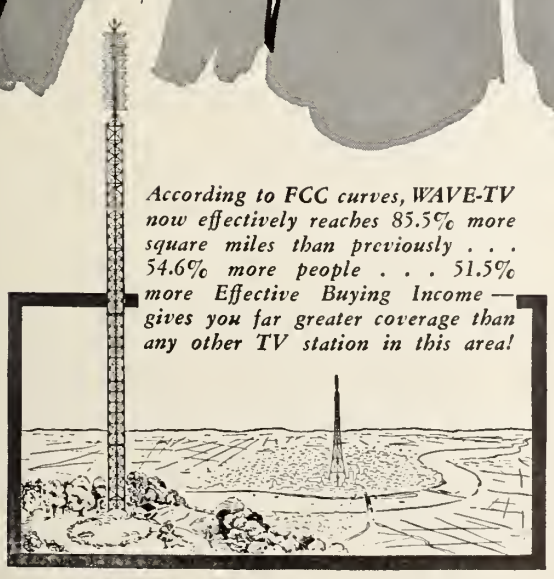
You of course know that in determining a VHF station's effective coverage — particularly in fringe areas — Tower Height is most important, Low Channel is next and Power is third.

WAVE-TV's tower is on top the highest hill in this area — *is actually 419 feet higher than Louisville's other VHF station!*

WAVE-TV's Channel is 3 — *the lowest in the area!*

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—*is equivalent to 600,000 watts from our old downtown tower, on Channel 5!*

Ask your local dealers and distributors about the big new WAVE-TV market and the coverage you get with WAVE-TV.



LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, National Representatives

SHORTS & 1-10 MINUTE SEGMENTS—Continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
DOCUMENTARY & EDUCATIONAL					
MEET YOUR NEIGHBOR	10	Association Films	Association Films		6
OBERAMMERGAU	10	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
ONE WORLD OR NONE	9	P. Ragan	Outlook Prod., Inc.	$25-150	1*
OPERATION DOORSTEP	10	Byron, Inc.	Byron, Inc.	On request	1*
SCIENCE WONDERLAND	10	Sterling	Sterling	On request	26
SCREEN STORY, THE	7:30	Marathon Tv	Marathon Tv	On request	1*
SYDENHAM PLAN, THE	8	World Today, Inc.	Outlook Prod., Inc.	$25-150	1*
THIS LAND OF OURS	10	Dudley	Sterling Tv	$20-100	26 cont.
TOWN SILVER OF LUENEBERG, THE	9:30	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
UNDERWATER ADVENTURE	9	Kayfetz Prod.	Sterling Tv	On request	1*
VISITING NURSE	5	Vogue Wright	Tv Productions	$25-75	3 (Plan 26)
VARIETY SHORTS	8 & 10	Educational Films	Lion Tv	On request	26
WOLF & GOATS (PUPPET SHOWS)	10 & 12	J. Pashow	J. A. Eisenbach	On request	2 (Plan 26)
WORTH REMEMBERING	4	Lewis & Martin Films, Inc.		$20-125	2 (Plan 52)
DRAMA—General					
HIGHLIGHTS OF FAMOUS DIAMONDS	30 sec.	Michelson	Michelson	$10-15	26
POSTMAN RINGS, THE	4	ARA Productions	Sterling	On request	13
STRANGE EXPERIENCES	3.30	R. Hubbell, D. Williams	Mansfield	On request	28 (Plan 23)
WHY WE DO IT	3:15	Morton	Morton	On request	1*
MUSICAL					
ADRIAN ROLLINI TRIO	3:30	Video Pictures	Sterling	$20-200	9
CHRISTMAS CAROLS**	1:15 & 3:47	Dynamic	Dynamic	On request	12
DELTA RHYTHM BOYS & OTHERS	3:30		Governor Tv	On request	13
DUKE OF IRON (Calypso)	3:30	Video Pictures	Sterling	$20-200	8
HILLBILLY JAMBOREE	3	Sack Tv	Sack Tv		13
KINGDOM CHOIR	3:30 & 5	Cinema Service Corp.	Cinema Service Corp.	$15-25	13
MUSIC HALL VARIETIES	3	Official Films	Official Films	On request	1,000
MUSICALS	3 & 6	Cinecraft			1* (Plan)
POPULAIRES	3:30	Video Pictures	Sterling	$20-200	9
SNADER TELESCRIPTIONS	3	Snader Telescriptions Corp.	Snader Releases, Inc.	On request	400
STUDIO TELESCRIPTIONS	1:30 & 3:30	Studio Films, Inc.	United Tv	On request	1120
TELETUNES	3	Riviera Productions	Riviera Productions	$15-50	10
TV DISK JOCKEY FILMS	3	Screen Gems	Screen Gems	$15-50	60
VIGNETTES IN RHYTHM	2:30 & 3:30	Clyde Brown Studios	Clyde Brown Studios	On request	5
MYSTERY & SUSPENSE					
CAPSULE MYSTERIES	5	Michelson	Michelson	$17-50-98.25	39
NEWS					
JINGLE DINGLE WEATHER FORECAST LIBRARY	15 sec.	Jason Comic Art, Inc.	Du Mont	$7.50-25 per wk	31
REWICK REPORTING	8:30	Reela Films	WTVJ	$25 per day	Daily
STORY OF THE WEEK, THE	5	Movietone	20th Century Fox	On request	26 (or 52)
UNITED PRESS MOVIETONE NEWS	1 & 10	Movietone	United Press	On request	Daily
WEATHER FORECAST JINGLES	30 sec.	H. S. Goodman	H. S. Goodman	On request	51
WEATHER REPORTS	20 sec.	Mansfield	Mansfield	On request	20
QUIZ					
BEAT THE EXPERTS	3:15	Telenews	Sterling	$15-75	65
EYE WITNESS	30 sec.	Hurwitz	H. S. Goodman	On request	130
MINI MAGIC	30 sec.		Apollo	$35 weekly	26
MINI TRIX	30 sec.		Apollo	$35 weekly	26
VIZ QUIZ	4:30	Videopix	Videopix	$10-100	500
RELIGIOUS					
LORD'S PRAYER, THE	3:30	J. A. Eisenbach	J. A. Eisenbach	On request	1*
OUR LADY'S JUGGLER	10	Illustrate, Inc.	Sterling Tv	$15-100	1*
PASTORALE	10	Square Deal	Square Deal	On request	1*
RAYMOND MASSEY READS THE BIBLE	3.20	IWF, Inc.	IWF, Inc.	On request	65

FOOTNOTES: *Pilot film. **Color.



*YOU MIGHT CATCH A 247-LB. TARPON**—

BUT . . .

YOU NEED WKZO-TV FOR BEST TELEVISION RESULTS IN WESTERN MICHIGAN!

WKZO-TV AREA PULSE

(27 COUNTIES)

SHARE OF AUDIENCE — MON.-FRI. — APRIL, 1953

	8 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

Latest Pulse figures show that WKZO-TV gets more than twice as many Western Michigan and Northern Indiana viewers as the next station, *morning, afternoon and night!*

Latest Hooper figures show that WKZO-TV dominates the area around Kalamazoo-Grand Rapids, too—actually delivers 55% more evening viewers than the next station, twice as many morning viewers, *four times as many afternoon viewers!*

WKZO-TV is looked-at, listened-to most in over 315,000 television homes.

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

AM - TV - FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

**In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.*

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	
SPORTS					
FOOTBALL EXTRAS	5	United World	United World	$5-75	10
FOOTBALL HI-LITES	10	Atlas Tv Corp.	Atlas Tv Corp.	On request	5
GREAT GUYS & GOATS OF BASEBALL	3	Zach Baym	Zach Baym	On request	18
PIRATES OF THE WOODS	10:30	Karlen	Karlen		1*
PLAY CHAMPIONSHIP BASKETBALL	10	Association Films	Association Films	$20-100	6
SPORTS ALBUM	5	Ziv Tv	Ziv Tv	On request	104
SPORTSGIRL	10	Libra Films	Libra Films	$35-350	1*
SPORTS LIBRARY	30 sec.	American Newsreel	Guild	On request	$10
SPORTS SHOW	6	Hollywood Tv Prod.	Hollywood Tv Prod.	$35 each	70
UNITED PRESS MOVIETONE	3-4	Movietone	United Press	On request	Daily
WEST POINT CHAMPIONSHIP FOOTBALL	10	Association Films	Association Films		6
WHAT'S THE RECORD	5	Ludlum & Haynes	Sterling	$10-35 (N.Y.)	52
WINTER'S MAGIC SPELL IN AUSTRIA	10	Gordon-Stratford	Radius Films, Inc.	On request	1 (Plan ?)
VARIOUS TYPES					
CHRISTMAS SHOPPING JINGLES	15	H. S. Goodman	H. S. Goodman	On request	45
FIVE FOOT FILM SHELF	varies	General Film Prod.	United Tv	$200-350	(Stock shots, 2000 feet)
GUILD STOCK SHOT LIBRARY	30 sec.	Lippert & Todd	Guild	On request	400
HOW IT ALL BEGAN	3:30	Televista Prod.	Texas Film Ent.	$17 up	65
NOTHING NEW UNDER THE SUN	3:30	M. Gertz	M. Gertz	$10-100	13 (Plan 130)
OH BABY!	5	Barry, Enright & Friendly	Barry, Enright & Friendly	On request	
REALITEASE	10	Libra Films Prod.	Libra Films Dist.	$35-350	1*
TALKING PICTURES LETTER, THE	6	Hollywood Tv Prod.	Hollywood Tv Prod.	$8000	26
TV-CLOSEUPS	5	Fairbanks	Consolidated	On request	26
TV-ETTES	1-6	Atlas Tv	Atlas Tv	On request	100 (Plan 300)
VARIETY REVUE	3:24	Wash. Photo	Audio-Video	75% Class "A"	Weekly
WHAT'S YOUR PROBLEM	4	Milton Hammer		$15-75	100
WOMEN'S INTEREST					
BE HAPPY & HEALTHY**	4		Capitol Films	On request	10
FILE FACTS	3:30	Kling	Kling	$7.50-12.50	10
HOMEMAKER SERIES	4-4:50	Simmel-Meservey	Simmel-Meservey		6
IN THE FASHION SPOTLIGHT	3:30	Cousens	Cousens	$12	40
LEATHER IS FASHION	3:30-4	Dynamic	Dynamic	On request	1*
WOMAN SPEAKS	10	Film Studios	Film Studios	$10-100	13
WOMEN IN THE NEWS	10-12	Film Studios	Film Studios	$10-100	26
WOMEN OF TODAY	10-12	Film Studios	Film Studios	$10-100	26

FOOTNOTES: *Pilot film. **Color

For list of film program syndicators with names of sales contacts and telephone numbers turn to page 92

Every month SPONSOR carries ratings of the Top 20 syndicated film shows. See list this issue on pages 40, 41

A directory of producers of film commercials will appear in the next issue of SPONSOR, out 8 February

Reprints of this film section will be available on order. Quantity prices will be sent to you on request



GREEN BAY — Paper



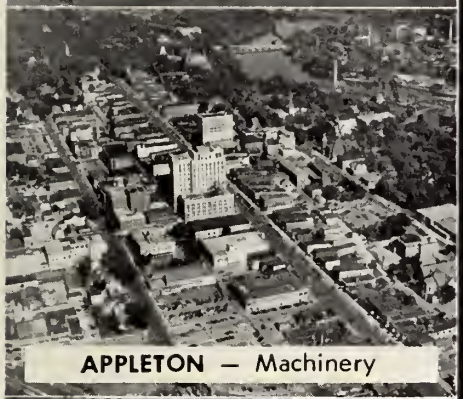
FOND DU LAC — Leather-Milling



SHEBOYGAN — Furniture



MANITOWOC — Shipbuilding



APPLETON — Machinery



OSHKOSH — Lumber

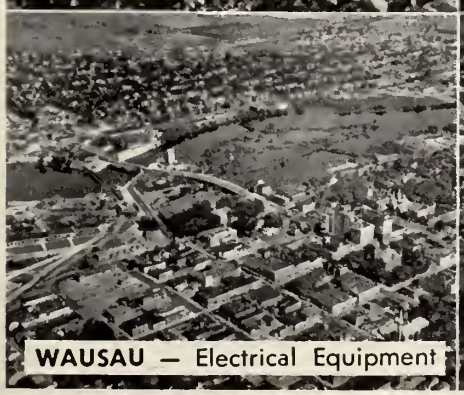
THE LAND OF MILK and HONEY

Industry-wise

WISCONSIN'S MOST
Show-Full
STATION IN GREEN BAY

100,000 Channel 2 GREEN BAY

HAYDN R. EVANS, Gen. Mgr.
Rep.: WEED TELEVISION



WAUSAU — Electrical Equipment



IRONWOOD, MICH. — Mining



TRAVERSE CITY, MICH.— Canning

SYNDICATORS: Alphabetical list of distributors, contacts, phone numbers

ABC FILM SYNDICATION
7 West 66th St.
New York 23, N. Y.
N.Y.C.: Don L. Kearney, Susquehanno 7-5000
Chicago: John B. Burns, Andover 3.0800
Hollywood: Earl Hudson, Normandy 3-3311

ACADEMY FILM PROD., INC.
123 W. Chestnut St.
Chicago 10, Ill.
Chicago: Bernard Howard, Michigan 2-0128

ALADDIN TELEVISION PROD., INC.
165 North La Brea Ave.
Los Angeles 36, Cal.
Los Angeles: Julius F. Tuchler, Webster 3-9437

TOBY ANGUISH MOTION PICTURE PROD.
8470 Melrose Ave.
Los Angeles 46, Cal.
Los Angeles: Toby Anguish, Webster 3-8301

APOLLO PICTURES
Empire Building
Milwaukee 3, Wis.
Milwaukee: R. E. Evans, Empire 1-8428

ASSOCIATED PROGRAM SERVICE
237 West 54th St.
New York 19, N. Y.
N.Y.C.: Ed Hochhauser Jr., Plaza 7-7700

ASSOCIATION FILMS, INC.
347 Madison Ave.
New York 17, N. Y.
N.Y.C.: Robert Finehout, Murray Hill 5-8573
San Francisco: W. D. Siler, Prospect 5-2800
Chicago: M. G. Welland, Harrison 7-4399
Dallas: Carl Stahl, Randolph 3144
Ridgefield (N. J.): Ralph Del Coro, Morsemere 6-8200

ATLAS TELEVISION CORP.
15 West 44th St.
New York, N. Y.
N.Y.C.: Henry Brown, Murray Hill 7-5535

GEO. BAGNALL & ASSOC., INC.
109 North La Cienega Blvd.
Beverly Hills, Cal.
Beverly Hills: J. J. O'Loughlin, Crestview 1-5133
N.Y.C.: Anthony Azzato, Regent 4-8389
Chicago: Ben Barry, Victory 2-5454

THOMAS J. BARBRE PROD.
1215 E. Virginia Ave.
Denver, Colo.
Denver: Thomas J. Barbre, Race 4605

ZACH BAYM FILMS
13 E. 37th St.
New York 16, N. Y.
N.Y.C.: Zach Baym, Murray Hill 9-4175

BENGAL PICTURES
3102 Quincy St., N. E.
Albuquerque, N. M.
Albuquerque: Phil E. Cantonwine
N.Y.C.: Sanford Yeager, 550 Fifth Ave.
Los Angeles: Dolira Corp., 1140 Crenshaw Blvd.

BLINKEY PROD., INC.
106 West End Ave.
New York, N. Y.
N.Y.C.: Murray King, Susquehanno 7-4429

CLYDE BROWN STUDIOS
6211 Arroya Glen
Los Angeles 42, Cal.
Los Angeles: Clyde Brown

BYRON, INC.
1226 Wisconsin Ave. N. W.
Washington, D. C.
N.Y.C.: John H. Ware, Circle 5-8188
Washington: Byron Roudabush, Dupont 7-1800

S. W. CALDWELL, LTD.
Simcoe House
150 Simcoe St.
Toronto, Ontario
Toronto: S. W. Caldwell, Empire 6-8727

CBS TELEVISION FILM SALES
485 Madison Ave.
New York 22, N. Y.
N.Y.C.: Fred J. Mahlstedt, Plaza 1-2345
Hollywood: Tom Moore, Hollywood 9-1212
San Francisco: Glenn Ticer, Yukon 2-7000
Atlanta: Jim Drehard, El. 0727
Chicago: Wm. Perkinson, Whitehall 4-6000
Dallas: Carter Ringlep, St. 4996
Toronto (Dnt.): S. W. Caldwell, Kingsdale 2103

JACK CHERTOK PROD., INC.
1040 N. Las Palmas Ave.
Los Angeles 38, Cal.
Los Angeles: Paul MacNamara, Hempstead 5106

CINEMA SERVICE CORP.
106 West End Ave.
New York 17, N. Y.
N.Y.C.: Joseph Selden, Trafalgar 3-1411

CINE-TELE PROD.
6327 Santa Monica Blvd.
Hollywood, Cal.
Hollywood: Harry J. Lehman, Gladstone 3376

CINE-VIDEO PROD., INC.
Milford, Conn.
Milford: Capt. Garo W. Ray, 2-6590

COMBINED TELEVISION-PICTURES
241 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: John A. Byers, Crestview 5-1114

COMMODORE PROD. & ARTISTS, INC.
971 No. La Cienega Blvd.
Hollywood, Cal.
Hollywood: Bill Heath, Br. 2-4701
Los Angeles: Walter White Jr., Crestview 1-7106
Toronto (Ont.): S. W. Caldwell, Kingsdale 2103

CONDOR PICTURES, INC.
1536 Viewsite Ter.
Hollywood 38, Cal.
Hollywood: Milton Simon, Crestview 6-0033

CONSOLIDATED TELEVISION SALES
Sunset at Van Ness
Hollywood 28, Cal.
Hollywood: William Whiting, Hollywood 9-6369
Chicago: Stuart V. Dawson, Michigan 2-5231
Houston: Wade Barnes

CORNELL FILM CO.
1501 Broadway
New York 36, N. Y.
N.Y.C.: David B. Dash, Wisconsin 7-6650

CORONET INSTRUCTIONAL FILMS
65 East Southwater
Chicago 1, Ill.
Chicago: Ellsworth C. Dent, Dearborn 2-7676

COURNEYA PROD.
633 North Almont Dr.
West Hollywood 46, Cal.
Hollywood: Jerry Courneya, Crostview 4-5621

CLAYTON W. COUSENS PROD.
333 West 78th St.
New York 24, N. Y.
N.Y.C.: C. W. Cousens, Trafalgar 3-5870

DENGER & ASSOC.
2925 West Eighth St.
Los Angeles 5, Cal.
Los Angeles: Irvin Levin, Dunkirk 7-2273

DEMBY PROD., INC.
34 East 51s St.
New York 22, N. Y.
N.Y.C.: Emanuel Demby, Plaza 9-2495

DU MONT FILM SYNDICATION DEPT.
515 Madison Ave.
New York 22, N. Y.
N.Y.C.: Merriman H. Holtz Jr., Lehigh 5-1000
Hollywood: John Pritchard, Hollywood 2-2721
Chicago: Bernard Miller, Whitehall 4-2370
Baltimore: Harry Wright
Detroit: Chas. J. Sheppard
Cincinnati: George Brengel
Portland (Ore.): Merriman H. Holtz Sr., Murdock 4255
Dallas: Bill Butz, Sterling 2306
Toronto (Can.): Telepix Movies, Ltd.

DYNAMIC FILMS, INC.
112 W. 89th St.
New York 24, N. Y.
N.Y.C.: Margaret Pfeiffer, Trafalgar 3-6221

JACK A. EISENBACH PROD.
658 S. Mansfield Ave.
Hollywood 36, Cal.
Hollywood: J. A. Eisenbach, Webster 1-8345

FILMCRAFT PROD.
8451 Melrose Ave.
Los Angeles 46, Cal.
Los Angeles: Bob Marx, Webster 3-9281

FILM NETWORK, INC.
853 Seventh Ave.
New York 19, N. Y.
N.Y.C.: West Hooker, Judson 2-3026

FILMS FOR TELEVISION, INC.
Harbor Ave.
Marblehead Neck, Mass.
Marblehead Neck: Charles W. Phelan, Marblehead 2020

FLYING A PICTURES, INC.
6920 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Armand Schaeter, Hollywood 9-1425

GEORGE F. FOLEY, INC.
625 Madison Ave.
New York 22, N. Y.
N.Y.C.: Geo. F. Foley, Plaza 1-1860
Hollywood: Kingsley F. Horton

FOUNDATION FILMS CORP.
Citizens Bank Building
Pasadena, Calif.
Pasadena: Richard Pearsall, Sy 2-6476

ALLEN A. FUNT PROD.
100 Central Park S.
New York, N. Y.
N.Y.C.: Allen A. Funt, Judson 6-5227

MITCHELL GERTZ AGENCY, INC.
240 South Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Mitchell Gertz, Crestview 4-4591

HARRY S. GOODMAN PROD.
19 East 53rd St.
New York, N. Y.
N.Y.C.: Daniel Goodman, Plaza 5-6131
Toronto (Dnt.): S. W. Caldwell, Kingsdale 2103

GOODWIN INTL.
P. O. Box 4801
Johannesburg, Africa
Johannesburg: E. J. Lowe, 23-2548

GOVERNER T. V. ATTRACTIONS, INC.
151 West 46th St.
New York, N. Y.
N.Y.C.: Arthur Kerman, Judson 6-4221
Hollywood: Tom Corradine, Hudson 2-4448
Cleveland: John Barden

GREATEST FIGHTS, INC.
9 East 40th St.
New York 16, N. Y.
N.Y.C.: Bill Bryan, Lexington 2-1717

GUILD FILMS CO., INC.
420 Madison Ave.
New York 36, N. Y.
N.Y.C.: Reub Kaufman, Murray Hill 8-5365
Hollywood: Will Lane, Hollywood 9-5456
Chicago: Bob DeVinny, Wa. 2-4148
Kansas City (Mo.): Vic Peck, Armour 4310
Cleveland: George Fisher, Garfield 1-2520
Portland (Ore.): Merriman Holtz, Murdock 4255
Toronto (Dnt.): S. W. Caldwell, Kingsdale 2103

LESLIE HOLHENA
932 N. La Brea Ave.
Hollywood 38, Cal.
Hollywood: Leslie Holhena, Granite 3174

HOFFBERG PROD., INC.
362 West 44th St.
New York 36, N. Y.
N.Y.C.: Jack H. Hoffberg, Circle 6-9031

HOLLYWOOD TELEVISION PROD.
515 Fifth Ave.
New York, N. Y.
N.Y.C.: Jack McGowan, Murray Hill 2-0326
Jersey City (N. J.): Hal Kierce, Journal Sq. 3-2034

IMPERIAL WORLD FILMS
49 East Oak St.
Chicago, Ill.
Chicago: Russ Davis, Michigan 2-6200

INTERNATIONAL FILM BUREAU
57 East Jackson Blvd.
Chicago 4, Ill.
Chicago: Wesley H. Green, Wabash 2-1648

INTERNATIONAL NEWS SERVICE
235 East 45th St.
New York, N. Y.
N.Y.C.: Robert H. Reid, Murray Hill 7-88
Chicago: Gene Roguski, Andover 3-1234
Los Angeles: Lee Ferrero, Richmond 7-4233
St. Louis: Jack Estell, Garfield 0859
Dallas: Ray Baumgardner, Riverside 3421
Des Moines: Martin Miller, Des Moines 3-

INTERNATIONAL TELE-FILM PROD.
331 Madison Ave.
New York 28, N. Y.
N.Y.C.: Paul F. Moss, Murray Hill 7-911

INTERSTATE TELEVISION CORP.
1560 Broadway
New York, N. Y.
N.Y.C.: Lloyd Lind, Plaza 7-3070
Hollywood: G. Ralph Branton, No. 2-9181
Dallas: Thomas L. Milana, Prospect 1658

IWF, INC.
49 East Oak St.
Chicago 11, Ill.
Chicago: Michigan 2-6200

KAGRAN FILMS, INC.
4 West 58th St.
New York 19, N. Y.
N.Y.C.: Joe Clair, Murray Hill 8-0585

BERNARD E. KARLEN PROD.
270 Park Ave.
New York 17, N. Y.
N.Y.C.: B. E. Karlen, Plaza 9-3107

KLING STUDIOS, INC.
601 N. Fairbanks Court
Chicago 11, Ill.
Chicago: Chris Petersen Jr., Delaware 7-
Hollywood: Lee Blevins, Gladstone 8878
San Francisco: Richard Downey, Yukon
St. Louis: Bert Somson, Rosedale 3500
N.Y.C.: Seymour Thompson
Seattle: D. D. Fairbanks, Main 3860
Detroit: Stanley Jack

LAKESIDE TELEVISION CO., INC.
1465 Broadway
New York 36, N. Y.
N.Y.C.: Bernard Schulman, Longacre 5-
Los Angeles: Sam Wels,, 951 N. La Cue

ALBERT LANG PROD., INC.
5746 Sunset Blvd.
Los Angeles 26, Cal.
Los Angeles: Albert Lang, Hu 2-7111

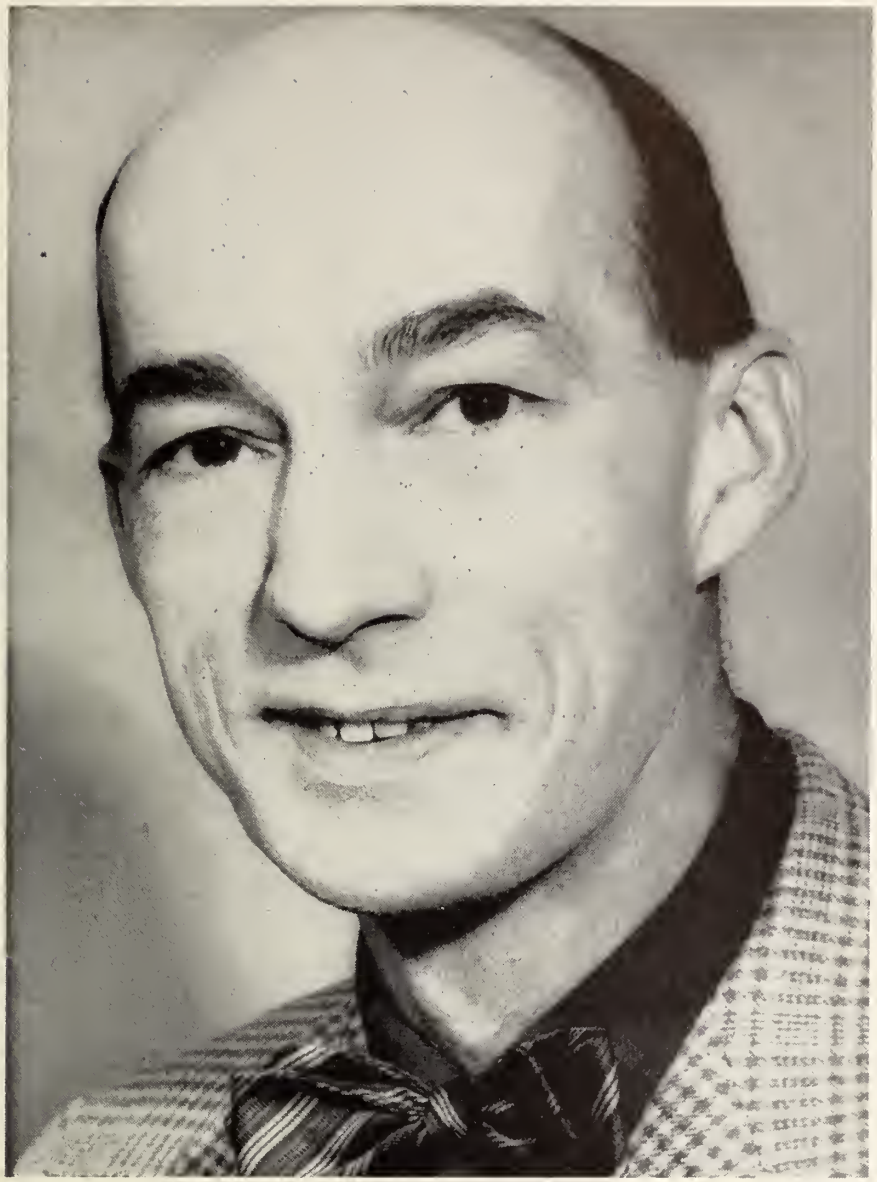
ROBERT LAWRENCE PROD., INC.
418 West 54th St.
New York 19, N. Y.
N.Y.C.: Robert L. Lawrence, Judson 2-5

GENE LESTER PROD.
1487 North Vine St.
Hollywood 28, Cal.
Hollywood: G. Lester, Hillside 7287

LIBRA FILMS PRODUCERS-DISTRIB
6525 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Charles M. McCoy, Gladstone 7

M & A ALEXANDER PROD., INC.
6040 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Max Alexander, Hollywood 4

(List continues page 94



Hundred-and-forty-three percenter

■ Individual as a gold inlay, E. Gilbert Forbes is news editor of WFBM and the number one newscaster in Indiana. He spends 80% of his time preparing broadcasts and telecasts, 5% of his time on radio (20 quarter-hours a week), 3% of his time on tv (16 fifteen-minute or five-minute newscasts), 25% of his time in outside activities, and 30% with home and family. If the total is 143%, it's about right. This is a busy fellow.

Now in his sixteenth year as news editor hereabouts, E.G.F. was college trained in journalism, entered radio in St. Louis, moved to WFBM in 1937, and spent 1944 as a war correspondent in Europe interpreting the ETO for our listeners.

His technique is simple: He studies world affairs and delivers the news. Much in demand for personal appearances, and practically unable to say no, Gilbert Forbes once discovered that he was expected to address three different groups at practically the same time. His resolution of this difficulty was a masterpiece of tact and timing.

Forbes is seen six days a week on television; heard seven days a week on radio; viewed with fellow-members of the Indianapolis Literary Club, the Press Club, the Artists' Society and the Meridian Heights Presbyterian Church, a few of the organizations in which he is active.

When a Hoosier host wants to hit an arguing guest over the head with a piece of inflexible logic, all he has to say is "Gil Forbes said so." If Forbes said it, it's true, correlated, analyzed, evaluated, put in proper perspective and well expressed.

Year after year, Hoosiers listen to Gilbert Forbes and the news. There may be a better framework for commercials selling items with general appeal, but not in these parts. Check the Katz man for availabilities.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented by the Katz Agency

Affiliated with **WEOA**, Evansville; **WFDF**, Flint; **WOOD AM & TV**, Grand Rapids

SYNDICATORS: Alphabetical list of distributors, contacts, phone numbers

MAC STUDIOS
Hollywood Roosevelt Hotel
Hollywood, Cal.
Hollywood: Howard Gratman

MAJOR TELEVISION PROD., INC.
1270 Avenue of Americas
New York 20, N. Y.
N.Y.C.: Irving Lesser, Plaza 7-6990

MANSFIELD ENTERPRISES, INC.
49 East 53rd St.
New York 22, N. Y.
N.Y.C.: Harry Trenner, Plaza 1-0927

MARATHON TV NEWSREEL
125 East 50th St.
New York 22, N. Y.
N.Y.C.: Konstantin Kaiser, Murray Hill 8-0985

MARCH OF TIME
369 Lexington Ave.
New York 17, N. Y.
N.Y.C.: Frank J. Shea, Judson 6-1212

THE MASTERS PROD., INC.
515 Madison Ave.
New York 22, N. Y.
N.Y.C.: Irving Sachs, Eldorado 5-6620

MCA TV, LTD.
598 Madison Ave.
New York, N. Y.
N.Y.C.: David Sutton, Plaza 9-7500
Beverly Hills: Bob Greenberg, Crestview, 6-2001
San Francisco: Kirk Torney, Exbrook 2-8922
Chicago: M. B. Lipsey, Delaware 7-1100
Boston: Dave Abbott, Copley 7-5830
Detroit: Verle Boque, Woodward 2-2604
Minneapolis: Charles Richter, Lincoln 7863
Cleveland: De Arv Barton, Cherry 6010
Dallas: Edwin Greene, Prospect 7536
Atlanta: 611 Henry Grady Bldg., Lamar 6750

CHARLES MICHELSON, INC.
15 West 47th St.
New York 36, N. Y.
N.Y.C.: Charles Michelson, Plaza 7-0695
Los Angeles: Bob Reichenbach, Hollywood 9-4580

MORTON TELEVISION PROD., INC.
64 East Lake St.
Chicago 1, Ill.
Chicago: Morton Jacobson, Central 6-4144

MOTION PICTURES FOR TELEVISION
655 Madison Ave.
New York 21, N. Y.
N.Y.C.: Sy Weintraub, Templeton 8-2000
Hollywood: Lew Korner, Crestview 1-6101
Chicago: Richard F. Feiner, Whitehall 3-0786
Boston: Fred Yardley, Hancock 6-0897
Detroit: Arthur Kalman
Dallas: Kenneth Roswell, Logan 2628

MPO PRODUCTIONS, INC.
15 East 53rd St.
New York, N. Y.
N.Y.C.: Judd L. Pollock, Murray Hill 8-7830

NBC TV FILM DIVISION
30 Rockefeller Plaza
New York 20, N. Y.
N.Y.C.: Leonard Warager, Circle 7-8300
Hollywood: Clifford Ogden, Hollywood 2-2721
Chicago: H. Weller Keever, Superior 7-8300

NATIONAL TELEFILM ASSOCIATES
101 West 55th St.
New York, N. Y.
N.Y.C.: David Wolper, Columbus 5-8646
Los Angeles: Bernard Tabakin, Crestview 4-5135
Detroit: Moe Dudelson, Woodward 3-5925
Dallas: Ken Roswell, Elmhurst 6380
St. Louis: George Phillips, Jefferson 6397

NETHERLANDS INFORMATION SERVICE
Holland, Mich.
Holland (Mich.): Willard C. Wichers, 3174

OFFICIAL FILMS, INC.
25 West 45th St.
New York 36, N. Y.
N.Y.C.: Herman Rush, Plaza 7-0100

OLIO VIDEO TELEVISION PROD.
20 East 42nd St.
New York 17, N. Y.
N.Y.C.: Milton Subotsky, Murray Hill 2-3218

OUTLOOK PROD., INC.
25 Broad St.
New York 4, N. Y.
N.Y.C.: Sally L. Lindover, Hanover 2-5688

PACKAGED PROGRAMS, INC.
634 Penn Ave.
Pittsburgh 22, Pa.
Pittsburgh: M. E. Fierst, Grant 1-4756

PARAMOUNT TELEVISION PROD., INC.
1501 Broadway
New York 36, N. Y.
N.Y.C.: John F. Howell, Bryant 9-8700
Los Angeles: Gordon Wright, Hollywood 9-6363

GEORGE LOGAN PRICE
20828 Pacific Coast Highway
Malibu, Cal.
Malibu: George L. Price, Globe 6-2135

RADIUS FILMS, INC.
310 West 53rd St.
New York 19, N. Y.
N.Y.C.: Alexander S. Gordon, Judson 6-6438

RCA RECORDED & TV FILM SALES
630 Fifth Ave.
New York 20, N. Y.
N.Y.C.: A. B. Sambrook, Judson 2-5011
Hollywood: Wm. Gartland, Hillside 5171
Atlanta: Wallach Cochran, Walnut 5948
Chicago: W. Reilly, Whitehall 4-3530
Dallas: Robert Fender, Riverside 1317

REYNOLDS PROD.
7324 Santa Monica Blvd.
Hollywood, Cal.
Hollywood: Stuart Reynolds, Crestview 1-6155
N.Y.C.: Bill Gernannt, Pl 7-1638

RIVIERA PROD.
1713 Via El Prado
Redondo Beach, Cal.
Redondo Beach: F. W. Zens, Frontier 5-4592

RICHARD H. ROGERS CO.
14 East 62nd St.
New York 21, N. Y.
N.Y.C.: Richard H. Rogers, Templeton 8-5112

SACK TELEVISION ENTERPRISES
358 West 44th St.
New York, N. Y.
N.Y.C.: Julius Sack, Judson 6-2258
Dallas: Alfred N. Sack, Sterling 3069

WALTER SCHWIMMER PROD., INC.
75 E. Wacker Dr.
Chicago, Ill.
Chicago: Walter Schwimmer, Franklin 2-4392
N.Y.C.: Jack Arden, Lexington 2-1791

SCREEN GEMS, INC.
233 West 49th St.
New York, N. Y.
N.Y.C.: John H. Mitchell, Circle 5-5044
San Francisco: Richard Dinsmore, Lobard 6-5238
Atlanta: Henry Gillespie, Main 6413
Chicago: John McCormick, Franklin 2-3696
Dallas: John Wilson, Randolph 5076
Cleveland: William Croley, Cherry 1-2264
Holywood: Irving Briskin, Hudson 2-3111

SCREEN TELEVIDEO PROD.
333 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Ruby E. Abel, Crestview 1-6131

SIMMEL-MESERVEY, INC.
8826 Olympic Blvd.
Beverly Hills, Cal.
Beverly Hills: Louis C. Simmel

SNADER RELEASES, INC.
177 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Louis D. Snader, Crestview 5-4451

SPORTATORIUM (EDW. McLEMORE)
Cadiz & Industrial Blvds.
Dallas, Tex.
Dallas: Maurice Beck, Sterling 2173

SQUARE DEAL PICTURES CORP.
Pines Bridge Road
Ossining, N. Y.
Dssining: Donn Marvin, Ossining 2-2617

STANDARD TELEVISION
1203 West Seventh St.
Los Angeles, Cal.
Los Angeles: Pearl Adelman, Madison 2192

STATION DISTRIBUTORS, INC.
40 East 51st St.
New York, N. Y.
N.Y.C.: J. Williams, Plaza 9-4953

STERLING TELEVISION CO., INC.
205 East 43rd St.
New York 17, N. Y.
N.Y.C.: Richard Carlton, Oxford 7-2520
Hollywood: Leo Orgel, Hollywood 4-6111

STOCK CAR FILM CO.
540 N. Michigan Ave.
Chicago, Ill.
Chicago: Gerald Presson, Superior 7-9160

SYNDICATED FILMS
1022 Forbes St.
Pittsburgh 19, Pa.
Pittsburgh: H. John Kemerer, Express 1-1355

THE TEEVEE CO.
211 South Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Marc Frederic, Crestview 5-1076
N.Y.C.: Saul Reiss, Plaza 9-8000

TELECAST FILMS, INC.
112 West 48th St.
New York 36, N. Y.
N.Y.C.: Gordon W. Hedwig, Judson 6-5480

TELESCENE FILM PROD. CO.
237 First Ave.
New York 3, N. Y.
N.Y.C.: Robert D. Tobias, Algonquin 4-8470

TELEVISION PROGRAMS OF AMERICA, INC.
729 Seventh Ave.
New York 19, N. Y.
N.Y.C.: Michael M. Silverman, Plaza 7-2765

TELEVISION SCREEN PROD.
17 East 45th St.
New York 19, N. Y.
N.Y.C.: Charles J. Basch Jr., Murray Hill 2-8877
Los Angeles: Adrian Weiss, Webster 8-5287

TELEVISION SNAPSHOTS, INC.
50 Park Ave.
New York 16, N. Y.
N.Y.C.: Babette J. Doniger, Murray Hill 9-6874

TEL RA PROD.
1518 Walnut St.
Philadelphia 2, Pa.
Philadelphia: Wally Orr, Kingsley 6-4140

J. WALTER THOMPSON CO.
420 Lexington Ave.
New York 19, N. Y.
N.Y.C.: Howard Reilly, Murray Hill 3-2000

TIMES SQUARE PROD., INC.
145 West 45th St.
New York 36, N. Y.
N.Y.C.: Charles W. Curran, Circle 6-4443

TWENTIETH CENTURY-FOX TELEVISION PRODS., INC.
444 West 56th St.
New York 19, N. Y.
N.Y.C.: Clayton Bond, Columbus 5-3320

UNIFILMS, INC.
146 East 47th St.
New York, N. Y.
N.Y.C.: Charles E. Gallagher, Murray Hill 8-9325
Philadelphia: Jack Stewart, Kingsley 5-8013

UNITED ARTISTS TELEVISION CORP.
729 Seventh Ave.
New York 19, N. Y.
N.Y.C.: Bob Gaertner, Circle 5-6000
Charlotte (N. C.): Bomar Lowrance, 2-5109
Atlanta: Freeman R. Jones, Walnut 6-386
Chicago: Pat O'Brian, Harrison 7-6310
Los Angeles: John Ettlinger, Republic 4-1166

UNITED PRESS MOVIETONE
220 East 42nd St.
New York, N. Y.
N.Y.C.: William C. Payette, Murray Hill 2-04
Albany: Robert T. Sheeran, Albany 5-7311
Atlanta: Stanley Whitaker, Walnut 5577
Boston: Bert Masterson, Capitol 7-4000
Chicago: Edmund Steeves, Randolph 6-0041
Dallas: Fred McCabe, Riverside 4085
Denver: Samuel H. Pew, Alpine 1428
Hollywood: Joseph Quinn
Kansas City (Mo.): Samuel D. Hales, Grand 28
Los Angeles: Joseph Quinn, Richmond 6565
Louisville: R. L. Dugan, Wabash 1217
Minneapolis: H. C. Thornton, Lincoln 7547
Omaha: W. C. Wilson, Webster 6868
Pittsburgh: Gerald J. Rock, Court 1-4033
Portland (Ore.): Henry E. Minard, Beacon 71
Salt Lake City: Murray H. Moler, Salt La City 5-3502
San Francisco: Fred J. Green, Yukon 6-6100
Seattle: David F. Beinap, Main 2505
London (Eng.): George H. Pipal, Central 2
Mexico City (Mex.): Robert Prescott, 3582 133301
Montreal (Can.): Philip R. Curran, Plateau 9
Paris (France): Jean de Gandt, Taitbout 685

UNITED TV PROGRAMS, INC.
650 North Bronson Ave.
Hollywood, Cal.
Hollywood: Wynn Nathan, Hollywood 9-8321
Chicago: Carl Waters, Ce. 6-0041
Dallas: Ray Wild
Memphis: Tel., 5-9986
N.Y.C.: Aaron Beckwith, Plaza 3-4620
Pittsburgh: Eugene Adams, Electric 12325
St. Louis: Herb Miller, Chestnut 4568

UNITED WORLD FILMS
445 Park Ave.
New York, N. Y.
N.Y.C.: Norman Gluck, Plaza 9-8000
Atlanta: Leonard Berch, Cypress 6201
Chicago: Carl Waters, State 2-3840
Dallas: Alan Roberts, Sterling 4277
Portland (Ore.): L. J. McGinley, Garfield 9
Universal City (Cal.): Geo. Bole, Stanley 7-

VICTOR RADIO & TV ENTERPRISES
Post Office Box 485
Passaic, N. J.
Passaic: John Nowak, Prescott 7-7013
Detroit: E. Brominski

VIDEOPIX, INC.
717 Liberty Ave.
Pittsburgh, Pa.
Pittsburgh: William Phillips, Court 1-093

VITAPIX CORP.
509 Madison Ave.
New York, N. Y.
N.Y.C.: Robert H. Wormhoudt, Plaza 8-30
Chicago: Carl A. Russell, Andover 3-2950
New Orleans: Bill McDonald, Canal 6715
Hollywood: Crestview 1-7191

VOGUE WRIGHT STUDIOS
469 East Ohio St.
Chicago 11, Ill.
Chicago: George T. Becker, Mohawk 4-56
N.Y.C.: Robert Shea, Algonquin 4-3400

WASHINGTON SPOTLIGHT
931 Washington Bldg.
Washington, D. C.
Washington: Milton Hammer, Sterling 3-

LOUIS WEISS & CO.
655 N. Fairfax Ave.
Los Angeles, Cal.
Los Angeles: Adrian Weiss, Webster 8-5
Pittsburgh: Bernard Tendel, Grant 1-299
Chicago: Ben Barry, Victory 2-5454
Baltimore: Harry Wright, Valley 5-0469
San Francisco: Videofilm Assoc., Exbrook

WINIK FILM CORP.
625 Madison Ave.
New York 22, N. Y.
N.Y.C.: Leslie Winik, Plaza 3-0684

ZIV TV PROGRAMS, INC.
488 Madison Ave.
New York 22, N. Y.
N.Y.C.: M. J. Rifkin, Murray Hill 8-47
Cincinnati: Edward Broman, Plaza 1323
Los Angeles: Walter I. Kingsley, Hemste

Ask your national representative

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

Sponsor
the magazine
radio and TV
advertisers
use

3 GOOD REASONS

why you should act promptly to buy

"BOSS LADY"

starring



LYNN BARI

13 half-hour films made especially for television

1. Top Rating

Started with a 17.7 Neilsen and rose rapidly to 39.2

2. Top Quality

Filmed with taste, know-how and showmanship in all departments:—

CASTING • WRITING • PRODUCTION

3. Priced Right, Too!

Seeing is believing, *for complete information contact*

M & A Alexander Productions, Inc.
6040 Sunset Blvd.
Hollywood 28, Calif.
Phone—HOllywood 4-3414

FILM BUSINESS

(Continued from page 53)

to local clients and agencies; or the sale to local clients directly. A lot of new shows sold and the majority of rerun shows fall into this class, and represent an estimated 75% of the total business. Chief local clients, according to the sales records of syndicators are, in order: auto dealers and dealer groups (notably Ford and Chevrolet), beer companies (local and regional), bakeries, dairies, appliance retailers and banks.

3. New tv stations—one of the chief sales targets of the syndicators—seldom have large sums of capital with which to contract for tv film packages. However, most of them indicate a great need for good tv film shows. Accordingly, many film syndicators have set up special contractual arrangements with short-term cancellation clauses so that stations can have various types of "starter packages."

► *Multi-market deals*

Because it simplifies billing, assures them an income, and affords a certain amount of prestige, syndicators today generally approach big national tv spot advertisers first when a brand-new film package is being launched in syndication, or when a top-rated film show, formerly on a network, moves over into syndication.

This kind of selling is very competitive. The vice president of a large film distributor in New York told SPONSOR that he kept close tabs on the expiration dates of his competitors' multi-market deals and often planned release dates on his new properties accordingly. Many others do the same.

Some of the multi-market deals are indeed ripe contractual plums. Usually, the sponsor places it in at least a dozen markets with the distributor offering it on a syndicated basis in the remainder of U. S. markets. Here are a few of the larger spot deals:

Interstate Bakeries, now going into its fifth year of sponsorship with Ziv TV's *Cisco Kid*, televises the Western film series on a spot basis in 48 markets. Esso has recently been sponsoring Screen Gems' *Big Playback* in some 45 markets—virtually its entire marketing area. Canada Dry achieved near-national tv coverage in 1953 with its sponsorship of Official Films' *Terry and the Pirates* in some 56 markets, and plans a similar deal (alternating



RELIEF THROUGH MODERN's 3-point film traffic and library service especially designed for agencies, syndicators, producers and distributors.

1. Process control that gives you exact information on every program from scheduling to return of the film after showing.

2. Editing and film maintenance control that keeps your prints in optimum condition.

3. Shipping control that places your prints — programs or commercials — in the hands of TV stations *on time every time.*

These plus many other features constitute our complete television film traffic service.

MODERN TALKING PICTURE SERVICE

for further information—

Modern Talking Picture Service, Inc.
TV Division
45 Rockefeller Plaza
New York 20, New York

EXCHANGES IN
Chicago • Los Angeles • New York

every other week with a local advertiser) on CBS TV Film's *Annie Oakley*.

Spotting by regional advertisers on a multi-market basis is proportionately as large. Phillips Petroleum sponsors Ziv TV's *I Led Three Lives* in 38 tv markets. Pure Oil has bought NBC Film Division's *Badge 714* (formerly *Dragnet*) for spotting in 30 markets from Duluth to Miami. Standard Oil of California has signed for Roland Reed Productions' new *Waterfront* series and will spot it on 14 stations in seven Western states. Johnston Bakeries, since late fall, has been spending virtually all of its ad budget (and covers virtually all of its sales area) with United Television Programs' *Rocky Jones, Space Ranger*, spotting the show on some eight north-central-U.S. outlets. There are many others.

However, as mentioned earlier, such deals only represent perhaps the upper 25% of the whole film syndication business.

► *Business stability*

A few members of the tv film syndication business have grown like Jack's fabled beanstalk. Here are a few examples:

Guild Films, organized only 15 months ago by Reub Kaufman, stated last month that it did a gross of some $2 million last year, and expects to do some $5 million, according to Kaufman, in 1954. Guild's first big package, *The Liberace Show*, was launched only a year ago but is now scheduled (over 90% sponsored) on over 150 tv stations.

NBC launched its Film Division last March as one of that network's three major operating divisions. Since then. NBC's syndication offshoot has boosted its inventory from two to 14 packages and its annual gross billings into the $10 million class. In addition, NBC has enlarged its services to include complete research, promotion and merchandising facilities for syndicated films, and is now participating financially in production of new packages.

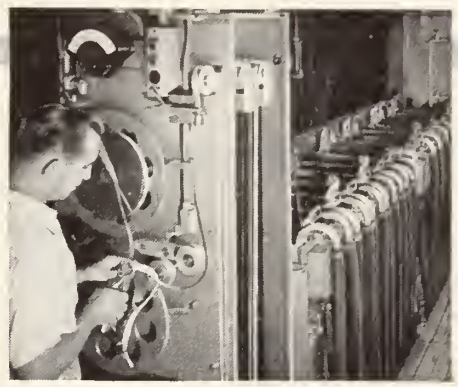
Ziv TV, organized in 1948 as a sideline to radio syndicator Fred Ziv's veteran organization. Today, Ziv TV sells

(*Please turn to page* 106)

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE



CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.

YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer**-designed equipment — your guarantee that only the *best* is yours at Precision!

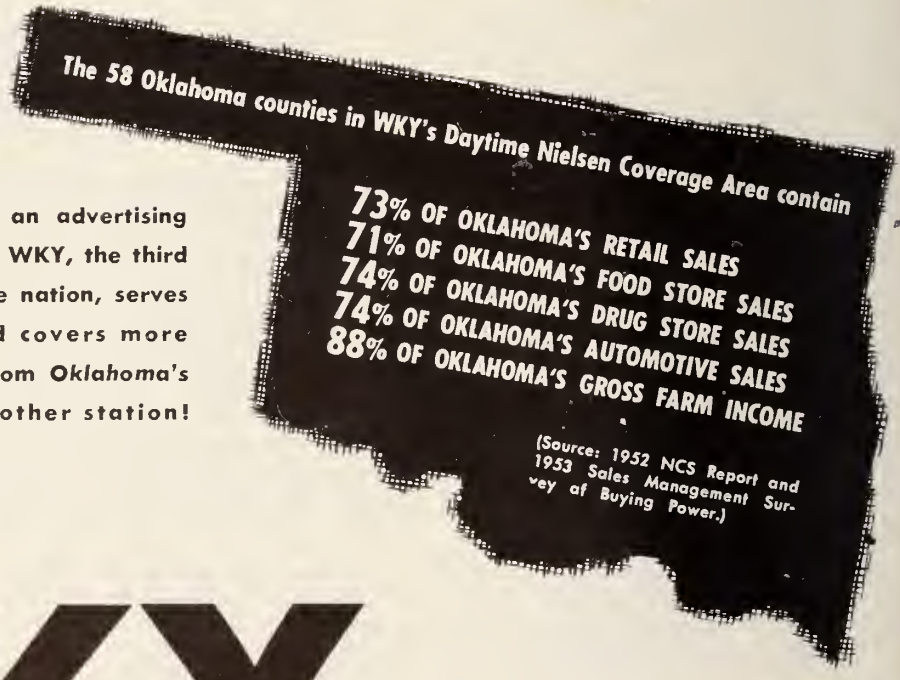
Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

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thoroughly saturates one important southwestern market. It is powered and programmed exclusively for Oklahoma--you need not buy waste circulation.





Remember, when planning an advertising schedule for *Oklahoma* that WKY, the third oldest radio station in the nation, serves more *Oklahoma* homes and covers more *Oklahoma* buying power from *Oklahoma's* largest city . . . than any other station!

WKY Radio Oklahoma City, Okla.

930 KC 5000 W NBC

Owned and operated by The Oklahoma Publishing Company: The Daily Oklahoman — Oklahoma City Times — The Farmer-Stockman — WKY-TV . . . Represented by KATZ AGENCY

ry 1954 — RADIO COMPARAGRAPH OF NETWORK P

MONDAY

CBS

ge ey* 90 min
n ark, Mogul:
ge, Burnett
0 :15 elt das

n Crop, Mxn;
n' Cellucotton
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0:30-45

lles & Davis

e : pepsodent
,w, alt f
10:45-11

ann-Erickson

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sbury Mills
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istol-Myers
f 11:15-30
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$2875

Rosemary
: ivory snow
m-f L
$2700

ndy Warren
Fds: max hst
m-f L
$3250

unt Jenny
ver: spry
m-f L
$3000

elen Trent
Home Prodt
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m-f L
ay $2300

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: ivory soap
m-f L
pton $3250

a Perkins
&G: oxydol
m-f L
-S $3250

g Dr Malone
: crisco, joy
m-f L
pton $2850

lding light
: duz, ivory
m-f L
pton $3000

Mrs Burton
: confetti
m-f L
$3000

erry Mason
P&G: tide
m-f L
$3500

ora Drake;
istol-Myers,
CSS; Toni
$3000

ighter day
&G: cheer
m-f L
$2850

illtop house
s: elka-sltzr
r4-4:15 L
m-f $2800

ouse party
rene: surf
r3:30-45 T
00 m,w,f
sbury dourt
r13:45-4 T
$6000
½-hrs m-th
ard of odds
Toni Co
m,w,alt f T
shr $3200

Lewis 4-1:05
Fds: 85N-T
m-f $1500

nshine Sue
rn Products
ich m-f L
er $2000

o network
service

ews 4:55-5
m-f L

No network
service
m-f

t Messey time
le: elka-sltzr
H r6:30-45 T
de m-f $10000

MBS

Cecil Brown news
co-op
N m-f L

Faith in our Time
N 10:15-30 L

F Singiser news
S C Johnson wxs
466N 10:30-35 L
NL&B m-sat**

Johnny Olsen
Show
N L
m-f 10:35-11

Wonderful City
N m-f L
$3000

H Engle news
S C Johnson wxs
512C 11:25-30 L
NL&B m-sat**

Queen for a day
P Lorillard:
old gold cigs
454H m-f T
sp 11:45-12

L&N share $5500

Curt Massey time
Miles: alka-sltzr
473H m-f T

Wade $1200

Capitol comment.
S C Johnson
NL&B m-f**

Guest time
N L&T

No network
service
m-f 12:30-1

Cedric Foster
news co-op
Bost m-f L

Here's to My
Lady
N m-f T

Luncheon with
Lopez
N m-f L

Fred Robbins
m-f 2-2:25
N L

F Singiser news
S C Johnson wx
505N 2:25-30 L
NL&B m-sat**

Ladies Fair
C m-f L

$3500 wk

John B Gambling
m-f
N L

Afternoon News
Wash L
m-f 4-4:15

Mutual Music
Show
N m-f T

Welcome Ranch
Ware,
Mass co-op T

Songs of the
B-Bar B
(Bobby Benson)
W L

3 shows:
$1500

Wild Bill Hickok
Kellogg Co
460H m,w,f T
LB $5500

Cecil Brown news
S C Johnson wxs
511N 5:55-6 L

NBC

Welcome travelers
P&G: spic&span,
joy, prell, white
cheer, zest
163C m-f L
rH6-6:30 pm

Blow $4000

Bob Hope
Gen Fds: jell-o†
16211 m-f T
Y&R $8,000

Break the Bank
Miles Labs
162H m-f T
Wade $4200

Strike it rich
Colgate: halo,col-
gate dental crm,
palmolive, fah
184N m-f T
r1:30-2 pm

Esty $3500

Phrase that pays
CPP: ajax, velt
191N r1:15-30 L
Esty m-f $2500

Second Chance
N m-f L
The Three Plan¶

No network
service
m-f

network
ice

Jane Pickens
N m-f L
News 2:55-3 m-f

Life beautiful
P&G: tide, zest
177N m-f L
B&B $2750

Road of life
P&G: crisco†
172N m-f T
Compton $2750

Pepper Young
P&G: camay†
175N m-f L
B&B $2700

Rt to happiness
P&G: dreft, tide†
166N m-f L
D-F-S $3000

Backstage wife
P&G: cheer, zest
188N m-f L
Y&R $2500

Stella Dallas
Sterling Drug†
157N m-f L
D-F-S $2800

Widder Brown
Sterling Drug†
162N m-f L
D-F-S $2800

Woman in house
Manhattan soap
195H m-f L
SB&W $2500

Just Plain Bill
Whitehl: anacint
Murray: Carter,
Bates $2800

Fr Page Farrell
Pharmaco: DCSS
Am Home Prodst
148N alt das L
Murray $2750

Lorenzo Jones
CPP; fab, tthpst
186N m-f L
Esty $2750

Pays be Married
H m-f L

TUESDAY

ABC

My true story
Sterling Drug
m-f 10-10:25
(see mon)

D-F-S

Whispr'g streets
Toni: prom
home perm
tu,th 10:25-45
LB share $4500

When girl marries
Carnation Co
m-f (see mon)
Erwin, Wasey

Grand Central
Station
Campbell Soup
m-f 11-11:25
Ward Wheelock

Modern Romances
Ex-Lax: ex-lax,
jests 11:25-40
335N tu-f L
W&L $3000

Ever Since Eve
N m-f L
11:40-55

White Hs Report
W 11:55-12 L

Don Gardiner
N m-f L

Oklahoma
Wranglers
N 12:15-25 T

Jack Berch
Prudential Ins
m-f 12:25-30
C&H (see mon)

Bill Ring Trio
Gen Mills
m-f (see mon)
Knox-Reeves

No network
service

Paul Harvey news
co-op
m-f

Ted Malone
co-op
153N m-f L

No network
service
m-f

Mary Margaret
McBride
co-op
97N m-f L&T

Dorese Bell
N 2:30-35 T
tu,th

Martin Block
Show
m-f 2:35-4
N L&T

Joe Emerson
Gen Mills
m-f (SE stns)
Knox-Reeves

Martin Block
(cont'd)

Jack Owens
H m-f L
4-4:25

Dorese Bell
N 4:25-30 T
tu,th

Musle in the
afternoon
Var m-f L

Austin Kiplinger
Wash m-f L

Art & Dotty
Todd
H m-f L

Lum 'n' Abner
H co-op L

Musical Express
N m-f T

CBS

Godfrey* 10-11:30
Knomark, Megul:
Kellogg, Burnett
10-10:15 alt das

Snow Crop, Mxn;
Int'l Cellucotton
FC&B alt das

Gen Motors
Frigidaire Div
tu,th,alt f

FC&B

Toni Co
tu,th,alt f
10:45-11

Weiss & Geller

Godfrey (cont'd)
Nat'l Biscuit
tu,th alt f
McCann-Erickson

Pillsbury Mills
tu,th 11:15-30

Leo Burnett

Make up yr Mnd
Continental Bkg
m-f (see mon)
Bates

Rosemary
P&G: ivory snow
m-f (see mon)
B&B

Wendy Warren
Gen Fds
m-f (see mon)
B&B

Aunt Jenny
Lever: spry
m-f (see mon)
FC&B

Helen Trent
Am Home Prods
m-f (see mon)
Murray

Our gal Sunday
Whitehall Phar
m-f (see mon)
Murray

Road of life
P&G: ivory soap
m-f (see mon)
Compton

Ma Perkins
P&G: oxydol
m-f (see mon)
D-F-S

Young Dr Malone
P&G: crisco, joy
m-f (see mon)
Compton, Blow

Gulding light
P&G: duz, ivory fl
m-f (see mon)
Compton

2nd Mrs Burton
Gen Fds
m-f (see mon)
B&B, Y&R

Perry Mason
P&G: tide
m-f (see mon)
B&B

Nora Drake
Bristol-Myers,
DCSS alt ds
Toni Co, W&G

Brighter day
P&G: cheer
m-f (see mon)
Y&R

Hilltop house
Miles Labs
m-f (see mon)
Wade

House party
Kellogg Co
191H tu,f L
LB share $6000

Pillsbury Mills
m-th 3:30-45 seg
LB (see mon)

Wizard of odds
Manhatten Soap
179H t.th,f T
SB&W shr $3200

Robt Q Lewis
Gen Fds 4-4:05
Y&R m-f

Sun Sue 4:15-30
Corn Prods m-f
C L Miller

No network
service
m-f

News 4:55-5
N m-f L

Curt Massey time
Miles Labs
m-f (see mon)

MBS

Cecil Brown news
co-op
N m-f L

Faith in our Time
N 10:15-30 L

F Singiser news
S C Johnson
m-sat 10:30-35
NL&B

Johnny Olsen
Show
N L
m-f 10:35-11

Wonderful City
N m-f L

H Engle news
S C Johnson
m-sat 11:25-30
NL&B

Queen for a day
Quaker Oats
539H tu,th T
S&M share $5500

P Lorillard:
old golds
m-f (see mon)
L&N

Curt Massey time
Miles Labs
m-f (see mon)
Wade

Capitol commont
S C Johnson m-f
NL&B 12:15-20

Guest time
N 12:20-30 L&T

No network
service m-f

C Foster news
co-op
Bost m-f L

Here's to My
Lady
N m-f T

Luncheon with
Lopez
N m-f L

Fred Robbins
m-f 2-2:25
N L

F Singiser news
S C Johnson
m-sat 2:25-30
NL&B

Ladies Fair
C m-f L

John B Gambling
N m-f L

Afternoon News
Wash L
m-f 4-4:15

Mutual Music
Show
N m-f T

Welcome Ranch
co-op
Ware,
Mass m-f T

Sgt Preston
of the Yukon
Quaker Oats
450Detr L
tu,th

S&M $4250

Sky King
Derby Fds:
peter pan prods
450C tu,th L
NL&B $3200

Cecil Brown news
S C Johnson
m-f 5:55-6

NBC

Welcome travelers
P&G
m-f (see mon)

Blow

Bob Hope
Gen Fds: jell-o
m-f (see mon)
Y&R

Break the Bank
Miles Labs
m-f (see mon)
Wade

Strike it rich
Colgate
m-f (see mon)

Esty

Phrase that pays
Colgate
m-f (see mon)
Esty

Second Chance
N m-f L
The Three Plan¶

No network
service
m-f

Paul Harvey news
co-op
m-f

Ted Malone
co-op
153N m-f L

No network
service
m-f

Jane Pickens
N m-f L
News 2:55-3 m-f

Life Beautiful
P&G: tide, zest
m-f (see mon)
B&B

Road of life
P&G: crisco†
m-f (see mon)
Compton

Pepper Young
P&G: camay, duz†
m-f (see mon)
B&B

Rt to happiness
P&G: dreft, tide†
m-f (see mon)
D-F-S

Backstage wife
P&G: cheer, zest
m-f (see mon)
Y&R

Stella Dallas
Sterling Drug
m-f (see mon)
D-F-S

Widder Brown
Sterling Drug
m-f (see mon)
D-F-S

Woman in house
Manhattan Soap
m-f (see mon)
SB&W

Just Plain Bill
Whitehall Phar
alt tu,th
Murray

Fr Page Farrell
Pharmaco: DCSS
Am Home Prods
Murray alt-das

Lorenzo Jones
Colgate
m-f (see mon)
Esty

It Pays to be
Married

WEDNESDAY

ABC

My true story
Sterling Drug
m-f 10-10:25
(see mon)

D-F-S

Whispr'g streets
Gen Mills
m,w,f 10:25-45
Knox-Reeves

When girl marries
Carnation Co
m-f (see mon)
Erwin, Wasey

Grand Central
Station
Campbell Soup
m-f 11-11:25
Ward Wheelock

Modern Romances
Ex-Lax
tu-f 11:25-40
Warwick & Leg'r

Ever Since Eve
N m-f L
11:40-55

White Hs Report
W 11:55-12 L

Don Gardiner
N m-f L

Oklahoma
Wranglers
N 12:15-25 T

Jack Berch
Prudential Ins
m-f 12:25-30
C&H (see mon)

Bill Ring trio
Gen Mills
m-f (see mon)
Knox-Reeves

No network
service
m-f

Paul Harvey news
co-op
m-f

Ted Malone
co-op
153N m-f L

No network
service
m-f

Mary Margaret
McBride
co-op
97N m-f L&T

Betty Crocker
Gen Mills
m,w,f 2:30-35
D-F-S

Martin Block
Show
m-f 2:35-4
N L&T

Joe Emerson
Gen Mills
m-f (SE stns)
Knox-Reeves

Martin Block
(cont'd)

Jack Dwens
H m-f L
4-4:25

Betty Crocker
Gen Mls 4:25-30
m,w,f (see mon)
D-F-S

Musle in the
afternoen
Var m-f L

Austin Kiplinger
Wash m-f L

Art & Dotty
Todd
H m-f L

Lum 'n' Abner
H co-op L

Musical Express
N m-f T

CBS

Godfrey* 10-11:30
Knomark, Megul:
Kellogg, Burnett
10-10:15 alt das

Snow Crop, Mxn;
Int'l Cellucotton
FC&B
10:15-30 alt das

Star-Kist Tuna
m,w,alt f
10:30-45

Rhoades & Davis

Lever: pepsodent
m,w,alt f
10:45-11

McCann-Erickson

Godfrey (cont'd)
Pillsbury Mills
m,w, alt f
Burnett

Bristol-Myers
m,w,f 11:15-30
DCSS

Make up yr Mnd
Continental Bkg
m-f (see mon)
Bates

Rosemary
P&G: ivory snow
m-f (see mon)
B&B

Wendy Warren
Gen Fds
m-f (see mon)
B&B

Aunt Jenny
Lever: spry
m-f (see mon)
FC&B

Helen Trent
Am Home Prods
m-f (see mon)
Murray

Our gal Sunday
Whitehall Phar
m-f (see mon)
Murray

Road of life
P&G: ivory soap
m-f (see mon)
Compton

Ma Perkins
P&G: oxydol
m-f (see mon)
D-F-S

Young Dr Malone
P&G: crisco, joy
m-f (see mon)
Compton, Blow

Gulding light
P&G: duz, ivory fl
m-f (see mon)
Compton

2nd Mrs Burton
Gen Fds
m-f (see mon)
B&B, Y&R

Perry Mason
P&G: tide
m-f (see mon)
B&B

Nora Drake
Toni Co
m-f (see mon)
Weiss & Geller

Brighter day
P&G: cheer
m-f (see mon)
Y&R

Hilltop house
Miles Labs
m-f (see mon)
Wade

House Party
Lever: surf
m,w,th (see mon)
Ayer

Pillsbury Mills
m-th 3:30-45 seg
(see mon)
L Burnett

Wizard of odds
Toni Co
m,w, alt f
Burnett

Robt Q Lewis
Gen Fds 4-4:05
Y&R m-f

Sun Sue 4:15-30
Corn Prods m-f
C L Miller

No network
service

News 4:55-5
N m-f L

Curt Massey time
Miles Labs
m-f (see mon)

MBS

Cecil Brown news
co-op
N m-f L

Faith in our Time
N 10:15-30 L

F Singiser news
S C Johnson
m-sat 10:30-35
NL&B

Johnny Olsen
Show
N L
m-f 10:35-11

Wonderful City
N m-f L

H Engle news
S C Johnson
m-sat 11:25-30
NL&B

Queen for a day
P Lorillard:
old golds
m-f (see mon)
sp 11:45-12

L&N

Curt Massey time
Miles Labs
m-f (see mon)
Wade

Capitol comment
S C Johnson; m-f
NL&B 12:15-20

Guest time
N 12:20-30 L&T

No network
service m-f

C Foster news
co-op
Bost m-f L

Here's to My
Lady
N m-f T

Luncheon with
Lopez
N m-f L

Fred Robbins
m-f 2-2:25
N L

F Singiser news
S C Johnson
m-sat 2:25-30
NL&B

Ladies Fair
C m-f L

John B Gambling
N m-f L

Afternoon News
Wash L
m-f 4-4:15

Mutual Music
Show
N m-f T

Welcome Ranch
co-op
Ware,
Mass m-f T

Songs of the
B-Bar-B
(Bobby Benson)
W L

Wild Bill Hickok
Kellogg Co
m,w,f 5:30-55
Burnett

Cecil Brown news
S C Johnson
m-f 5:55-6

NBC

Welcome travelers
P&G
m-f (see mon)

Blow

Bob Hope
Gen Fds: jell-o
m-f (see mon)
Y&R

Break the Bank
Miles Labs
m-f (see mon)
Wade

Strike it rich
Colgate
m-f (see mon)

Esty

Phrase that pays
Colgate
m-f (see mon)
Esty

Second Chance
N m-f L
The Three Plan¶

No network
service
m-f

Paul Harvey news
co-op
m-f

Ted Malone
co-op
153N m-f L

No network
service
m-f

Jane Pickens
N m-f L
News 2:55-3 m-f

Life beautiful
P&G: tide, zest
m-f (see mon)
B&B

Road of life
P&G: crisco
m-f (see mon)
Compton

Pepper Young
P&G: camay, duz†
m-f (see mon)
B&B

Rt to happiness
P&G: dreft, tide†
m-f (see mon)
D-F-S

Backstage wife
P&G: cheer, zest
m-f (see mon)
Y&R

Stella Dallas
Sterling Drug
m-f (see mon)
D-F-S

Widder Brown
Sterling Drug
m-f (see mon)
D-F-S

Woman in house
Manhattan Soap
m-f (see mon)
SB&W

Just Plain Bill
Whitehall Phar
alt m,w,f
Murray

Fr Page Farrell
Pharmaco: DCSS
Am Home Prods
Murray alt das

Lorenzo Jones
Colgate
m-f (see mon)
Esty

It Pays to be
Married
H m-f L

Musical
N m

THURSDAY

	CBS	MBS	NBC
story Drug 10 25	Godfrey* 10 11 30 Knomark, Mogul; Kellogg, Burnett 10 10 15 alt das	Cecil Brown news co-op N m-f L	Welcome travelers P&G m-f (see mon)
streets Co 25-45	Snow Crop, Mxn; Int'l Cellucotton FC&B alt das	Faith in our Time N 10 15 30 L	Blow
	Gen Motors: Frigidaire tu th,alt f	F Singiser news S C Johnson m-sat 10:30 35 NL&B	Bob Hope Gen Fds Jell-o m f (see mon) Y&R
	FC&B Toni Co tu,th,alt f 10 45 11	Johnny Olsen Show N m-f 10:35 11 L	Break the Bank Miles Labs m-f (see mon) Wade
	Weiss & Geller		
Central ion Soup 11 29 eclock emances 25 30 & Leg'r ico Eve f 1. Report 12 L.	Godfrey (cont'd) Nat'l Biscuit tu th, alt f McCann-Erickson	Wendertul City N m-f L	Strike it rich Colgate m f (see mon)
	Pillsbury Mills tu,th 11:15-30 Leo Burnett	H Engle news S C Johnson m-sat 11 25-30 NL&B	Esty
	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Quaker Oats tu th (see tu) S&M	Phrase that pays Colgate m f (see mon) Esty
	Rosemary P&G Ivory snow m-f (see mon) B&B	P Lorillard old golds m f (see mon) L&N	Second Chance N m-f L The Three Plan
rdiner f L ema diers 25 T Serch al Ins 25-30 e mon) g Trio fills mon) ea work co	Wendy Warren Gen Foods m-f (see mon) B&B	Curt Massey time Miles Labs m-f (see mon) Wade	Pauline Frederick co-op N m-f L
	Aunt Jenny Lever spry m-f (see mon) FC&B	Capitol comment S C Johnson; m-f NL&B 12 15-20	No network service m-f
	Helen Trent Am Home Prods m-f (see mon) Murray	Guest time N 12 20-30 L&T	
	Our gal Sunday Whitehall Phar m-f (see mon) Murray	No network service m-f	
oy news op f alone op m-f L work co f	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Bost m f L	No network service m-f
	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Here's to My Lady N m f T	
	Young Dr Malone P&G: erisco, joy m-f (see mon) Compton, Blow	Luncheon with Lopez N m-f L	
	Guiding light P&G: duz, Ivy fl m-f (see mon) Compton		
argaret ride op L&T Boll 35 T h Block w :35-4 L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R	Fred Robbins m-f 2-2:25 N L	No network service m-f
	Perry Mason P&G: tide m-f (see mon) B&B	F Singiser news S C Johnson m-sat 2:25-30 NL&B	
	Nora Drake Toni Co m f (see mon) Weiss & Geller	Ladies Fair C m-f L	
	Brighter day P&G: cheer m-f (see mon) Y&R		
erson Mills stns) ves Block 'd)	Hilltop house Miles Labs m-f (see mon) Wade	John B Gambling N m-f L	Life beautiful P&G: tide, zest m f (see mon) B&B
	House party Green Giant Co: 173H 3:15-30 T L Burnett th onl		Road of life P&G: crisco m-f (see mon) Compton
	Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett		Pepper Young P&G: camay, duz f (see mon) B&B
	Wizard of odds Manhattan Soap t,th, alt f SB&W		Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
lwens f L 25 Bell 30 T th In the toon m-f L	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Suo 4:15-30 Corn Prods m-f C L Miller	Afternoon News Wash L m-f 4-4:15	Backstage wife P&G: cheer, zest m f (see mon) Y&R
	No network service	Mutual Music Show N m-f T	Stella Dallas Sterling Drug m-f (see mon) D-F-S
	News 4:55-5 N m-f L	Welcome Ranch Ware, Mass co-op T	Widder Brown Sterling Drug m-f (see mon) D-F-S
			Woman in house Manhattan Soap m-f (see mon) SB&W
iplinger m f L Dotty ld f L Abner op L Express f T	No network service m-f	Sgt Preston of the Yukon Quaker Oats tu,th (sea tu) S&M	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th
	Curt Massey time Miles Labs m-f (sea mon) Wade	Sky King Derby Foods tu,th 5:30-55 NL&B	Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt fa
		Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Lorenzo Jones Colgate m f (see mon) Esty
			It Pays ta be Married 11 m f L The Three Plan

FRIDAY

	ABC	CBS	MBS	NBC
	My true story Sterling Drug m-f 10 10 25 (see mon)	Godfrey* 10 11 30 Knomark, Mogul; Kellogg, Burnett 10 10 15 alt das	Cecil Brown news co-op N m f L	Welcome travelers P&G m-f (see mon)
	D-F-S	Snow Crop, Mxn; Int'l Cellucotton FC&B alt das	Faith in our Time N 10 15 30 L	Blow
	Whispr'g streets Gen Mills m w,f 10:25 45 Knox-Reeves	Frigidaire, FC&B Star Kist Tuna Rhoades & Davis 10 30-45 alt f	F Singiser news S C Johnson m-sat 10:30 35 NL&B	Bob Hope Gen Fds Jell-o m f (see mon) Y&R
	When girl marries Carnation C m f (see mon) Erwin, Wasey	Lever, McE; Toni Co, W&G 10 45 11 alt f	Johnny Olsen Show N m-f 10:35-11 L	Break the Bank Miles Labs m-f (see mon) Wade
	Grand Central Station Campbell Soup m-f 10:45 25	Godfrey (cont'd) Pillsbury, LB; Nat'l Biscuit Co McE alt f	Wonderful City N m f L	Strike it rich Colgate m f (see mon)
	Ward Wheelock Modern Romances Ex Lax m-f 11 25 40	Bristol Myers m w f 11 15-30 DCSS	H Engle news S C Johnson m-sat 11 25 30	Esty
	Warwick & Leg'r Ever Since Eve N m f L 11 40 2	Make up yr Mnd Continental Bkg m f (see mon) Bates	NL&B	Phrase that pays Colgate m f (see mon) Esty
	White Ha Report N 11 55 12 L	Rosemary P&G Ivory snow m f (see mon) B&B	Queen for a day P Lorillard old golds m f (see mon) sp 11 45-12	Second Chance N m-f L The Three Plan
			L&N	
	Don Gardiner N m f L	Wendy Warren Gen Fds m-f (see mon) B&B	Curt Massey time Miles Labs m-f (see mon) Wade	Pauline Frederick co-op N m f L
	Oklahoma Wranglers N 12 1 25 T	Aunt Jenny Lever spry m f (see mon) FC&B	Capitol comment S C Johnson; m f NL&B 12 15-20	No network service m f
	Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon)	Helen Trent Am Home Prods m f (see mon) Murray	Guest time N 12 20 30 L&T	
	Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves	Our gal Sunday Whitehall Phar m-f (see mon) Murray	No network service m-f	
	No network service			
	Paul Harvey news co-op m-f (see mon)	Road of life P&G: ivory soap m f (see mon) Compton	C Foster news co-op Bost m f L	No network service m-f
	Ted Malone co-op 253N m-f L	Ma Perkins P&G: oxydol m f (see mon) D-F-S	Here's to My Lady N m f T	
	No network service m-f	Young Dr Malone P&G: erisco, joy m f (see mon) Compton, Blow	Luncheon with Lopez N m-f L	
		Guiding light P&G: duz, Ivy fl m-f (see mon) Compton		
	Mary Margaret McBride co-op 97N m f L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton	Fred Robbins m-f 2 2 25 N L	No network service m-f
	Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S	Perry Mason P&G tide m f (see mon) B&B	F Singiser news S C Johnson m-sat 2:25-30 NL&B	
	Martin Block Show m-f 2:35-4 N L&T	Nora Drake Toni Co m-f (see mon) Weiss & Geller	Ladies Fair C m f L	
		Brighter day P&G cheer m-f (see mon) Y&R		
	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves	Hilltop house Miles Labs m-f (see mon) Wade	Life beautiful P&G: tide, zest m-f (see mon) B&B	
	Martin Block (cont'd)	House party Lever surf m,w,f (see mon) L Burnett	Road of life P&G: crisco m-f (see mon) Compton	
		Kellogg Co tu f (see tu) L Burnett	Pepper Young P&G camay, duz f (see mon) B&B	
		Wizard of odds Toni Co LB; Manhattan Soap SB&W alt f	Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S	
	Jack Dwens H L 4-1:25	Robt Q Lewis Gen Fds 4-4:05 Y&R m-f	Afternoon News Wash L m-f 4-4:15	Backstage wife P&G: cheer zest m-f (see mon) Y&R
	Betty Crocker Gen Mls 4-25-30 m,w,f (see mon) D-F-S	Sun Sue 4:15 30 Corn Prods m f C L Miller	Mutual Music Show N m f T	Stella Dallas Sterling Drug m-f (see mon) D-F-S
	Music in the afternoon Var m f L	No network service	Welcome Ranch co-op Ware, Mass m f T	Widder Brown Sterling Drug m-f (see mon) D-F-S
		News 4:55-5 N m-f L		Woman in house Sterling Drug m-f (see mon) SB&W
	Austin Kiplinger Wash m-f L	No network service m-f	Songs of the B-Bar-B Wash L	Just Plain Bill Whitehall, Murray, Carter Pr Bates alt f
	Art & Betty Todd 11 m f L		Wild Bill Hickok Kellogg Co m,w,f 5:30 45 Burnett	Fr Page Farrell Pharmaco DCSS Am Home Prods Murray
	Lum 'n' Abner 11 co-op L		Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Lorenzo Jones Colgate m f (see mon) Esty
	Musical Express N m f T	Curt Massey time Miles Labs m-f (see mon) Wade		It Pays ta be Married 11 m-f L The Three Plan

SATURDAY

	ABC	CBS	MBS	NBC
	No school today co-op 9 10 30 2710 Inc L	Galen Drake N L 10 11	Woody Woodpecker Show (with Mel Blanc) co-op H 10-11 L	Breakfast in Hollywood H L
	Space patrol Dalston Purina cereals 3161 L		F Singiser news S C Johnson m-sat 10:30-35 NL&B	Mary Lee Taylo Pet Milk 168C I rH2-2:30
	Gardner $3500		Woody Woodpecker Show (cont'd)	Gardner $280
	Platterbrains N L&T	Robt Q Lewis Van Camp Sea Fd 201N L EW&S 11 15 30 Mutual of Omaha Bozell & Jacobs 11 30-45 seg Milner Prods 233N 11 45-12 L 1/4hr Best $1000	Holen Hall N 11-11:15 T Tiny Fairbanks Grand Duchess Steaks 46N L DiNuoscio $500 H Engle news S C Johnson m-sat 11:30-35 NL&B US Military Academy Band N L	My Secret Stor N Woman In Love N
	All-league clubhouse N T			
	American farmer C Wash L	Bill Shadel News Campana: cosmet 198N 12-12:05 L W-F-H $450 Theatre of Today Cream of Wheat 159N 12:05-30 L BBDD $4000 Stars over Hollywood Carnation Co: evaporated milk 201H L&T EW $4000	Man on the farm Quaker Oats ful-o-pep feed 120Libertyville, Ill T S&M $750 Fifth Army band C L	US Marine Band Wash US Army Ban Wash
	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Music with the Hormel girls Geo A Hormel: canned meats 124Var T BBDD $3000	Johnny Singer's Orch Cleve L Symphonies for Youth H L	National farm home hour Allis-Chalmers farm equipmer 196C,Wash rH2:30-3 Gittins $20 All-Star Parade of Ban Var
	Metropolitan Opera Texas Co. 375N L 2-5 Kudner $15,000	Let's Pretend N L	Symphonies for Youth (cont'd) F Singiser news S C Johnson NL&B 101 Ranch Boys Harrisburg L	Road Show 2-6 pm Var L Music, new contests desig to interest we end motorist
	Metropolitan Opera (cont'd)	Report from Overseas N L Adventures in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand USA N L Sports Parade Phila L	Road Show (cont'd)
		UN on the Record N T Operation Music N L Saturday at the Chase St L L	Salute to the Nation Wash L Mac McGuire Show Phila L	Road Sha (cont'd)
	Martha Lou Harp N L Paulena Carter H L Pop Concert L&T	Wnshington USA Wash T Saturday Sports Roundup Var L Daniel Schorr News Wash L	Les Higbie News S C Johnson Wash 5:05 L NL&B** Walter Preston's show N 5:05-55 L E Hallen news S C Johnson 521W 5:55-6 L NL&B sat only**	Road Sho (cont'd)



WGY-Land is Vacationland
AND RADIO GOES WHERE VACATIONERS GO

From the first winter snow until the Spring thaw, winter sports fans from all over the country flock to upper New York State and New England. As in the summer WGY-Land again becomes vacationland for millions of people. From Lake Placid to the Catskills, from the Finger Lakes to the Green Mountains, wherever people ski or sled or skate, WGY reaches an increased audience all through the winter season.



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Represented Nationally by Henry I. Christal Company
NEW YORK—BOSTON—CHICAGO—DETROIT—SAN FRANCISCO

FILM BUSINESS

(Continued from page 97)

nine major film packages and expects to launch more at the rate of four each year. Latest guesstimate of Ziv TV's annual gross: $25 million.

However, such rags-to-riches stories are as misleading as the stories of fabled El Dorado when you consider the film syndication business as a whole. Film buyers, large and small, must still investigate the financial soundness and responsibility of film producers and merchants.

Last year, for example, United Television Programs sold out to Gross-Krasne and Arrow Productions sold out to the newly-formed Television Programs of America. It wasn't that these companies were marketing a series of clinkers: their films were good and their planning sound. As industry reports have it, these companies—and others like them—were caught in the squeeze between production budgets and syndication income.

This is how the squeeze works.

You are, let's say, an independent producer about to start work on a 13-week, half-hour dramatic show—the most popular type of film package. If your reputation is good and your past successes obvious, a bank or an investor may loan you the $30,000 you are likely to need for a good pilot film.

This doesn't solve your problem. Now, you need a syndicator to sell it for you. And, since no syndicator wants to be caught short and forced to bail out a producer, the syndicator is likely to insist that you show proof of at least $250,000 financing to make the initial 13-week package. Reason: Clients and stations insist that the syndicator guarantee delivery or assume the financial burden for the series.

Even if you're completely financed this kind of risk venture involves sizable interest on the loans. So, now you've got to get it all back—and that's the big problem. Here's what your chances look like:

Producers and syndicators replying to SPONSOR's survey indicated, with few exceptions, that they could hope to recover no more than 75% of their production costs on the first run of a new package. Most put the figure at 50%. And, a few indicated that a series shot in color as a long-term investment might mean a recapture of only 30-40% on the first round.

In simple terms, this means that producers must be able to turn out top-quality films while not making a nickel on them for a year or more. True, some series like *Gene Autry* and *Fireside Theatre* have played as often as five times in some markets and have reaped a fabulous harvest of dollars. And, it's true that the success of rerun properties has generally put a solid floor under good films.

But it still means that some producers and syndicators are often perilously close to the margin—even though they are making sizable grosses on well-rated films. What's the answer for admen? Best bet: Always read film contracts carefully and investigate producer and/or syndicator finances.

► *Programing trends*

Last month, Hollywood tv consultant Gordon Levoy completed his sixth annual poll of over 200 tv admen and film producers. These were his key findings:

1. Filmed programs for television are preferred to live shows by a majority of advertising agencymen and tv clients.

2. Admen look upon the tv film industry as a "more creative source" of programing, as compared with tv networks.

3. Half-hour dramatic shows of the "anthology" type (*Fireside Theatre* is a good example, as are packages like Screen Gems' *Your All-Star Theatre* or MCA-TV's *Regal Theatre*) are most favored by film-minded admen.

Certainly, the tv film syndication industry tries to give advertisers what they want.

At latest count, something like 50 major film packages are currently in production, including all types and lengths. As many more are well out of the planning stages, but are not as yet in full production. Several producers told SPONSOR that as many as 500 different program film series are now in various stages of production, syndication or creation.

Where does it all come from? Chiefly, from two primary sources:

1. *Producers.* The majority of the newest tv film series are still being developed by independent producers backed by banks or financial houses, even though there's a definite trend on toward big producer-distributor mergers. Sometimes, a tv client will invest in a film property (network or spot) in order to share in the residual rights in syndicated reruns. Examples of this are the financial interests of P&G in *Fireside Theatre*, Ballantine in *Foreign Intrigue* and Camel cigarettes in *Follow That Man* (originally *Man Against Crime*), among others.

One interesting trend here is that several important star names have turned independent producer or have

$1,547,648.16

YES $1,547,648 dollars in additional radio-TV time was sold through Song-Ads musical-commercial packages in 1953.

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- *Increased Agency Billing*
- *Increased Radio-TV Spot Sales*

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invested in tv film series with an eye to the long-term returns in residual rights. Often, the stars appear (sometimes at scale) in the productions. These personalities include names like Dick Powell, Ella Raines, Eve Arden, Bing Crosby, and—of course—Lucille Ball of *I Love Lucy*.

In either case—investment by client or by talent to share in profits and residuals—the trend is virtually unique to tv films. There have certainly not been as many examples of it in radio or in Hollywood's theatrical films.

2. *Syndicators.* In the past couple of seasons producers like Screen Gems and Gross-Krasne have moved over into the sales end (and even into the business of making tv commercials) of syndication and often handle film packages in addition to those they actually produce. Others, like Ziv TV and MCA-TV have been producer-syndicators from the start. And, some out-and-out syndicators have recently been edging into the production picture by financing independent producers, as in the case of NBC with *Inner Sanctum* and *Dangerous Assignment;* CBS with *Range Rider* and *Amos 'n' Andy*, and MPTV with *Flash Gordon* and *Janet Dean.*

Of course, a lot of the film products that syndicators handle — from ABC Film Syndication's *Racket Squad* to Consolidated's *Front-Page Detective*— are rerun network series. Most of these play with no changes in the series except an occasional switch in general title.

But lately there's been a trend toward the refurbished dramatic show, which is often a series of dramas that represent the pick of the crop from several available rerun packages. One example of this is TPA's *Your Star Showcase*—a "new" film series of some 52 half-hour shows.

TPA picked 45 shows from a total (according to TPA) of nearly 350 available, made by five different producers. Much of *Your Star Showcase* is actually reruns of *Jeweler's Showcase* and *General Electric Theatre.* However, it is first run in 150 markets. In its current form a new introductory sequence (featuring Edward Arnold) is being shot, and seven new half-hour dramas (some of which, in turn, will be TPA pilot films) will be added.

Another example is NBC's *Paragon Playhouse*, which is actually 39 episodes of *Douglas Fairbanks Presents.* NBC has added new introductions, a la *Showcase*, featuring Walter Abel.

With new tv stations popping up all over the map, such packages are often strong first-run bets and are choice rerun properties in other markets.

► *Merchandising*

Practically all the distributors of tv films offer publicity and merchandising services to clients, in varying degrees.

The most usual form of promotional help is a movie-type press book, complete with glossy photos, some promotional material, and advertising blurbs. A few of the largest syndicators—like Ziv TV, CBS Film Syndication — go further and offer an extensive crop of merchandising aids. These include items like counter cards, truck posters, window stickers, display material, shelf talkers and even premiums. Other syndicators—like MPTV and United Artists — have developed merchandising angles in connection with franchised merchandise (cowboy suits, space helmets, rocket pistols, sweaters and suchlike), all of it tied into a syndicator-distributed show.

A complete list of merchandising services available to advertisers from film syndicators is impossible in this brief

(*Please turn to page* 112)



TELEPULSE November, 1953.
New Orleans, Louisiana
CRAIG KENNEDY, CRIMINOLOGIST **50.5**
I Love Lucy 48.5

These TOP MARKETS on this outstanding ½-hour mystery-adventure TV film series still open for FIRST RUN SPONSORSHIP*

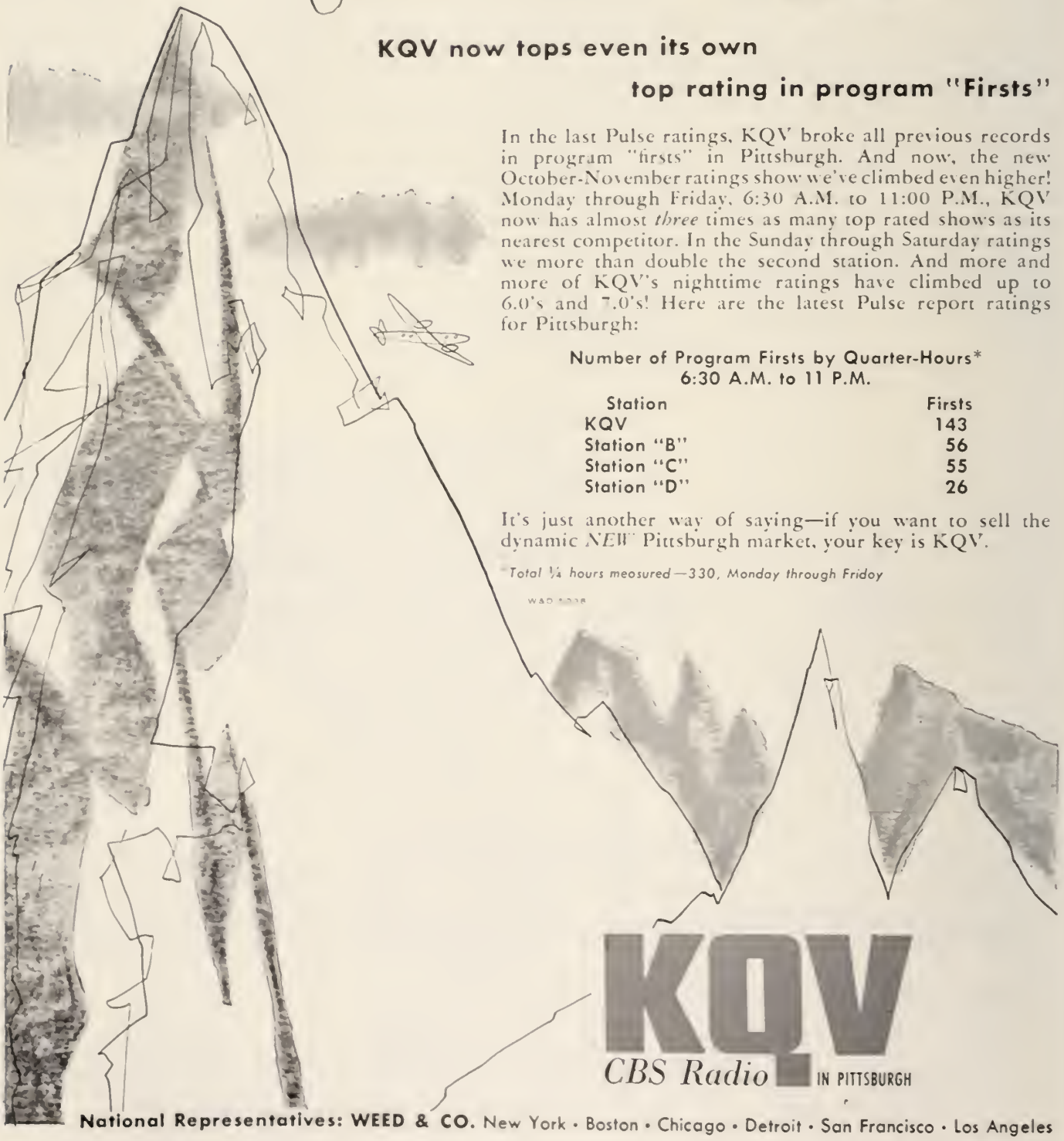
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You think that's HIGH?



KQV now tops even its own top rating in program "Firsts"

In the last Pulse ratings, KQV broke all previous records in program "firsts" in Pittsburgh. And now, the new October-November ratings show we've climbed even higher! Monday through Friday, 6:30 A.M. to 11:00 P.M., KQV now has almost *three* times as many top rated shows as its nearest competitor. In the Sunday through Saturday ratings we more than double the second station. And more and more of KQV's nighttime ratings have climbed up to 6.0's and 7.0's! Here are the latest Pulse report ratings for Pittsburgh:

Number of Program Firsts by Quarter-Hours*
6:30 A.M. to 11 P.M.

Station	Firsts
KQV	143
Station "B"	56
Station "C"	55
Station "D"	26

It's just another way of saying—if you want to sell the dynamic *NEW* Pittsburgh market, your key is KQV.

**Total ¼ hours measured—330, Monday through Friday*

WAD 5038

KQV
CBS Radio IN PITTSBURGH

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

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Issued every 6 months

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top service ...top selling ability on KCMO Farm Radio



JACK and the CORNSTALK

and how it grows in Mid-America

The KCMO Community Corn Club Contest is just a single example of Jack Jackson's stature among Mid-America farm groups. Jack, who is KCMO's Director of Agriculture, organized the first contest of its kind in Mid-America three years ago.

Since then, scores of rural and small-town civic groups have sponsored thousands of farmer-contestants in the competition to grow more and better corn.

This kind of progressive farm radio service has brought Jack numerous honors, including the current presidency of the National Association of Television and Radio Farm Directors.

Jack and his staff are either on the air or on the road the year round, serving the Mid-America farmer . . . and making sales grow for a number of sponsors.

His associates, Bruce Davies, Market Reporter and George Stephens, Farm Reporter, constitute an active, completely coordinated department operating full-time on KCMO-Radio.

Call KCMO or your Katz man for the full story on KCMO Farm Radio.

KCMO radio

50,000 watts at 810 Kc.

125 East 31st Street, Kansas City, Mo.
or The Katz Agency.

"It's a Meredith station"

space. Sponsors interested in merchandising should discuss the matter with distributors and/or stations.

Several admen, however, sounded a familiar warning. Said one New York film buyer at a top ad agency: "Movie merchandising is like that of radio. Some of it is good and some of it is lousy. Merchandising may mean 20 different things to 20 different syndicators. In any case, you're supposed to be buying a good film property and not shopping for free point-of-sale material."

► ***Video tape outlook***

There's plenty of talk about RCA's new video tape recorder in the tv film industry. Most producers plan to use it in some form or other—when it becomes available. Actually, more producers see it as a possible threat to the long-range residuals of color films than as a competitor in the near future to black-and-white film production.

But, at the moment, there are no major changes in the industry's patterns of production or selling as a result of the VTR. ★ ★ ★

NOW!
WICHITA AREA* PULSE



*To assure an accurate KTVH area survey, Telepulse Report was made in Wichita, Hutchinson, and Winfield.

TOP 15 NIGHT SHOWS		TOP 10 MULTI-WEEKLY	
KTVH	15	KTVH	10
STATION X	0	STATION X	0

Windy, the bright spirit of TV in Central Kansas, is jumping with joy over the first Kansas Telepulse Report. He's inviting sales-wise advertisers to chart a rising curve with KTVH . . .Nighttime ratings of 53.6 to 35.5 and multi-weekly ratings of 29.7 to 14.3. KTVH sales offices . . . Wichita and Hutchinson; studios in Hutchinson, Howard Peterson, *General Manager*.

KTVH
HUTCHINSON - WICHITA

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

FILM COLOR

(*Continued from page* 55)

color. Color will have the same effect on television that Technicolor has had on the movie-going public. Color will enhance the value of 95% of all programs and the cost will be little more than black-and-white as far as the actual productions are concerned."

Not all producers, however, are as enthusiastic about the rainbow-hued future of television. Here, for example, are the thoughtful comments of Herschell G. Lewis, top producer of Chicago's Lewis & Martin Films, Inc. Lewis, who produces film commercials as well as such film series as *Oklahoma Chuck Wagon Boys* and *What's Your Eye-Q?* warned:

"Color has gone backward in the last three months. For about a year, we experimented with color, at the insistence of clients who were afraid that color tv would make their spots obsolete. Then, with the realization that color tv for practical, commercial purposes has largely faded out as an immediate, imminent development — at best two years away—the demand for color has slacked off to almost nothing. Everyone is waiting for a new development that will either tone up the color film in existence or evolve a new color film especially for tv use. Many of us in the producing end are annoyed with the cloak-and-dagger approach taken in color film. We'd like to know exactly where we stand."

Q. What does shooting in color add to the costs of syndicated production?

A. It all depends. Some producers have literally spent a fortune on color for experimental purposes.

Ziv TV, for example, has shot several episodes of *Favorite Story* in color and black-and-white at the same time, with the cameras side-by-side. Object: to determine whether black-and-white prints made from the *color* negatives looked as well on tv closed circuits as black-and-white prints made from the *regular* panchromatic stock. Naturally, this isn't a cheap test.

However, some color figures can be evolved today. SPONSOR discussed the question of color costs with a number of different producers. These were the averages:

1. If a producer shoots a normally budgeted (about $27,000 per episode) half-hour dramatic show in color, the additional price on top of his budget

just to get a finished color negative (no prints) will be about 25%. From this, a black-and-white negative can be made, and regular prints made in the usual way. The color negative can be stored in the vault pending the day when color prints will be needed. (Incidentally, the color stock used in the example above must be one of the simpler color stocks, like the new Eastman Negative-Positive Type 5248, or Kodachrome, or Ansco. Technicolor—a three-color process—would jack the price to about 33% over normal budget.)

2. If a producer wants to go whole hog and make 35 mm. color prints of his show as well—which can be televised very successfully in monochrome (black-and-white) on the standard systems of tv projection today—his costs will really jump. Don McClure, associate producer of Owen Murphy Productions, estimated for SPONSOR that to shoot a tv film on color stock, and then to make 35 mm. color prints (since the reproduction quality of 16 mm. color prints today is often erratic) will jump the costs by 50%.

At this point, it should be clear to any adman that tv program film production in color involves heavy investment—and perhaps a long wait for a return.

Q. Why are color film stocks and color prints so expensive?

A. Color film involves the most careful laboratory control during manufacture. The materials which go to make up the color dyes and color emulsions cost several times what they do in black-and-white films.

To process color film, too, is expensive. Even in great quantity, color prints cost about three times as much per foot as do black-and-white prints. The actual figures—and this is an industry average—are about six cents per foot for color, vs. two cents for monochrome.

Producers find it nearly impossible to beat those prices, either, since they represent the standard prices of material and union labor. They may drop somewhat in the future when color tv production really hits full output, and possibly when RCA's new color tv tape recorder represents a serious competitive threat to the standard methods of filming in color.

Q. What is being done to develop new color film for tv?

A. The laboratories of every major film manufacturer have lately been tackling this problem. Eastman, Ansco, duPont, Technicolor and the foreign film manufacturers have been involved. So far, the research has developed along two lines:

1. *Faster, cheaper films:* The biggest single step lately taken in the development of a better color film stock was the development by Eastman of its new Eastman Color Negative-Positive, Tungsten Type 5248. This film stock, first released about eight monhts ago, has begun to find wide use in both the tv and Hollywood movie industries. (20th Century-Fox's *The Robe*, for example, was shot on this stock.) Developed primarily for indoor work under near-normal film lighting (its speed is almost that of a fine-grain black-and-white), it can be used outdoors with correct filters. Excellent black-and-white prints can ultimately be made from it, as well as color prints. Problems of makeup, costuming and locale are simplified with its use.

2. *Better color prints:* This is a real bottleneck. For years, the industry has been able to turn out good 35 mm. prints in color, since the film has better definition because of its larger size and because the chemical nature of the stock is more stable. Making good "re-



You'll find them



LOCAL STATION newscasters, sport casters, disc jockeys, women co mentators, etc., etc., — a great n selling force at work today across t nation. This force has grown up gradually that you have perhaps n realized the strength of its influen It is the power of the local personalit The men and women in each comm nity whose voice on the radio has w a loyal following and whose selli suggestions carry the influence of known and trusted friend.

Jerry Marshall, master of ceremonies on WNEW's Make Believe Ballroom
One of thousands of local station personalities who make Spot Radio succe

n every town

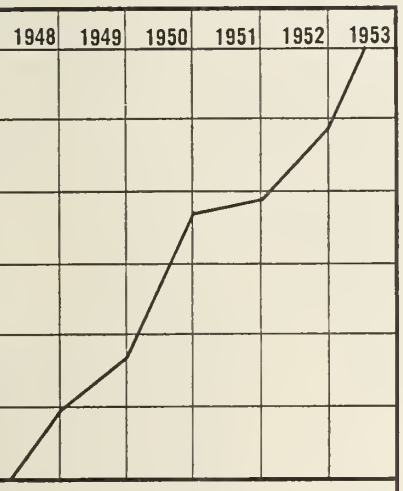
'his local influence, among other ngs, is what has made Spot Radio powerful force it is today. This is Spot Radio is shooting up year r year.

nd because this selling force is so e understood, the radio stations of erica and their station represenves a year ago organized The sade for Spot Radio to tell the t Story to advertisers and their ncies. The Crusade carries its mese directly to the top executives — he people who decide what media will be used. It supplies the factual data on which the agency can prepare a nation-wide spot program. The Crusade isn't selling any one station or group of stations — it is an industry-wide service. It is designed to stretch the advertiser's dollar by helping him make the most effective use of this powerful selling force.

In its first year, supported by 318 of the more forward-looking radio stations, The Crusade has been most successful in winning many new converts to the national spot medium — more advertisers; more markets; more saturation campaigns on more stations.

With more stations backing its program, The Crusade can do an even more effective job. For the advertiser and his agency, The Crusade can help in the effective use of this great, new selling force. For the station, The Crusade can serve in the broadest possible sense in industry-wide promotion of this medium. Remember, The Crusade is the only organization selling national spot radio on an industry-wide basis.

Based on the outstanding success of The Crusade in its first year of operation, the newly appointed Station Advisory Board, comprised of the prominent men pictured, has already met in New York to plan and launch a vigorous expansion program for 1954.



1948	$104,800,000
1949	108,300,000
1950	118,800,000
1951	119,600,000
1952	124,400,000
1953	135,000,000, est.

Spot Radio time sales have grown in volume consistently for 18 years.

The Station Advisory Board of the Crusade will consist of:


Harry Burke, KFAB
Omaha


Robert B. Jones, Jr.,
WFBR
Baltimore


Leslie L. Kennon, KWTO
Springfield, Mo.


Richard H. Mason, WPTF
Raleigh


Philip Merryman, WICC
Bridgeport


William B. McGrath,
WHDH
Boston


Charles F. Phillips,
WFBL
Syracuse


Odin S. Ramsland, KDAL
Duluth


Ben Strouse, WWDC
Washington, D. C.



the Crusade
FOR SPOT RADIO

Sponsored by

The Station Representatives Association, Inc.
101 PARK AVENUE · NEW YORK CITY 17, N. Y.



duction prints" (35 mm. down to 16 mm.) is another matter. Eastman, as yet, has not perfected a 16 mm. color print stock which is as good as its Type 5248 negative mentioned above, although a spokesman in the East Coast Division of Eastman Kodak told SPONSOR that a good 16 mm. color print stock "will be available in the near future."

Although this may sound like so much technical folderol to admen, the quest for good 16 mm. color is extremely important to the future of color video films. Only the network origination centers and a handful of tv stations in major cities like New York, Chicago, Detroit, Los Angeles and Philadelphia (perhaps a dozen in all) have 35 mm. projection equipment for black-and-white. Most stations have 16 mm. equipment.

No individual station, as yet, has projection equipment for color in any size.

Officials of RCA and Telechrome—two equipment firms currently supplying nearly all of the color conversion equipment for tv stations—told SPONSOR that the emphasis initially in manufacturing color film projection gear would be in 16 mm., apart from special orders for network origination equipment.

In other words, the film industry must have a good 16 mm. color print stock that will look consistently good on color tv, and which can stand the wear and tear of normal tv film use, in order to become a major factor in the development of color video soon.

Q. What will the pricing formula be for syndicated color tv film shows?

A. SPONSOR put this question to several leading film distributors, found:

1. Nobody in the film business has yet worked out a rate card, either for advertisers and agencies or for stations, based on color film shows.

2. When a rate card comes, it may look something like this:

For new shows: The same pricing formulas will apply as they have in black-and-white. That is, a consideration will be made based on (a) the show's total costs, plus costs of selling, (b) the number of color sets in a market, (c) the time charges of the station. Don't forget that color shows will be seen in black-and-white under the compatible system now in force, so an advertiser's audience is not limited to those who have color sets. A producer, therefore, will price his show at least at the level of a black-and-white film in a market, and try to pro-rate his color costs as best he can.

For rerun shows: This problem has yet to be encountered, but it soon will be. Ziv TV, for instance, is shooting *I Led Three Lives, Boston Blackie, Cisco Kid* and *Favorite Story* in color. All of the episodes of United Artists Television's *Cowboy G-Men* (plus the 26 now in production) are originally on color stocks. (United Artists has recently gone out of business. This and other UA properties are up for sale.) Guild Films, earlier this month, switched production of its *Liberace* show to color, and plans to make *Life with Elizabeth* and *Joe Palooka* in color. As mentioned earlier, the Franklin Productions series are all in color. Dynamic Films' *Speed Classics*, Winik Films' *Famous Fights*, MPTV-syndicated *Janet Dean* and *Paris Precinct*—among many others (see list page 67)—are in color.

What happens if these shows eventually rerun in color in some markets? Is this a rerun, to be priced accordingly? Or, will it be considered a first run? So far, nobody knows. Best bet: Like the show which is first run on both black-and-white and color sets in a market, rerun color shows will probably be priced on the basis of a normal rerun scale for the black-and-white portion of the market, plus an added cost to cover color prints (and to help the producer recapture his original color investment) based on the number of color receivers in the area.

Q. What effect is the color Video Tape Recorder likely to have on the tv film industry?

A. Ultimately, perhaps, a great effect.

As SPONSOR went to press, there was a great deal of speculation in the film industry surrounding RCA's recently-released VTR. But, so far, nothing has changed, and nobody has any definite plans concerning it.

One producer, who declined to be named, visualized a great deal of future color tv production on tape. As he saw it, production studios would be equipped with "some version of a tv camera chain" which fed into the VTR. Then, production would take place—with the costs of film stocks drastically reduced—in a manner familiar to movie men.

"Don't think," he said, "that we're going to let the creation of syndicated color packages slip out of our hands because of the VTR." ★ ★ ★



In Washington, D. C., WTOP Radio's Eddie Gallaher is a man of monumental influence, with a record of astronomical popularity. Morning, afternoon and night, he occupies top position: his programs command a 30.1% greater average audience than any other local programs during the same periods.* In fact, *Gallaher is the most listened-to local radio personality in the area . . . and has been for years.*

On the Washington scene . . .

His influence is monumental

He's right up there when it comes to results, too. In a recent premium offer pushed by eight local radio and television personalities, Gallaher outpulled his nearest competitor by five to one . . . all competitors *combined* by two to one!

Your place on any of Eddie Gallaher's programs — Sundial, Moondial or Moondial Matinee — will put your product head and shoulders above the rest. For details call CBS Radio Spot Sales or WTOP, Washington's only 50,000-watt radio station.

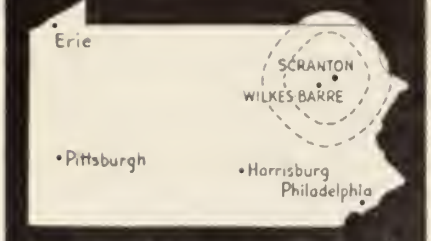
**Pulse, September-October 1953*

WTOP RADIO

The Washington Post–CBS Radio Station



COVERS PENNSYLVANIA'S
3rd LARGEST MARKET



SCRANTON • WILKES-BARRE

CHANNEL 16
WARM TV

SCRANTON, PA.
ABC TELEVISION NETWORK
Antenna: 1244 Ft. Above Average Terroin
333 Modison Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by
GEORGE P. HOLLINGBERY CO.

FOOTE, CONE & BELDING
American Chicle Co
GEYER ADVERTISING, INC

"... one of the most promotion-minded stations in Texas."

Earl M. Richards, Foote Cone & Belding
"...our sincere thanks for the wonderful cooperation ... R. L. Harris Advertising Manager, American Chicle Company.
"Once again I want to express our appreciation for the excellent manner in which you have followed through..." Wright Nodine, Geyer Advertising, Inc.

•Effective Promot on includes:
• 24 Sheet Posters • Texas Size Post Cards • Newspaper Publicity and Ads • P. O. P. Displays • Courtesy Announcements • Sales Meetings • Promotion Reports

EP
effective promotion

KROO-TV
CHANNEL 4 • EL PASO, TEXAS
RODERICK BROADCASTING CORP.
Dorrance D. Roderick Chrm. of Board
Val Lawrence Pres. & Gen. Mgr.
Dick Watts Sales Mgr.
THE BRANHAM CO. NAT'L REPRESENTATIVE

RATINGS

(*Continued from page* 35)

brochure, "Are You Looking or Listening?" Following that, a set of reliability charts was produced, showing that the ridiculously low samples used by virtually every researcher produced ratings without significant differences in most cases.

The charts appearing with this article graphically illustrate some of the variations between the measurements produced by different services. They apply equally to both radio and television, as the problem is not confined to either medium. In the radio industry the shooting is just about over: The majority of stations subscribe to the Pulse radio reports. Trendex, Inc., produces telephone coincidental radio ratings in some of the larger markets (this is primarily part of their agency service), and Hooper does the same.

In television, however, there are more national rating services than in radio. We have access to ARB, Hooper, Telepulse, Videodex and Conlon. You will note that at least four of these services are compared in one of the accompanying charts.

Despite these problems with ratings, during the past two years, I've been impressed with the fact that I'm dealing with happy people. The tv spot salesman is a happy guy today with good reason: Business is good. Everyone wants to get into the tv act. Everyone knows about the tremendous success of many tv advertisers.

But what of the radio salesman? Why is *he* such a happy guy?

Speaking only for our own organization (though I believe the same applies to every other radio rep firm, as well), it's because *business is good.*

As a matter of fact, the billings for our radio company reached an all-time high during the past year. And this happened in spite of all the prophets of gloom who were expounding their own dire predictions that radio was dead back in 1948 and 1949.

What does all this have to do with ratings?

Simply this. Both radio and television produce tremendous results for the advertiser.

Radio, in spite of ratings that have declined over a period of years from previous standards, continues to do a magnificent job for the advertiser who uses it at all properly. Any spot radio salesman can give you innumerable success stories for radio. Many radio success stories appear in SPONSOR regularly.

We do not believe that any rating service yet devised can show the user or prospective user of the medium its full sales effectiveness. Even the "ideal rating system" mentioned in the December 28 SPONSOR is, in my humble opinion, far from ideal in this respect.

No rating system can approach an ideal unless it contains some element exposing the medium's sales effectiveness. And this is the main reason why advertisers should use ratings as only one of many, many yardsticks in making wise program buys. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"If the quality of agency service is to be improved as much as we think it should be to meet today's competitive conditions, advertising media will have an important part to play in recognizing only qualified agencies. A qualified advertising agency is independently owned, soundly operated, adequately staffed and financially solid."

FREDERIC R. GAMBLE
President
AAAA

★ ★ ★ ★ ★ ★ ★ ★

BAB SERVICES

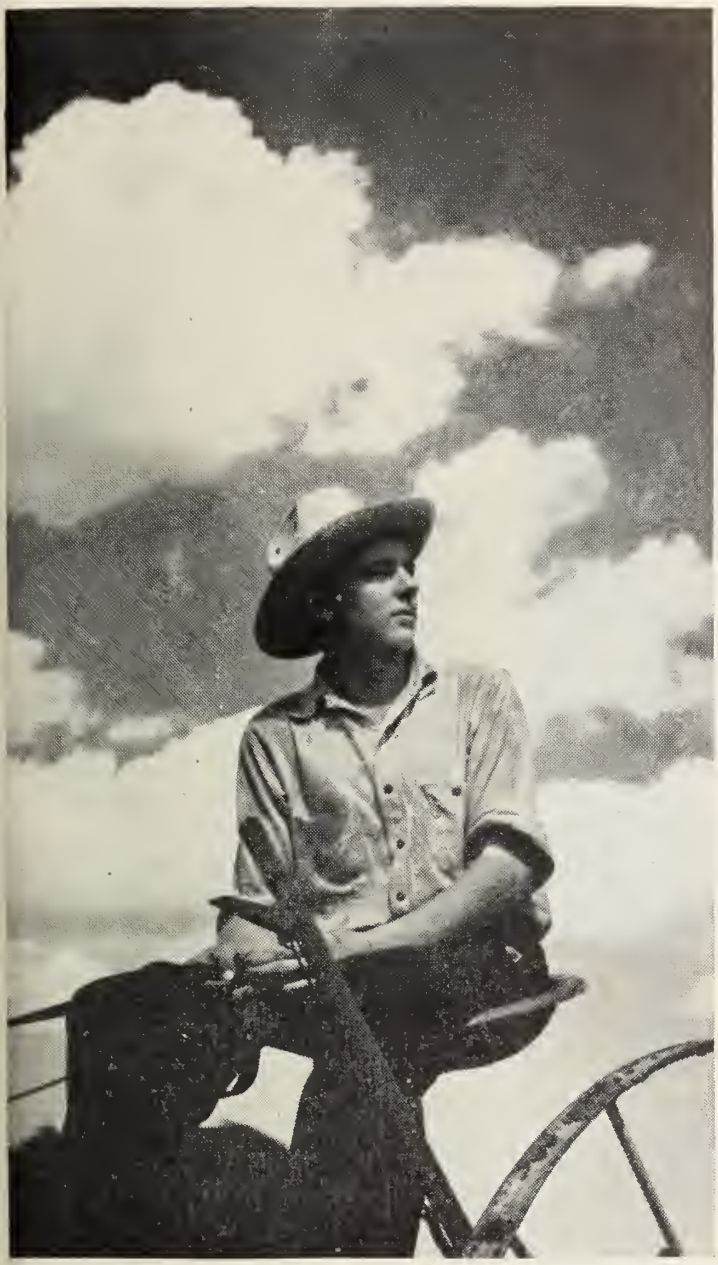
(*Continued from page* 29)

specifically, is what this service consists of:

BAB supplies almost any kind of information about radio and selling goods on radio. This service can be generally divided into two categories: ready-made and tailor-made information. The categories sometimes cross. Information gathered for a specific advertiser's use is usually made public, though not until the client has had a decent chance to capitalize on it.

During the fiscal year ending last March BAB made 860 major presentations to advertisers and agencies. In addition, it filled 1,650 requests for information from advertisers and agencies. This does not take into account information sought by BAB members, much of which is passed along to station and network clients.

The ready-made information for advertisers consists of a long list of research studies, success stories, presentations, digests, a newsletter, reprints, product information sheets and so forth. The 1953 index to BAB material lists almost 6,000 reports on every aspect of radio's audience and radio's ability to sell.



"STORM COMING" BY CLYDE BROWN

TODAY, at the beginning of another year, thousands of farm families are ready to turn to the advertiser . . . for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is . . . WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest . . . through the powerful selling of WLS!

See your Blair Man for Availabilities

A Clear Channel Station

WLS The PRAIRIE FARMER STATION CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

Some examples:

• Cumulative audience studies: BAB has gathered radio circulation figures for many kinds of programs and situations. They show what size audience you can get with disk jockey shows, soap operas and newscasts over a period of weeks. They show the total audience for a national spot campaign consisting of five announcements a week or 21 announcements per week in tv markets only. They show radio's total cumulative audience (41.2 million homes during an average week) or the cumulative audience of the dominant station in a market.

• Product information sheets: These are one-page summaries of the salient facts about products such as dentifrices, electric blankets. While they are made up to give station salesmen a five-minute brush-up course, new business departments of agencies have also found them useful.

• Radio's bonus audience: Working hard to increase the advertiser's awareness of the changing nature of radio listening, BAB has gathered and put together in easily-understandable form the broad facts about auto (27 million radio-equipped cars) and extra set (two-thirds of all radio homes are multi-set homes) listening. The research has been done by Pulse.

The tailor-made information runs the gamut from a two-minute library job to THE TREATMENT. A recent example of the latter (in this case the client asked BAB in) is described by Sweeney:

"While we gave this guy the works, this treatment isn't going to be exceptional in the future. We expect to do more of this. Of course, we're not going to spend a lot of time and money unless there's some radio business in the offing.

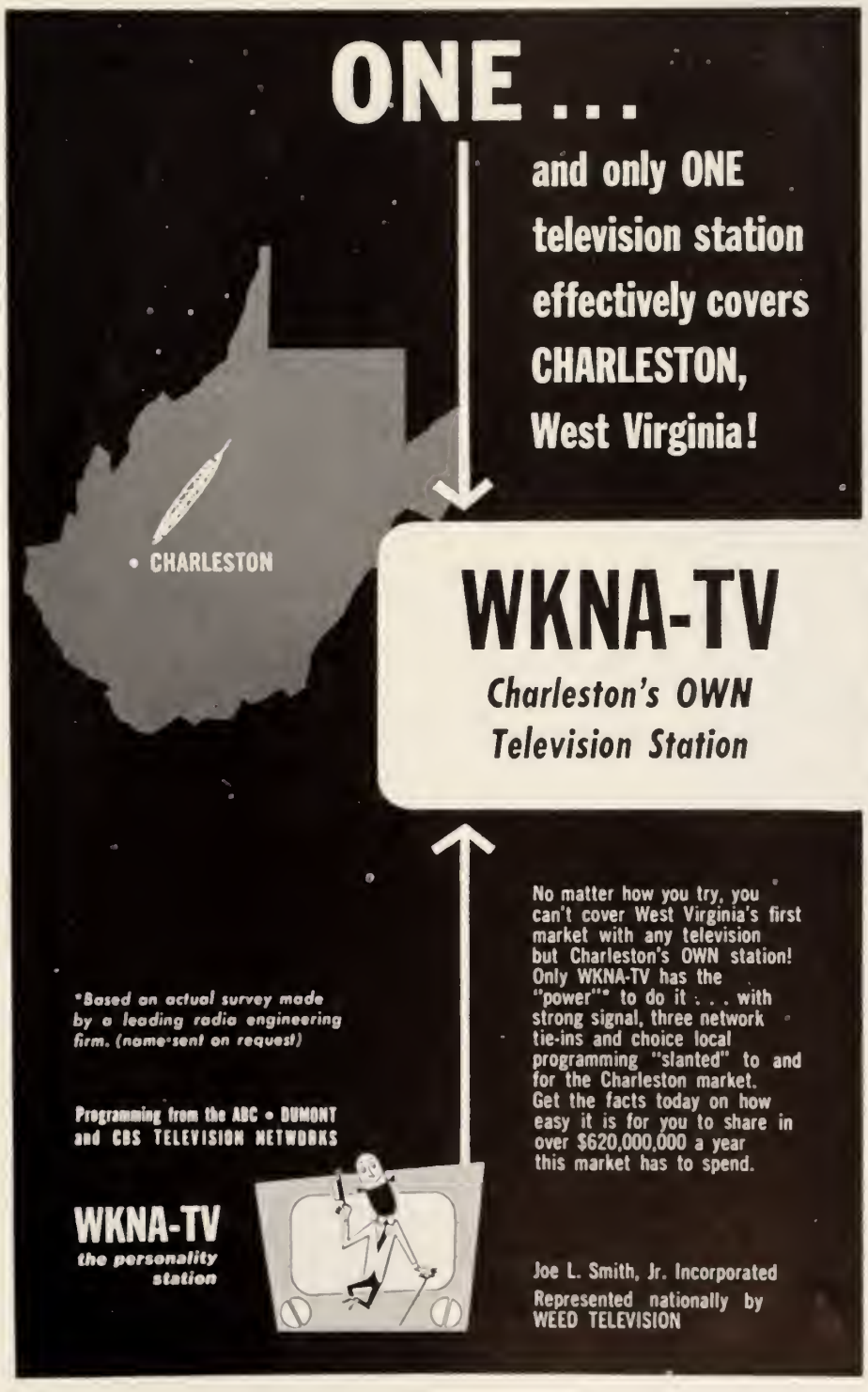
"In this case we prepared an original transcribed presentation, complete with professional actors, which took 60 man-hours to create and put together. It was a half hour long. We spent $600 to buy research from Starch. We analyzed the client's tv advertising. We spent time checking his dealer organization. We surveyed radio stations to find out the attitudes of his dealers to radio."

Some of the most important tailor-made information gathered by BAB has developed out of its media effectiveness tests. They involve comparisons of radio, tv and newspapers. More than 60 markets have been tested, all of them by ARBI. By the end of March BAB will have plunked down $36,000 for them.

BAB has learned a lot about media evaluation from these tests. It knows enough, for one thing, to realize that comparing media effectiveness is no simple proposition. There are lots of complications and results are not always conclusive. But BAB feels that sales effectiveness is the best measurement of what an advertising medium can do and it is determined to get more savvy on this central question.

Most of the media effectiveness tests have been done locally for large retailers. They include the Kroger supermarket chain and Block and Kuhl, a chain of 19 department and junior department stores in Iowa and Illinois. All the local studies compared newspapers and radio. In addition, BAB financed four separate tests for two national advertisers of packaged products. In these tests tv was studied as well as radio and newspapers. Total cost for the four tests: $12,000.

Much of the media effectiveness in-



formation has already been published and eventually all of it will be. Besides the studies which BAB has financed, it has published a media effectiveness study run for Sears, Roebuck, which the retail chain paid for itself.

So far BAB has not come across any advertiser who insisted that the media effectiveness material never be made public. The client, however, usually specifies the length of time the study be kept secret so that no competitors will benefit from the conclusions before it does.

As an example of how BAB sets up more opportunities for radio business while serving the advertiser and agency, take the case of the airlines. Until BAB looked into the situation at the request of an airline agency, there wasn't any material around listing reasons why airlines should use radio. BAB found that (1) because airlines depend primarily on passenger revenue they are bigger advertisers than railroads. (2) airlines and their agencies need some knowhow in the field of airline radio advertising and (3) little is known about the listening habits of businessmen, the airlines' best customers, since they make up 75% of standard fare passengers.

BAB has already filled in two of these gaps and sometime next month will send out to its members a study of businessmen's listening habits. The survey was made at nine major airports across the country and is based on interviews of passengers getting on and off airliners.

All these services comprise a steady operation at BAB. They are not intermittent. At the end of 1953 BAB had in its shop 51 assignments from advertisers for various kinds of data and advice.

Examples: An advertiser who spends $600,000 a year in radio co-op (and $6 million in national non-broadcasting media) wants BAB to take a look-see at its co-op copy and recommend a way it can check on whether its dealers actually run the radio advertising they say they do.

Another advertiser, a radio in-and-outer, wants to know how to run a contest properly on the air. It tried once, didn't have much success, is now convinced there's a right and wrong way to do it.

After servicing the advertiser for three years, BAB has some pretty definite ideas about him. BAB, you might say, has psychoanalyzed the attitudes of advertisers toward radio.

Says Sweeney: "There are two kinds of advertisers we meet fairly often. There's Advertiser A who thinks radio is dead or else says, 'Yeah, radio's great for some people but not me. I couldn't get any use out of it in a million years.' Advertiser A (if he'll listen) gets a complete treatment, starting with spoon feeding and going up through kindergarten and then the advanced course.

"Advertiser B is the guy who feels he can make sales from radio advertising but doesn't know where to start. Sometimes he's completely new to radio. Sometimes he's used radio before but it didn't work out well and he thinks he did something wrong. We're prepared to be more specific with him than with Advertiser A. We either ply him with information already made up which he can use or, if the billings potential is big enough, we'll finance a specific research and analysis job.

"One thing often strikes me. There are so many guys in advertising who know absolutely nothing about radio."

Because BAB has learnt a lot about advertisers' reactions to radio and

CRACK

THE EASTERN KANSAS MARKET!



More listeners, more hours than any other station in Topeka . . . . and a go-getting merchandising plan that's won national honors. Add 'em up and it spells sales for you in Eastern Kansas. (We're talking about our better half, incidentally)

TOPEKA, KANSAS



5000 Watts—ABC

Weed & Co.

what they want to know it's developed all kinds of presentation approaches. Most of the prepared presentations are in the form of slides. BAB now has a fellow who does nothing else but work on this type of visual presentation. There's even a presentation for the big shot executive who doesn't have time to learn about the ins and outs of media.

Over and above the specific educational tacks BAB takes to win over individual types of advertisers to radio are the broad outlines of BAB's campaign to spread the gospel of radio and attract those groups who are, by tradition, not radio users.

The objectives for fiscal 1953-54 are: 1. To sell more nighttime radio. 2. To develop more evidence of the greater sales effectiveness of radio. 3. To influence the national advertisers' distribution organizations, through a concerted campaign involving local station solicitation. 4. To convince the key retailers of the country that radio deserves a much larger share of their budget. 5. To make more presentations to national advertisers by substantially increasing the size of BAB's sales force. 6. To increase the station membership in BAB to more than 1,000 stations by spring 1954.

Woven through these objectives are the minor and major strands of BAB's strategy. If there is one big story BAB is telling, it's the story about radio listening outside the living room, the clock radio story, the bedroom and kitchen listening story, the big radio production story (13 million radio sets in 1953, more than in 1952). In other words, extra sets.

BAB is also selling the virtues of seasonal advertising on radio. It wants to be specific in its promotional selling and that means that some advertisers just can't be approached with the usual story about the tangible benefits of using radio 52 weeks a year. BAB also realizes that in the past some 52-week radio advertisers spent more money on other media with seasonal peak advertising than they did in radio. And very often radio, satisfied with a 52-week client, didn't go after the seasonal money.

As to the above stated objectives, Sweeney feels that the BAB has begun to dent the large retailer—radio's big holdout.

"Of the 10 largest department stores in the country, give or take one or two," he said, "four are now working with BAB on specific radio proposals. Now, that may not sound like a specific advance, but it is. It's big. It's like Noah's Ark or the Chicago Fire. And that's not all. The AMC stores asked us to appear before the annual promotion managers meeting January 15. They asked us. We've been trying for two years to get just one AMC store to listen to us."

The J. C. Penney organization, which concluded a radio test in more than 100 markets last month after being outside radio's pale for almost a decade, was brought into the test through BAB.

BAB's drive to influence the national advertisers' distribution organizations has been helped by the local sales committees made up of BAB members in various markets. There are committees in 21 major markets at present and Sweeney hopes to extend this to 45 markets.

The committees were not set up specifically to influence national advertisers' distribution organizations. They will function as general local

WHLI has grown even faster than one of America's fastest growing markets.

WHLI continues to be the WAY OUT IN FRONT favorite of successful radio advertisers

IN LONG ISLAND'S BIG BOOMING NASSAU COUNTY

RETAIL SALES $838,171,000

(Sales Management)

Greater than 12 states

WHLI "THE VOICE OF LONG ISLAND" has a larger daytime audience in the big booming major Long Island Market than any network or combination of independents . . . (Conlan)

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND. N. Y.

Paul Godofsky, Pres.

Represented by Rambeau

the voice of long island

radio sales committees. BAB headquarters expects them to be especially useful in keeping up pressure on advertisers who have been given presentations by BAB itself.

The kindling of local dealer enthusiasm for radio is considered vital by BAB, which has come up against advertisers who are keen for radio themselves but hold back because the dealers either show a lack of interest or direct hostility. Of course, it works both ways. If BAB can sell the dealer, the national advertiser will be impressed. If BAB can sell the national advertiser, the local co-op radio budget will be affected.

While national and local promotion needs often run parallel and are sometimes indistinguishable from one another, BAB retains the distinction. In its outgo budget, for example, direct expenses for local and national promotion each account for about one quarter of the total. (Another 10% is for selling activity. More than 30% is for overhead and administration. The rest goes for membership activity, advertising and to the bank.)

While little has been said about the services BAB provides its members, they are legion. In the year ending last March, 622 sales tools were sent to each member, 3,228 requests filled for individual stations, BAB personnel toted up 92,000 miles of travel to speak at clinics and sales meetings. Judging by BAB's growth, all this suits the members fine. ★ ★ ★

WHEATENA ON RADIO

(*Continued from page* 31)

the extra energy of Wheatena lasts the whole morning, too. Remember, if you want *your* family to eat a good, hot breakfast, make breakfast g o o d ! Serve 'em Wheatena. Wheatena tastes good."

Other Wheatena commercials tell about the ways you can eat the cereal —with honey or berries or raisins. Most of the commercials are designed to whet the appetite and accomplish in words what a recipe spread in a woman's service magazine does with photographs.

The Wheatena verbal pictures are painted on between 100 and 110 radio stations. The company is buying two regional networks—45 Don Lee network stations, on the West Coast, and 29 Yankee network stations, in New



WBEN has personalities—plus. They add *personal* punch to your sales message. Buffalo-area audiences *believe* WBEN personalities.

Call or Write any CHRISTAL Office in New York, Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION

---

test

TEXAS' LARGEST SPANISH-LANGUAGE MARKET!

PASSPORT

This Passport entitles the buyer of time on KCOR, San Antonio, Texas, to advertise his product, in Spanish, to the 45 County market of 691,493 Spanish-Speaking people. This Passport is good only on KCOR, Texas' first and most powerful Spanish-language station.

KCOR, INC.



Write for New Belden Survey of San Antonio Market

or contact

Richard O'Connell
Nat'l. Adv. Dir.
40 E. 49th St. Plaza 5-9140
New York, N. Y.
Harlan J. Oakes & Associates
Los Angeles, San Francisco & Chicago

KCOR
Raoul A. Cortez, President
San Antonio, Texas

England—as well as single stations in many of the nation's largest cities.

Right now its schedule includes the following major markets: New York (WCBS, WNBC); Chicago (WBBM, WLS); Philadelphia (WCAU, WFIL, WIP); Los Angeles (KHJ, KNX); Detroit (WWJ, WXYZ); Baltimore (WBAL, WCAO); Cleveland (WGAR, WHK, WTAM); Washington, D. C. (WMAL, WRC); Boston (WEEI, WHDH, WNAC, WVDA); San Francisco (KCBS, KFRC, KNBC); Buffalo (WEBR, WGR); Columbus (WBNS); Providence (WEAN, WJAR, WPRO); Syracuse (WSYR); Albany (WPTR); Scranton (WGBI); Troy (WTRY), and Hartford (WDRC).

The South currently does not figure in Wheatena's spot radio plans because sale of hot cereals lags there.

Wheatena's agency is Brisacher, Wheeler & Staff.

Wheatena usually buys "grasscutter" schedules. ("Grasscutter" means a program or spot schedule on one station three days a week—Monday, Wednesday and Friday—and another schedule, often on another station—on Tuesday and Thursday. In "grasscutting" an advertiser reaches more homes by rotating his audiences.)

There are exceptions, but most frequently Wheatena buys 26- to 39-week schedules which usually begin in late August or September. The company is especially partial to five-minute newscasts.

Women's programs are used by Wheatena in San Francisco and Chicago. One veteran industry observer told SPONSOR the cereal company was probably aiming for wider distribution in those cities. He pointed out that many advertisers use women's shows as part of their initial effort because they have a loyal following.

On the West Coast Wheatena uses a "grasscutter" schedule on the Don Lee stations in this way: On Monday, Wednesday and Friday of one week, Wheatena suonsors Bob Green (newscaster) at 8:15-8:20 a.m. The following week it sponsors the same program, but on Tuesday and Thursday. The Don Lee schedule started in September and will run through April. This is the usual Wheatena schedule—again, with exceptions. In New York, for example, Wheatena was on WCBS' Bill Leonard program (*This Is New York*) (9:00 a.m.) as early as August.

One radio industryite told SPONSOR it was his understanding that "if Wheatena gets a five-minute news show in the morning, they get 25% more in sales in the particular market than with other time periods and program types. I suppose the over-all idea of their campaign is that mamma and poppa are looking at the kiddies while the announcer is talking about how healthy Wheatena is."

The sales rank of hot cereal firms is generally hard to determine. But, informally, sources in the food industry list cereal manufacturers in this order: Quaker Oats Co. (Quick Quaker Oats, Quaker Oats, Mother's Oats, Quick Mother's Oats); Cream of Wheat Corp. (Cream of Wheat); Ralston Purina (Instant Ralston Cereal, Hot Ralston Wheat); Best Foods (H-O Oats, H-O Cream Farina); Wheatena Corp. (Wheatena); Campbell Cereal Co. (Malt-O-Meal); and Maltex Co. (Maltex, Maypl Oats). Interestingly Maypl Oats is also using morning radio and most others use air, too.

Wheatena is a family-owned company with its plant in Rahway, N. J., almost under the shadow of New York skyscrapers.

for quick, easy reference to your copies of SPONSOR get the durable new Sponsor binder

looks like a million . . .

costs only $4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* _____ *State* _____

Wheatena used spot television in a small campaign back during the 1951-'52 season but hasn't bought tv since. Reason? The company's budget is small and it probably feels that circulation is more important to it than visual impact.

Back in Wheatena's network radio days, the firm tried a great variety of programs.

In 1931 and '32 Wheatena sponsored *Raising Junior*, a thrice-weekly show on NBC. The next year, also on NBC, the firm had another thrice-weekly program, *Wheatenaville*.

During 1933 and '34 the company sponsored a daily program, *Billy Bachelor*, and the 15-minute *Ye Happy Minstrel*.

The next year Wheatena stayed with *Billy Bachelor*, dropped *Ye Happy Minstrel*.

From September to March in 1935-'36, the firm sponsored *Popeye the Sailor* three nights a week on NBC. The next year *Popeye* moved to CBS, where Wheatena continued sponsorship (from August through February) on Monday, Wednesday and Friday.

During the 1937-'38 season, Wheatena was on Mutual three times weekly, from 5:45 to 6:00 p.m. It sponsored *Mutual's Children's Corner* from September to March of 1938-'39 (5:45-6:00 p.m.).

The 1939-40 season saw a change in Wheatena's strategy. Switching from children's programs, the company sponsored *Hilda Hope, M. D.*, a half-hour Saturday morning program on NBC. Schedule ran from October through March and the program was the beginning of Wheatena's shift from seeking juvenile audiences to mostly-adult audiences.

Since World War II, Wheatena has used general magazines and newspaper supplements from time to time.

In 1946 it spent $4,200 in general magazines; the following year, $17,300, according to PIB.

During 1948 and '49, Wheatena used both newspaper supplements and general magazines; $6,400 for newspaper supplements in '48, $66,670 in '49; $4,700 for general magazines in '48, $10,996 in '49.

Newspaper supplements were used in 1950, getting a $25,535 appropriation. Newspapers do not figure heavily in Wheatena's recent activity, underscoring the importance to it of spot radio. ★ ★ ★

PROGRAM MAIL

(*Continued from page 33*)

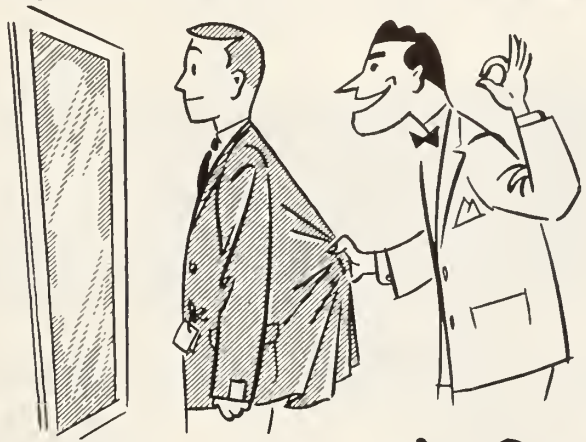
A mail offer on WPIX, New York, caught attention, too, and the card went out 1 October. The offer, a booklet on how to change a fuse, was made on an evening news show sponsored by Consolidated Edison. Our booklet arrived in a week accompanied by a printed form note.

Obviously it's not possible to come to any sweeping conclusions about the handling of viewer mail from the 30-odd cards in this informal test mailing. It could be, for example, that some of the mail handlers pay less attention to postcards than they do to letters. It may be, also that in the summer months mail is not handled as carefully as during the other three seasons. (Four of the postcards went out in mid-July, six during the first week of September.)

The fact that few major clients seemed to make it a policy to reply to fan mail does, however, suggest a few questions.

• Are the clients who ignore fan mail aware as a matter of policy that

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 427 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	274	112	6	0	0	0
TIES	34	34	2	0	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

Member GANNETT RADIO GROUP

CBS

WHEC of Rochester

NEW YORK 5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

NEW ARRIVAL!
...BIG CHANGE AT WVET
A B C
Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!
5000 WATTS • 1280 KC.
Change To WVET Now
WVET
ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

this is being done? Or has the question of what to do with mail been cubbyholed in the press of other activities and let go by default?

• Do those clients who fail to answer viewer mail also fail to keep a box score on reactions to their program as shown in mail? (Such a box score has value as a guide in keeping the show sensitive to public taste.)

• Are those clients who have made a clean-cut decision not to answer viewer mail practicing false economy? Couldn't it be argued that any viewer who writes in to say he's seen the show is more than usually ripe to be favorably influenced toward the product by a note in reply?

SPONSOR has no pat answers to these questions but they're ones well worth study by agency and advertising firm executives.

For your guidance, then, in taking up the question of audience mail, here's some added background on the machinery of handling mail.

At the networks: Mail that comes into New York City stations of the networks is sorted on the premises by network employees: mail that comes to outside New York affiliates is usually trans-shipped to New York or to Hollywood. Mail is then routed to agencies or in some cases directly to the client or to a mailing service hired to handle the client's mail. It's up to the client, the agency and the packager between them as to who gets the mail.

At agencies: Handling of mail varies between agencies and within any given agency it will vary with the account. Most agencies charge clients a fee if they answer mail or send out pictures of the cast. It's up to the client whether he wants this public relations service or not.

In addition to filling requests for pictures or information about the show, the agency will often make up a box score on mail reaction. Letters and cards deemed important will be passed up the line to account executives and then to the client.

Sometimes mail response to an air campaign serves as a valuable guide to the client in avoiding public relations mistakes. R. L. Harris, advertising manager of American Chicle Co., tells a story about how a prayer by the late President Roosevelt was followed up over the air by an announcement for American Chicle. Letters coming to the company pointed out that the juxtaposition was in bad taste and Harris wrote to stations reminding them not to place commercials for the company next to material of a religious nature.

Harris says that his arrangement with Chicle's agency, Dancer-Fitzgerald-Sample, is that routine letters and cards concerning the firm's shows need not be passed on to him for reply. He takes up only those few letters which have direct relation to the company and usually these come in addressed directly to Chicle.

Thus SPONSOR's card to the *Date With Judy* program, mentioned previously, would not normally be answered.

Singer Sewing Machine Co., which sponsors another of the programs from which no answer was received, does have a procedure for answering all mail. Young & Rubicam, its agency, is paid on a fee basis to answer and keep a record of letters. Personnel at the agency said that letters or cards of a special nature (such as SPONSOR's card requesting literature about the Singer machine) are passed on to the client for handling. The advertising department of Singer said that its procedure ordinarily is to answer all such requests as the one we sent to them.

The agency for another client whose show had been written to without re-

AM WEVD FM
4 Reasons Why
The foremost national and local advertisers use WEVD year after year to reach the vast
Jewish Market of Metropolitan New York
1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power
Send for a copy of "WHO'S WHO ON WEVD"
HENRY GREENFIELD
WEVD 117-119 West 46th St. New York 19
Managing Director

NOW SERVING HALF MILLION FAMILIES
WOW
OMAHA
NBC
590
5000 WATTS
A MEREDITH STATION
Room 280 Insurance Building
JOHN BLAIR & CO., Representatives

ply said: "Maybe the network still has the mail." If this were so, it would mean that deliveries of mail from the network to this agency were running six months behind. While the four networks between them get about 35,000 pieces of mail daily (radio and tv together) it's doubtful there are six-month backlogs.

If you want to delve further into the matter of mail, here are dates when SPONSOR did previous reports on listener mail:

On the subject of pressure groups and what you should know about mail from them, see the 13 August 1951 issue, page 30.

On mail handling and what organizations will do it for advertisers, see 14 March 1949 issue, page 25.

And if you want to have some fun and get a personal look at the subject, go out and buy yourself some postcards. ★ ★ ★

49TH & MADISON

(*Continued from page* 15)

CIGARETTE STORY

Your story. "The cancer scare: Is cigarette copy making it worse?" [11 January 1954, page 40], in my opinion, was a very clear and complete summary of the present picture in the industry. I think the most effective thing was the emphasis put on the dual dilemma that faces the business. The first dilemma is that the health claims in advertising obviously have a bad effect on the industry as a whole although they have also obviously brought sales success to some of the users. Second is the dilemma that faces the business due to the fact that few people evidently believe any type of cigarette advertising.

On the one hand you may conclude that most cigarette advertising, including health advertising, is not believed and that perhaps health advertising is the greatest cause for this. The other side of the picture is that health claims must be believed due to sales.

When someone solves this paradox which the article delineated so well, the industry will be in a much saner position.

NAME WITHHELD ON REQUEST
Executive in agency with cigarette account

(*Please turn to page* 131)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Them that *has* . . .

GITS!

There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Aug. 30-Nov. 30):

Newspaper ad Lineage	31,195
Newspaper Publicity Lineage	7,057
Spot Announcements	545
Downtown Display Windows	14

plus stationbreak trailers, dealer cards and letters, and "Drug Briefs" and "Grocery Briefs" published monthly for the area drug and grocery stores!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*

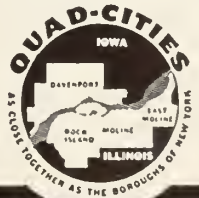


WHBF +CBS

Adds up to—

BETTER QUAD-CITY COVERAGE AT NO INCREASE IN COST!

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "*Milestones*" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"*Milestones*" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"*Milestones*" for January:
"The First Civilized American" Benjamin Franklin
"Our Friends Across the River" Robert E. Lee

"*Milestones*" for February:
"A Few Remarks at Gettysburg" Abraham Lincoln
"St. Valentines Day"
"Washington at Yorktown" George Washington

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

in California . . . .
there are more than 2
BIG MARKETS!
Save 20% . . . Buy the Keyline
KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville
Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis
California
KEY LINE
Radio Group
Write, wire or call
for complete information

KWJJ
"Oregon Country
Happy Hunting Ground
for Smart Advertiser."
Take it from KWJJ — Chief of the Northwest Independents — there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.
National
Representative
BURN-SMITH CO., INC.
KWJJ
1011 S.W. 6th Ave.
PORTLAND 5,
OREGON
CHIEF OF THE INDIES
* Independent Radio Stations

ROUND-UP

(*Continued from page 49*)

tors discussed by the social scientist and a panel of the agency's creative staff. Weiss said copy approaches submitted at the opening meeting included some very productive ideas, although the agency was seeking creative thinking—more than ideas *per se*.

* * *

The ins and out of farm radio were covered in New York recently at a meeting of the National Association of Radio Farm Directors. Among the successful users of farm radio advertising is the Ralston Purina Co., which has charts showing why it uses radio. Show inn the picture looking over some of these charts are (l to r.) Phil



Alampi, past president of NARFD; Bill Brown, Purina radio-tv, Gardner Advertising Co., St. Louis; Harold E. Fellows, president of National Association of Radio & Television Broadcasters; Norman R. Glenn, editor and president of SPONSOR, and Mal Hansen, president, NARFD.

* * *

Ten reasons why advertisers and agencies will want to secure rights to show the *Vitapix Feature Theatre* are outlined in a colorful promotion piece which when opened is about three feet wide. The reasons are listed, with appropriate cartoon-type illustrations, on a separate accordion-folded strip. The Vitapix Corp., New York, will send copies of the folder to anyone requesting a copy.

* * *

As a sidelight to its uhf promotion preparatory to going on the air, WROW-TV, Albany, conducted a search in the Capitol District area for people whose initials were "uhf." Ursula Hartnett Fitzgerald, Urban Henry Fontain and Ursula Houle Forth, who responded to the search, were each awarded the title of station mascot. All three participated in the opening day ceremonies and received a gift from the station.

* * *

Air views of eight cities covered by WREX-TV, Rockford, Ill., have been sent to advertisers and agencies by the station. The cities are pictured in a booklet labeled, "Something new under the sun." Copy explains that the new vhf Channel 13 station serves one million people "in the first big market west of Chicago." Market data facts are included.

* * *

WITH, Baltimore, announces it has signed one of the largest department store schedules yet run in Baltimore. The May Co. recently signed for 3,000 announcements for a 52-week period. Using a saturation technique, the announcements are being allocated during the week to the best selling days based on volume percentage. Kaufman-Strouse is the agency.

* * *

WION, Ionia, Mich., today hauled out the "S.R.O." sign for its Operation Sunday Punch following the signing of *Fran Warren Sings* by the C. H. Gladding Food Co. of Saranac. Operation Sunday Punch is built around sponsorship of transcribed shows on Sundays plus announcements during weekday shows. The Sunday shows run from 12 noon to 5:00 p.m. The plan allows advertisers to tailor schedules to their needs, provides for weekday on-air promotions of the sponsor's Sunday feature.

* * *

When the National Association of Secretaries of State held its 36th annual convention in Seattle recently 23 of the secretaries wanted to send reports of the convention to radio stations in their home states. The Washington State Association of Broadcasters provided the equipment and free transcriptions were made. On each of the 23 transcriptions, interviewing of the secretary was conducted by Carl Downing, manager of Washington's Radio News Bureau.

* * *

Salesmen of the "XL" stations—KXLY, Spokane, KXL, Portland and other affiliates of the Pacific Northwest Broadcasters — leave a booklet with new prospects after making sales calls. The booklet sums up how advertising policy "directs a great pow-

er"—the power to generate sales and profits. The XL stations, according to the booklet, want the advertiser "to receive the most for his advertising dollar" and have published the booklet as a service to advertisers.

* * *

WNAX, Yankton, S. D., is sending to advertisers 20 letter heads. They're the letter heads of companies which have advertised over WNAX and "show loyalty—not blind loyalty but loyalty fostered by real measurable results over a period of at least 14 years of continuous use . . ."

* * *

In keeping with Hollywood's motif, the White Advertising Agency, Tulsa, Okla., used what looked like a giant strip of motion picture film to announce the opening of its Hollywood office. In black with white lettering, the "film strip" announced that Miss Betty Newell would be secretary-manager of the office, located at 6351 Selma, Hollywood 28.

* * *

Wendy Barrie, motion picture actress since 1932 and pioneer television star, left New York to star in her own program over three Midwestern tv stations. The program made debut 11 January, is being seen on WHIO-TV, Dayton; WKRC-TV Cincinnati; WTNV-TV, Columbus. Miss Barrie signed a long-term $250,000 contract with the three stations for the program.

* * *

Walter R. Hennessey, a member of the Craftsman Insurance Co. board of directors, stopped by the firm's ad agency one day recently to watch the filming of some new tv commercials. There was a delay in the shooting, however, because one of the actors failed to show up. Finally Ramon H.



Silton, tv director of Silton Bros., Inc., the insurance company's agency, prevailed upon Hennessey to play the part of the insurance expert. Hennessey consented, and now viewers of *Pleasure Playhouse*, aired over WBZ-TV, Boston, see the sponsor himself deliver the sales message.

* * *

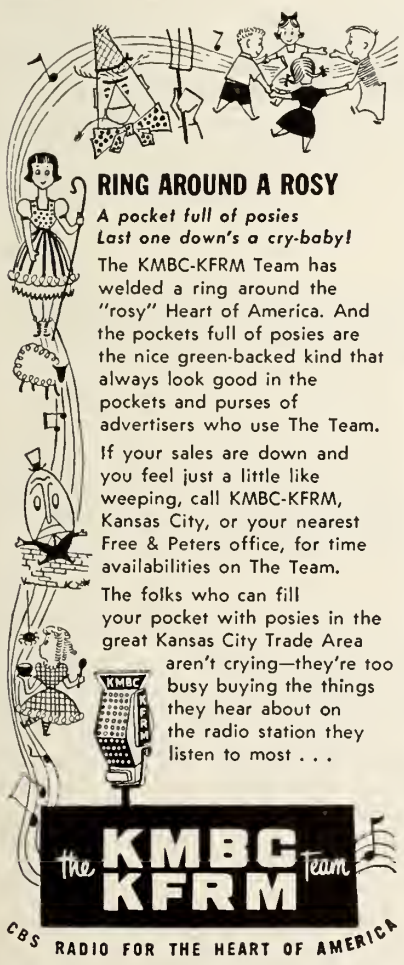
Celebrating the 28th anniversary of *Grand Ole Opry* program, originating on WSM, Nashville, the station held the Second National Disk Jockey Festival. About 400 disk jockeys from 40 states took part in the festival, along with 100 representatives from publishing and recording companies and music publications.

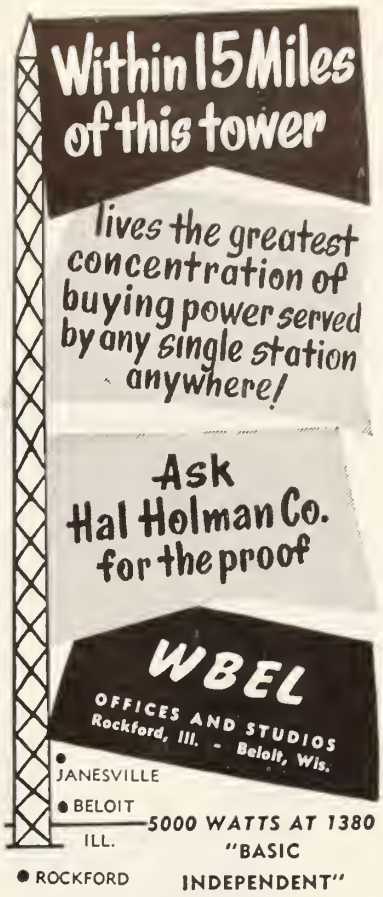
* * *

The second annual sales promotion meeting for advertisers was held by WTRY, Albany-Schenectady-Troy, early this month. The station showed the film, *It's Time for Everybody*, heard R. David Kimble, director of national promotion of BAB, give a radio pitch and then deliverd WTRY's own sales story.

* * *

KGUL-TV advertisers soon will have their choice of origination points for programs they sponsor. The station is building a new studio on the top floor of the 19-story Prudential building in Houston. Main studios will remain in Galveston. ★ ★ ★







WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative George W. Clark, Inc.

Newsmakers in advertising



George B. Storer, *president of Storer Broadcasting Co., at* SPONSOR's *presstime was preparing to assume control of WXEL, Cleveland, and KPTV, Portland, Ore., about 1 March pending FCC approval. Storer bought Empire Coil Co., which owned the stations and also makes electronic ports, for about $10 million. Storer will sell one the outlet to meet FCC multiple ownership rules. When still in college Storer began own gns station business; successful use of radio advertising led to purchase of WSPD, Toledo.*



Duane Jones, *following action of New York State's Court of Appeals in sustaining a jury award of $300,000 issued in 1952 against eight former employees of Jones, now is starting equity action against Scheideler, Beck & Werner, Inc., ad agency formed by some of the former employees. Jones' suit against SB&W was separated from the suit against the individuals by court order. In the new, separate action against SB&W, Jones' attorneys will seek a court order compelling an account of profits on business taken from Jones.*



William W. Bryan *is a newly-elected vice president of Free & Peters, radio and tv representation firm. Bryan has been manager of the Detroit office of F&P for the past 10 years. H. Preston Peters, president of F&P, in announcing Bryan's election following a New Year's meeting of the board of directors, said, "This recognizes the increased importance of the Detroit area as a major center for national spot broadcasting business, and reflects our confidence in the continued prosperity of Midwest advertisers."*



Eugene Accas, *formerly director of network radio sales development for ABC, last month was appointed head of the newly constituted sales promotion department for ABC Radio. Shortly after assuming his new post, Accas told* SPONSOR: *"ABC Radio is a flexible network. We change programing to attract today's audience. We change sales patterns to attract large and small advertisers. . . . ABC Radio is a team operation. All work in synchronization to produce an efficient, effective network. This is no change."*

49TH & MADISON

(Continued from page 127)

RATING SERVICES

I appreciated very much your "What's wrong with the rating services?" article in the December 28 issue [page 34].

Would you be good enough to send me 25 reprints of the article? Thank you, and keep up the good work.

JOSEPH L. TULLY
Radio and Tv Director
John C. Dowd, Inc.
Boston

● No reprints of, "What's wrong with the rating services?" are available. A limited number of extra copies of the 28 December issue can be had at 50c apiece.

PROGRAM GUIDE

We have noticed with interest in your December 14 issue of SPONSOR the notification about your new program guide ["New SPONSOR program guide will be tool for timebuyers," page 44].

We are very interested in receiving five copies of this "1954 SPONSOR Guide to Station Programing" as soon as it is available.

At present we are only taking two subscriptions to SPONSOR, so that if the additional three copies cannot be sent free of charge, will you please inform us how we might obtain them.

DUANE R. DAY
Librarian
Campbell-Mithun, Inc.
Minneapolis

● Every subscriber to SPONSOR will receive a copy of the "1954 SPONSOR Guide to Station Programing" free of charge. Additional copies cost $2 each.

TVAB

Your article. "Should there be a Television Advertising Bureau?" [30 November 1953, page 29], is very interesting.

There is no question in my opinion that the television industry must have its advertising bureau, if it expects to do a good, unwasteful job for advertisers and agencies.

If a TVAB can do as good a job with this medium as Kevin Sweeney has done for Broadcast Advertising Bureau it will be a highly successful operation.

DON SEARLE
Executive Vice President
KOA, Denver

LOOK what a single year of SPONSOR brings you . . .

55 *carefully-researched case histories containing the dollars-and-cents values of radio and tv advertising.*

14 *articles an media evaluatian—how advertisers select media and markets; testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.*

12 *major stories on radio and tv research.*

13 *feature stories dealing with programs, costs, talent, trends.*

91 *capsule tv case histories*

91 *capsule radio case histories*

26 *network camparagraphs (13 tv and 13 radio) showing the complete log of network programs, time segments, costs of shows, sponsor and agency of each.*

26 *sparkling comments on radio and tv commercials by Bob Foreman who also reviews commercials for SPONSOR readers.*

13 *SPONSOR-Telepulse ratings of syndicated films in markets ranging from one tv station to seven.*

AND *a dozen other important tools and services to help you use and understand radio and tv better.*

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fastest-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME .....

FIRM ..... TITLE .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....

check one: ☐ $8 one year (26 issues) ☐ $15 three years



Dept. stores and tv

If everyone followed the logic of Bernice Fitz-Gibbon, recently resigned advertising director of Gimbels New York, television would be a medium without advertisers. Instead, television can look back on a 1953 in which its billings came close to half a billion.

Said Miss Fitz-Gibbon in speaking of a medium which has reached this billings figure in little more than five years of commercial operation:

"The commercials are an intrusion, an outrageous interruption in the entertainment which is the primary business of television. The commercial is a grim penalty."

Miss Fitz-Gibbon made this scathing observation while telling the 43rd annual convention of the National Retail Dry Goods Association that department stores should avoid "dipping a tentative toe into television." Stick to newspapers, she advised, for they are "the best advertising medium on earth or in the air."

Admen long experienced in radio and television would be inclined to throw up their hands at Miss Fitz-Gibbon's attitude. She is speaking more like a retiring academician than a retiring veteran of hard-sell retail advertising.

She is projecting her own dislike for commercials as an "interruption" into her judgment of television as an advertising medium. This is the most fundamental mistake you can make about radio or television. Miss Fitz-Gibbon should judge the medium on the basis of what it has done for advertisers not on the basis of her personal viewing tastes.

To say that department stores make a mistake when they dip a "tentative toe" into television is to condemn experiment. This is hardly a point of view which goes in keeping with Miss Fitz-Gibbon's own personal background as an innovator and experimenter of renown in the field of retail copy.

* * *

Crusade for Spot Radio

After nearly one year of existence the accomplishments of the Crusade for Spot Radio were revealed to a nine-man station advisory board meeting in New York in mid-January.

The report was presented by Reg Rollinson of the Station Representatives Association, sponsors of the Crusade. The result was the decision to attempt to raise $60,000 by volunteer radio station subscription, approximately three times as much as the $22,000 1953 budget.

In his crisp factual report Mr. Rollinson presented a number of case histories involving a soap product, a farm product, a food product and others which were shown the way to a bigger and better use of Spot Radio as the result of Crusade activity.

He also pointed to the effectiveness of the Spot Radio clinics which helped account executives, ad managers, and heads of large firms to explore the possibilities of Spot Radio. As another facet of Crusade accomplishment numerous service assistance to agencies and advertisers, including 12 such examples to a single large agency in one week were revealed.

All this convinced the station reps who are back of the Crusade, and the newly appointed Advisory Board, that the growth of Spot Radio from about $105 million in 1948 to $135 million in 1953 is just the beginning. Crusade proponents believe that BAB, despite its outstanding efforts on behalf of the radio medium, can not do a pin-pointed job for Spot Radio. The Crusade was created to fill the gap, and BAB has helped it materially.

Radio is not yet fully geared to its top selling job. But indications are that because of the BAB, the Crusade and outstanding individual efforts by reps and stations, this deficiency is fast fading.

Applause

Film is $60 million business

In just eight short years, the tv film syndication industry has grown from absolutely nothing to become a major entertainment business.

After rounding up the business forecasts of dozens of major producers and syndicators in a two-month study of video films, SPONSOR predicts that the gross business in tv film (not counting film commercials) during 1954 will hit an all-time high of $60 million.

Many problems have been tackled and solved. A whole new pattern of film selling has developed. New properties, new companies and new star names have appeared on the scene. (See section on tv films, page 51.)

Producers have faith in their film products, and in the future of tv. Many have invested heavily in color film production, and are waiting for the day when the number of color-equipped stations and tv homes will catch up with them. Others are looking into the possibility of producing tape-recorded shows for syndication.

Syndicated films are now an integral part of the national advertising scene, too. A number of leading national and regional clients are now basing sizable percentages of their broadcast advertising plans on the use of first-run non-network tv film. Others are buying well-known rerun packages for multi-market spotting.

Creative research on the part of sellers of syndicated tv films has done a lot to establish tv films and to help ad agencies in their planning. The big business in reruns today, for example, stems largely from the uphill selling job the film industry tackled in order to prove to clients that a pre-sponsored show was often a good buy. Creative sales planning, such as the "starter package" evolved by some syndicators, is helping many a new tv station to get on the air with top-quality shows and a sponsored schedule.

SPONSOR is happy to salute in this issue the many pioneers who have helped build this still-growing segment of the U.S. film industry.

CONSIDER THE ERG

It's the physicist's yardstick for a unit of energy or work. A single erg is pretty small. It would take many trillions of them to measure the amount of money-making work that goes on here in the industrial heart of America.

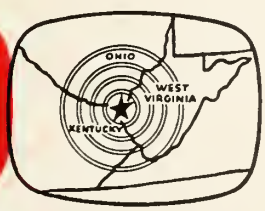
Within the 114 counties that WSAZ-TV (and *only* WSAZ-TV) covers, you'll find a prodigious concentration of the nation's busiest manufacturers. Their steady payrolls swell the buying power of this area to over four billion dollars—a happy hunting ground for all kinds of advertisers.

More and more of these advertisers are putting extra ergs into their budgets by enlisting WSAZ-TV to reach the prosperous families of this wealthy region. Why don't you do the same?



With plants in Huntington and Charleston employing a combined total of over 3,000 people, the Owens-Illinois Glass Company is one of many major industrial companies whose payrolls contribute steadily to the wealth of WSAZ-TV's area.

WSAZ



TELEVISION

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

You've got to

ACT FAST!

½ sponsorship of WASHINGTON SENATORS Baseball Games on radio now available!

This is the hottest buy in Washington, D. C. It's going to be snapped up in no time. You'd better act fast. Call your nearest John Blair man—listed below . . . or HERMAN PARIS, collect, STerling 3-3800, Washington, D. C., for details. Don't dilly-dally. This can't last long!

The sports station in the nation's capital

WWDC

Represented nationally by John Blair & Co.

BOSTON—Statler Office Building, 20 Providence Street, Bostan 16, Massachusetts . . . . . Phone—Hubbard 2-3163
CHICAGO—520 Narth Michigan Avenue, Chicaga 11, Illinois . . . . . Phane—Superior 7-8659
DALLAS—Ria Grande National Building, Field and Elm Streets, Dallas, Texas . . . . . Phane—Randalph 7955
DETROIT—524 Baak Building, Detrait 26, Michigan . . . . . Phane—Woodward 1-6030
LOS ANGELES—6331 Hollywood Boulevard, Los Angeles 28, Califarnia . . . . . Phane—Granite 6103
NEW YORK—Chrysler Building, East, 150 East 43rd Street, New Yark 17, New York . . . . Phane—Murray Hill 2-6900
ST. LOUIS—1037 Paul Brown Building, St. Louis 1, Missouri . . . . . Phone—Chestnut 5688
SAN FRANCISCO—3012 Russ Building, San Francisco 4, California . . . . . Phane—Douglas 2-3188

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

8 FEBRUARY 1954

50¢ per copy • $8 per year



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WHY RADIO RATES ARE LOW
page 29

How to get the most out of baseball sponsorship
page 32

A. C. Nielsen may enter local ratings field in fall
page 34

1954 TV FILM COMMERCIALS
page 43

Producers predict '54 tv commercials will be $15 million business
page 44

10 tips to help agencies get along with producers
page 46

Film commercial producers chart: clients, addresses, contacts
page 50

Baltimore is different!

. . . and smart radio time-buying is different in this compact market!

Baltimore's big population is packed mostly right inside the city limits. The number of Baltimoreans who live outside the city in the metropolitan area is unusually small. What's this mean to the people who use and buy radio advertising? Just this:

W-I-T-H *covers this highly concentrated market efficiently!* You don't need—you don't have to pay for—a big, powerful, expensive radio station to reach the people of this rich market effectively. W-I-T-H will do the whole job for you—at a fraction of the cost! Overlapping coverage of network stations from their own affiliates limits their effective coverage to just about the area W-I-T-H itself completely serves.

Nielsen proves **W-I-T-H's** *superiority in the Baltimore market!* The latest Nielsen Coverage Service shows that W-I-T-H leads every other radio and television station in town—regardless of power or network affiliation—in weekly daytime circulation in Baltimore City and Baltimore County. That's only one big fact that came out of this amazing survey. Get the whole story. Let your Forjoe man prove to you that the best buy in Baltimore is W-I-T-H.



IN BALTIMORE

WITH

TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE AND COMPANY

REPORT TO SPONSORS
8 FEBRUARY 1954

Nielsen plans local ratings

Arthur Nielsen has thrown his hat into local ratings ring. Proposed Nielsen ratings for local markets would get started late summer or early fall—if industry buys them. Nielsen will use diary method essentially in local ratings. To (1) make sure people fill in diaries on time and (2) check on whether they had set on as long as diary claims, Nielsen has new device called Recordimeter. Diary reports will be quality-controlled by Audimeters in national sample as well as Recordimeter.

-SR-

Why did Nielsen enter field?

What prompted A. C. Nielsen Co. to enter local ratings field when it is now serviced by 5 other firms? Here are some of Nielsen's answers: (1) Demand from his clients has been insistent over period of years. (2) Need seems to exist because 5 services disagree frequently, do not measure whole coverage area of radio and tv stations. (See article page 34.)

-SR-

Anti-commercials gadget buys ads

Gadget which turns off commercials, called Blab-Off, plans advertising expenditure of $75,000 for first 6 months 1954. Firm says that in addition to "professional people," many of its customers are admen. Blab-Off was even in one advertising trade paper, with ad placed right next to ad for tv station.

-SR-

One-bill system for spot buys?

With spot radio billings running currently at estimated $135 million and tv spot at $110 million, anything that can make buying spot easier for agencies gets keen attention. SRA's Reg Rollinson had rapt audience recently when he told Advertising Agency Financial Management Group about his plan for spot "clearing house." Under plan agency would get one bill from clearing house for campaign, pay by one check. Clearing house would pay stations. Plan is in talking stages only with someone needed to poll stations, agencies for willingness to finance operation. Plan could increase spot billings by making it easier, cheaper for agencies to buy spot.

Tv talent costs of network shows range from $1,160 to $70,000

Lowest cost daytime network television show listed in SPONSOR's Comparagraph is "Ding Dong School" on NBC TV at $1,160 per half hour. Lowest cost nighttime show is "Life Begins at 80," Du Mont, at $2,500. Highest cost shows are "Colgate Comedy Hour," "Milton Berle Show" and "Bob Hope Show," all hour-long stanzas on NBC TV, at $70,000 each.

For some typical talent costs (excluding time) of network tv shows, see selection at right. Complete roster of tv show talent costs with name of sponsor, agency, network, time, number of stations carrying show, appears in Comparagraph located this issue page 99.

Leave It to the Girls, ABC TV	$ 4,500
Dollar a Second, Du Mont	$10,500
Suspense, CBS TV	$13,500
Roy Rogers, NBC TV	$22,000
My Friend Irma, CBS TV	$28,000
Your Hit Parade, NBC TV	$32,000

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REPORT TO SPONSORS for 8 February 1954

Texaco buying spot radio

Texaco, which had bought little new on air after dropping Berle show on tv at end of last season, has lately begun spending in spot radio at current rate of about $10,000 weekly. Firm is buying nighttime news- and sportscasts to reach men. Texaco is looking for tv show but meanwhile may increase spot radio spending. Among Texaco buys since December: 27 stations of Columbia Pacific Network; KMOX, St. Louis; WTAM, Cleveland; WMAQ, Chicago. Agency is Kudner.

-SR-

Film commercials big business

Film commercials will be $18 million business in 1954. That's SPONSOR estimate after close study of field and survey of leading producers, service firms. Hectic pace of commercial production is less ulcerous than in day when Hollywood-fresh personnel crossed swords with film-green admen. But you still hear tales of admen who want impossible last-minute changes and filmers who play "artiste." (See film commercials section, page 43.)

-SR-

Filmer converts pitch for Canada

Novel filmmaker is Caldwell Audio-Video Productions of Toronto. Caldwell's specialty: "Canadianizing" U.S. film commercials. He converts English dialogue to French-Canadian; inserts Canadian price; substitutes Canadian version of U.S. brand's label.

-SR-

Tv circulation study delayed

Future of NARTB's proposed tv circulation study is just as foggy as ever. Television Board decision in Phoenix to create 2 committees (one to mull over pilot study of complicated "Cawl formula," another to study ways of raising money for pilot) may well push off study until next year. Delay points up lack of unity among tv broadcasters on circulation study. Decision to finance pilot study outside NARTB indicates many operators are opposed to study. Pilot study, if done, might take 3-4 months, is expected to test workability of Cawl formula as well as indicate cost.

-SR-

Tv set count out in few days

While tv circulation issue remains unresolved, complete up-to-date tv set count will be released by CBS in about week or 10 days. Count was done by Nielsen, whose proposed NCS No. 2 has been pushed farther in future. Delay in NCS No. 2 is linked with NARTB's study in that many broadcasters want own circulation counting body, don't want to buy figures from outside industry.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Triangle Publications, NY	Seventeen Mag	Al Paul Lefton, NY	10 metropolitan mkts	Radio: one, 5-, 10-, 15-min partic on dj shows; mid-Feb; 3 mos
Whitehall Pharmacal Co, NY	Benefax	Harry B. Cohen, NY	Me, NC	Radio: min annets; 1 Feb; test wk by wk
Bristol-Myers, NY	Bufferin	Y&R NY	8 major cities	Radio: min annets; 29 Jan; 3 wks
White Sewing Machine Co, Cleve	White All-Stitch Zig-zag Sewing Machine	BBDO, NY	31 tv mkts covering 77 cities	Tv: min partic in dayti women's shows; 15 Feb; 8 to 10 wks
American Home Foods, NY	Clapp's Baby Food	Y&R, NY	45 radio mkts	Radio: min partic on women's and cooking shows; 25 Jan; 13 wks

you can buy
top D.J. participation
for as low as
49¢ per thousand*
on



am fm

for prices
and packages
call now

N. Y.
BArclay 7-3260
N. J.
MItchell 2-6400

1020 Broad Street, Newark, N. J.

*based on N.Y. Pulse-December-52 week contract

National Representatives **WEED** and **Co.**

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number
8 February 1954

ARTICLES

Why are radio rates low?

Radio lost its chance to raise rates after World War II, now has lowest cost-per-1,000 of any major medium. Here's history of radio rates — **29**

How to get the most out of baseball sponsorship

National Brewing Co. got one million ballots in its contest to name favorite Washington Nationals player. Story gives valuable tips to sports sponsors — **32**

Nielsen expands into local rating scene

A. C. Nielsen is considering expansion of service in fall to embrace local rating picture. Here's what this development would mean to sponsors, agencies — **34**

How to launch a coffee that costs 5c more

Chock full o'Nuts restaurant chain pegged ad drive for its new coffee on fact restaurant coffee is "superior," got 95% N. Y. distribution in two months — **36**

21-article media series book to be published

SPONSOR is now taking orders for book containing its 21-part All Media Evaluation Study. Volume will be out later this year — **38**

1954 TV FILM COMMERCIALS SECTION

'54 splash in tv film commercials: $15 million

Producers SPONSOR surveyed predict 20% business increase this year over 1953, more emphasis on "visual sell," fewer new faces — **44**

10 tips on how to get along with producers

How to save money, improve quality of tv film commercials — **46**

What you should know about film service firms

Specialty organizations can help speed production, distribution — **48**

Tv film commercial producers listing

Eleven-page directory includes addresses, phone numbers, some accounts — **50**

Tv film service firms list

Geographical list of labs, sound recording studios, title services, others — **92**

COMING

Battle of cough syrups

Pertussin, only national cough syrup till 1952, upped radio budget last year to meet competition from Vicks, well-heeled newcomer — **22 Feb.**

Tips for beginners on making tv commercials

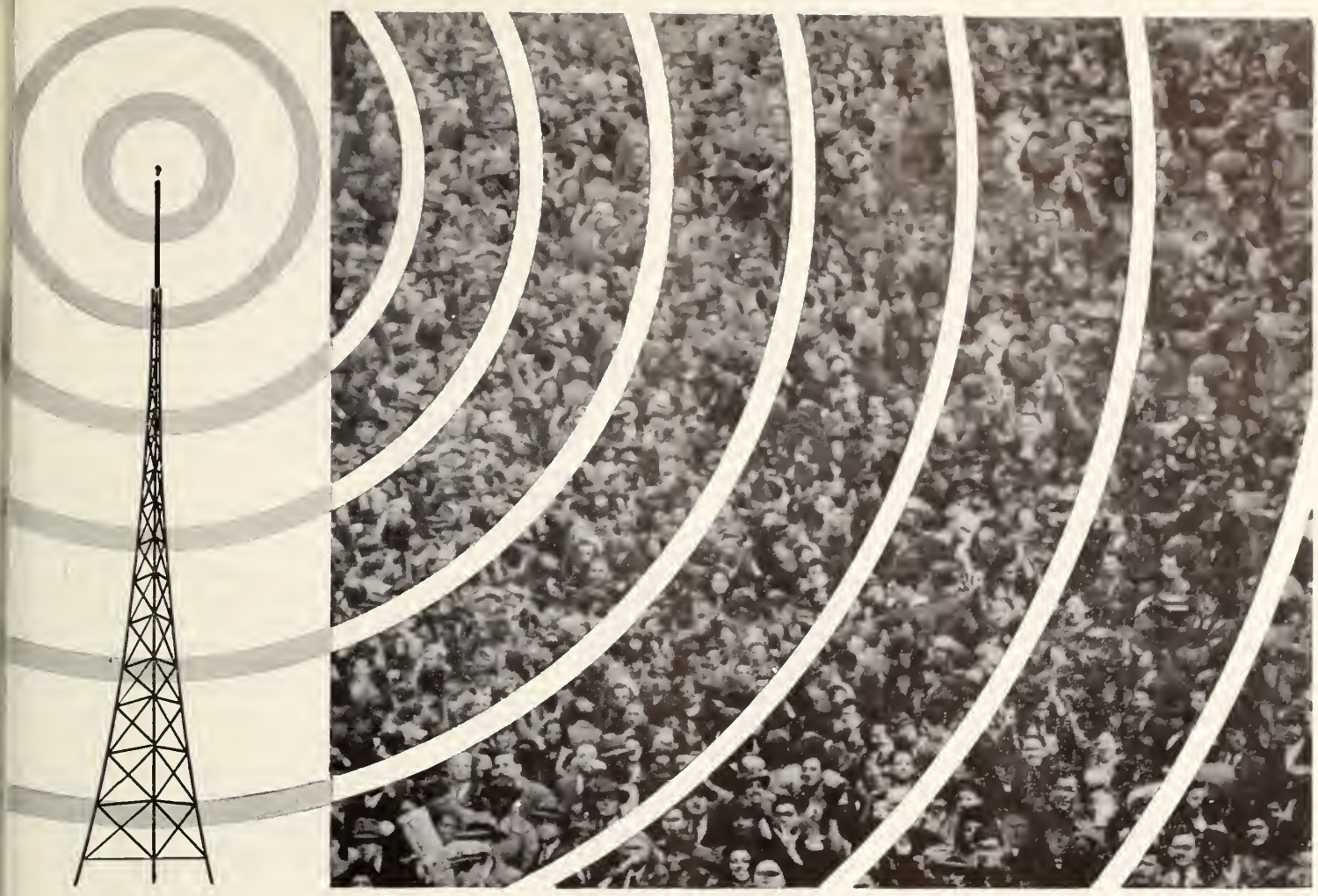
This article is designed to help novices cross the two most difficult hurdles in tv: inexperience and high production costs — **22 Feb.**

DEPARTMENTS

TIMEBUYERS AT WORK
49TH & MADISON
AGENCY AD LIBS
NEW AND RENEW
MR. SPONSOR, Irving Gottheimer
P. S.
NEW TV FILM SHOWS
NEW TV STATIONS
ROUND-UP
AGENCY PROFILE, Howard Connell
RADIO RESULTS
FILM NOTES
SPONSOR ASKS
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KWKH reaches 22.3% more people than all other Shreveport stations combined!

More people listen regularly to KWKH than to all other Shreveport stations put together.

In fact, KWKH delivers a 22.3% bigger Average Daily Audience than all other Shreveport stations combined—*yet costs 44.2% less than that four-station competitive group!*

These audience figures are from the new Standard Station Audience Report—the *more conservative* of the two recent audience surveys made in this area.

Ask your Branham representative for the whole KWKH story.



AVERAGE DAILY LISTENERS

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*

It was a Happy New Year!

Only the second for KBIG, but it forecasts a big '54. Here's a salute to this peak list of 137 sponsors, already contracted to cover the still-expanding Southern California Community radio-wise in 1954 via The Catalina Station.

Adler Sewing Machines, Alemite, Dave Apple Furniture, Tom Ashbrook-Dodge Plymouth, Associated Chinchilla Breeders, Beeman's House of Style, Bernstein's Sauces, Biltmore Flowers & Gifts, Blue Jay Ice Rink, Bowie Pies, Robert L. Brechbill Co., California Central Airlines, Canada Pop Beverages, Carrell Speedway, Champale, John Charles Cooperware, Chateau Ballroom, Cinerama, Clinton Clothes, Coca Cola, Colonial House, Cormier Chevrolet, Crown International Trading Stamps, Dean Van Lines, Dodge, Downtown Businessmen's Assn., Fad Hosiery, Felix Chevrolet, J. B. Finch Furniture, Flamingo Hotel, Folger's Coffee, Footstone, Ford Dealers, Foreman & Clark, Fortnight Magazine, Fritos, Gallen Kamp Stores, Gibraltar Savings & Loan, Gough Industries, Graybar Electric, Grayson's, Gledhill Dodge, Greene-Haldeman, Handy Spot, Helms Bakeries, Hemet Packing, Ho Maid Bread Mix, House of Nine, Huh & Rex Furniture, Hunt Transfer, Ideal Mortgage, Interstate Bakeries, Jaffe Publications, Jai Alai Games, Ed James Buick, Ken's Restaurant, Les Kelley Ford, Kermin Foods, Kern Foods, Klay's Furniture, Kleen King, Langendorf Baking, Lansdale Farm Estates, L B Hair Oil, Local Loan, Los Angeles News, Lubal, Lyon Van & Storage, McCarthy Lincoln-Mercury, F. A. McKenzie Ford, Macmillan Oil, Mac's Supergloss, Maier Brewing, May Co., Metropolitan Savings & Loan, Mary Ellen Jams, Leo J. Meyberg Co., Louis Milani Foods, MiraMar Restaurant, Mission Pak, Northrop Aircraft, O'Keefe & Merritt, Orange Julius, Oven-Off, Owl Drug, Pacific Citrus Prods., Pacific Soap, Pacific Tel. & Tel., Papermate Pens, Pavo Turkeys, Pep Boys, Pico Rivera Bldg. & Loan, Pine View Lodge, Pomona Paper Prod, Reader's Digest, Reliable Mortgage, Rendezvous Ballroom, Republic Van & Storage, Rheem Mfg., Rohr Aircraft, Sally Shops, Sanchez Studebaker, Seaboard Finance, Security Paints, Serviteria, Shearwater, Simple Simon Pies, Shedd Bartusch Foods, Skycoach, W. & J. Sloan, Snow Canning, So. Calif. Sports Car Racing Assn., Speedwriting, Sturdy Dog Food, Sues, Yoong & Brown, Television Service of L. A., Tillamook Cheese, Ray Thomas, Thriftimart-Fitzsimmons Stores, Town Talk, Trailer Coach Assn., The Trails Restaurant, Union Mortgage, Union Oil, Union Pacific, United Western Distributors, Von's Grocery, Wallich's Music City, Walsco Electronics, A. C. Weber & Co., Western Amusement, Westinghouse, West Coast Packing, Western-Holly, Wildroot, Willard Tablet, Williams Chevrolet, Zeeman Clothing.

For Coverage, Impact and Dollar Value, KBIG is The Giant Economy Package of Southern California Radio.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.

KBIG . KBIF . KBID-TV . KBIC-TV

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



William T. Tieman, *Atherton & Currier, New York, feels standardization of station rate cards for both radio and tv would cut a timebuyer's work considerably. "As it is," he explains, "some stations have same rate day and night, others three or more rates. Some guarantee their rates for a year, others don't. Now if radio stations standardized their rate cards, a national spot radio campaign would be both easier to set up and easier to sell to a sponsor." Among his accounts: Eno's Fruit Salts, Scott's Emulsion, Cuticura.*



Norine Freeman, *media director of Yambert, Los Angeles, says that minute participations in women's programs do the most effective job for her Gallencamp Shoes account, since most of the sales volume is in women's and children's shoes. "Besides 90 announcements a month over various California stations," Norine explains, "we also use daily 15-minute Negro and Spanish shows on KOWL to cover the Los Angeles area." On the air since 1 September, the client has been so satisfied he's renewed schedules through 1954.*



Edward A. Fonte, *Ruthrauff & Ryan, New York, says that the combination of early-morning and late-afternoon radio announcements during designated months plus year-'round 20-second tv films in Class A time gets top results for Sun Oil Co. "With our radio announcements we reach the car owners on their way to or from work," Ed explains. "Our top tv program adjacencies in 60 markets assure us the maximum viewing audience. We chose adjacencies ranging from strictly male-appeal to family-type programing."*



Frances Velthuys, *McCann-Erickson, New York, likes nighttime tv I.D.'s as a means of getting more clients into choice tv time. "But," says she, "the use of these shorter commercials definitely makes for creative and production problems due to varying formats, even though much progress has been made in standardization of mechanical requirements for these 'quickies.'" On the other hand, she adds, there's still room for improvement in eliminating confusion and high production costs. Among her accounts is Pertussin.*







WBIG
leads all others

IN "THE PULSE OF GREENSBORO" REPORT

Previous opinions now proven facts in this survey

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

WBIG is the station local listeners tune in most . . . morning, afternoon and evening . . . to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

We will never be satisfied with less than the No. 1 spot.



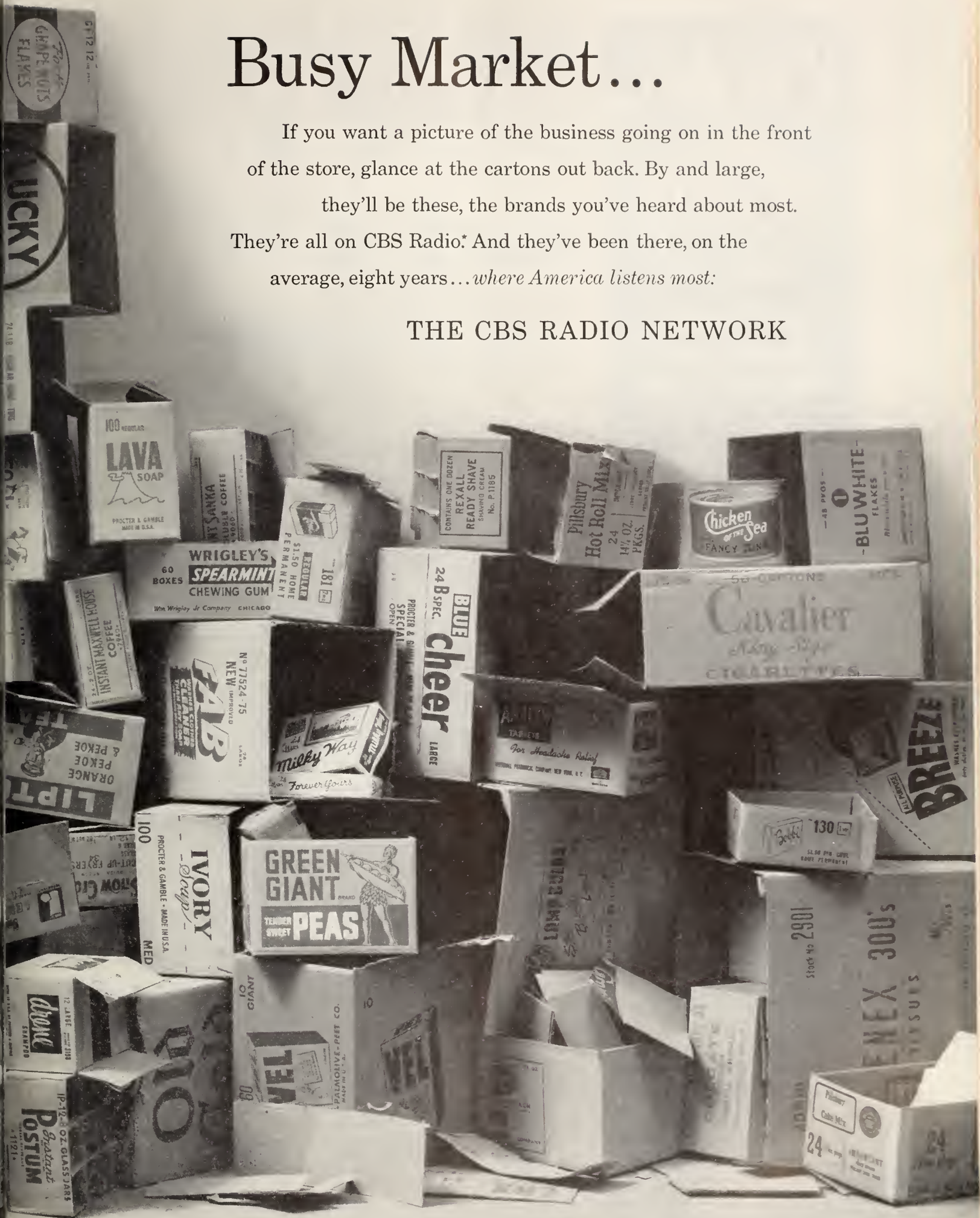
Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.


IVORY SNOW
ESQUIRE
BOOT POLISH
Carnation
"from Contented Cows"
CARNATION MILK
Italian Balm
Pepsodent
TOOTH PASTE
CANDY
Alka-Seltzer
VITALIS
Mary Kitchen
Crisco
NIAGARA
LAUNDRY STARCH
Instant in COLD WATER
LUX
CHLOROPHYLL
NEW TYPE FOAMING CLEANS
AJAX
CLEANSER
POLISHES AS IT CLEA
LUX
Lipton
DINNER
MUSHROO
Corn Flakes
SWEETHEART
TOILET SOAP
Star-Kist
Tuna
PALMOLIVE
LATHER
Surf
CREAM WHEAT
Tide
LARGE
rise
OXYDOL
BUFFERIN
JELL-O
KING SIZE
Post's
GRAPE NUTS

Busy Market...

If you want a picture of the business going on in the front of the store, glance at the cartons out back. By and large, they'll be these, the brands you've heard about most. They're all on CBS Radio.* And they've been there, on the average, eight years... *where America listens most:*

THE CBS RADIO NETWORK



*January 31, 1954

KOWL
NOW
10,000
WATTS!
Serving the Negro, Mexican and Mexican American markets of Southern California -- more than 1,000,000 buyers!



"An even smarter buy in '54!"

REPRESENTED NATIONALLY BY:
George W. Clark, Chicago, N. Y.
Daren F. McGavren, San Francisco
Dora-Clayton, Atlanta.

OR WRITE
KOWL, Pico at the Ocean
Santa Monica, Calif.
TExas 0-5152; DUnkirk 8-5800

49th and MADISON

SPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

FILM REVOLUTION?

We are greatly indebted to you for the wonderful story on Vitapix in your January 11 issue, "Will Vitapix create tv film revolution?" [page 42], and, on behalf of the company, I want to express our appreciation for the most complete and accurate story on the company that has been published to date. We especially appreciate the factual manner which the writer used and your taking the editorial responsibility on yourself for some conjectures as to our future operations.

We have had so many requests for information about Vitapix that this article answers that we are sending it to a great many of our friends who have wanted to know more about the company. I am sure that the article will do Vitapix a great deal of good, and Bob Wormhoudt and I thank you for an excellent job.

FRANK E. MULLEN
President
Vitapix Corp.
New York

RADIO PROMOTION

I can't resist writing you a note to compliment you on the fine job that SPONSOR is doing in promoting radio. Your recent editorial, "1954 can be radio's biggest." [28 December 1953, page 100], and your comments in the January 11 issue. "The hidden audience," [page 104], were particularly outstanding.

We certainly appreciate this kind of support and thought you would like to know it.

JOHN KAROL
Vice President in charge Network Sales
CBS Radio

Once again you have done a most interesting report on the results of the Politz study for 11 Christal stations ["Who listens . . . where . . . when. . . why." 14 December 1953, page 36], as well as the report on how six clients use spot radio ["12 big spot clients: how they use the medium," Part one, 14 December 1953, page 30].

I have read both of these with a great deal of interest and would again like to distribute these to some of our prominent advertising men in the city Will you please send along 100 of each?

I am sure if we continue to feed this sort of literature to advertising people they will realize that radio is far from dead.

FRANK G. REVOIR
President
WAGE, Inc.
Syracuse

• Repeints of "Who listens" and "12 big spot clients: how they use the medium," Part one, are 20c apiece. Quantity peices on request.

PROVED CIRCULATION

The popularity of SPONSOR was rather forcefully called to my attention by your January 11 issue.

Under your "New and Renew" department, my former affiliation is listed as WCAN, WCAN-TV, Milwaukee, and my new affiliation as New York business manager of WTVI, Belleville-St. Louis. This has created considerable embarrassment as I am still *very much* associated with WCAN and WCAN-TV. Under my new setup I am acting as national rep for the Milwaukee stations and, in addition, I am handling New York business matters for WTVI, Belleville-St. Louis.

I would suggest that you personally call up every timebuyer in New York advising them of your error, or. now that you have proved your circulation, maybe an insertion in your next issue will serve the same purpose.

ALEX ROSENMAN
New York

NEWSPAPER STRIKE

The article on, "What happened on the air when N. Y.C. newspapers went on strike," is a fine thing [28 December 1953, page 30].

Please quote price on reprints for 100. 200 or 600. That's what I like about SPONSOR—you go to work and come up very quickly with a story that is still news. Keep it up.

JOE MILSOP
WCPA
Clearfield, Pa.

• No repeints of the steike story are available. Extea copies of the 28 Decembee issue cost 50c apiece. Cost for 100 copies would be 25c apiece.

KNX RADIO IS RAISING ITS DAYTIME RATES!

And high time. Since the last increase in KNX daytime rates (March 1946), the number of radio homes in the Los Angeles area has increased by 38.8%...*and the daytime audience actually delivered by KNX has more than doubled* (up 108.2%).

Small wonder, then, that KNX is raising its daytime rates effective January 31, 1954. A new rate card, number 13, will be mailed shortly to advertisers and agencies from coast to coast. Meantime, you're invited to call KNX or the nearest CBS Radio Spot Sales office for complete details.

And remember, KNX daytime is better-than-ever time today. For KNX daytime audiences have increased *seven times faster* than rates!

CBS OWNED • LOS ANGELES • 50,000 WATTS KNX

Sources on request

You can't miss

in the BIG, billion dollar Mountain-West market when you use KSL Radio. With 50,000 watts of power and top local and C B S programming, KSL Radio assures your sales message with the biggest* target in the Mountain-West.

In the Mountain-West the buy that's best is always . . .

as definitely proven by Hooper and Neilsen. Ask any C B S Radio spot salesman for details.

KSL Radio

SALT LAKE CITY, UTAH
CBS Radio Network - 50,000 Watts
Represented by CBS Radio Spot Sales



TV BILLINGS

Would you be kind enough to let me have a record of the tv billings of the 10 major U. S. agencies for 1953?

If you also have available billings for these agencies outside of the United States proper, i.e. in Hawaii, Canada, South America, I should be grateful to receive details on these figures, as well.

Copies of SPONSOR on our renewal subscription are just beginning to reach us and we find the magazine as interesting as ever.

J. W. JACKSON
Managing Director
Jackson, Wain & Co., Ltd.
Sydney, Australia

• SPONSOR's "Year-end report" in the 28 December 1953 issue, page 27, includes a list of the Top 20 U. S. agencies by 1953 radio-tv billings. No information on activity onside the U. S. is available, however.

POSITIVE SELL

I have devoted many years to advertising and promotion—both newspaper and radio—so am quite familiar with workings and results accomplished by each. A letter to the editor by Carl W. Vandagrift, general manager of WOWO, Fort Wayne, in your December 14 issue motivates this letter.

His final sentence was: "Natural curiosity, however, demands an answer to the question: Why Starch reports for tv (and maybe radio) but not for newspapers?" I wonder how many radio folks missed the full impact of these words! It began long ago and has continued over the years *while newspapers sat back and laughed—and profited.* I mean the silly idea of audience surveys and research. The radio industry as a whole is guilty.

Did you ever learn of any newspaper conducting a survey to learn how many readers saw or acted as the result of reading the ad or ads of any one store or concern in a newspaper? Absolutely not. Newspapers are too wise to call attention to, or accent, any weakness. Yet, radio continues to do so. A newspaper points to the fact that everybody reads a newspaper, their many features not on radio, etc., and *if need be,* mentions their ABC circulation figures. But they make no effort to pinpoint the number of readers of any one ad or series of ads.

They know (as radio should know by now) that regardless of sincere effort expended, no such figures portray the true story. With all respect to Hooper, Pulse, Nielsen and Starch, I, for one, believe no survey can give a true picture: so why does radio continue to use such poor, weak selling points which only place any salesman on the defensive and make potential buyers skeptical as to value received for dollars expended?

We in radio have placed ourselves on a most unpleasant spot. Let's get off by forgetting surveys. Everyone is exposed to radio daily, same as newspapers. Radio is the best buy, so let's sell *positive.* Let newspapers make the surveys.

(NAME WITHHELD)

• While it is true that newspapers are far less research-conscious than other media, reports on newspaper readership of ads are available. Daniel Starch & Staff, for example, has a newspaper advertising noting service.

REPRINT PERMISSION

Our editorial committee would like to consider using two tables as published in a recent copy of "Radio Basics" [14 July 1953, page 157]. They are tables one and two under the title, "Dimensions of radio's audience." Could you grant permission to use the diagram material, adapting some of the explanation to meet our needs? We would be glad to use a credit line.

MILDRED GRANDBOIS
Associate Editor
The Voice of Prophecy
Los Angeles

• SPONSOR is happy to grant permission to reprint material from the magazine providing credit is given and permission is requested in writing.

TV STATION BREAKDOWN

We are interested in knowing what percent of the television stations in the country have kitchen shows; what percent of the kitchen shows are done by women; and what percent of them are commercially successful.

I know this is a tall order but, for all I know, you may have this in your files or know where to get it.

I would be grateful if you could have someone send me this information or any part of it that might be available.

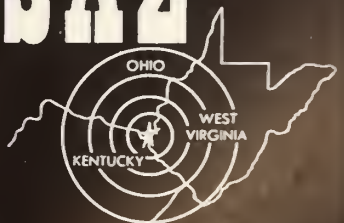
VINCENT A. FRANCIS
General Manager
KGO-TV
San Francisco

• 62% of the nation's television stations have local kitchen shows, almost all of them conducted by women. 23% have none. The rest have plans. Facts like this are recorded in the forthcoming 1954 SPONSOR GUIDE TO RADIO & TV STATION PROGRAMING. Other categories: Farm programing, Negro, Foreign, Sports, Tv film & slide specs, and many more—listed station-by-station. The GUIDE will be available free to subscribers.

(*Please turn to page* 110)

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

"BOSTON BLACKIE"
NOW
AVAILABLE
for
PARTICIPATING
SPONSORSHIP
★ ★
SUNDAY
thru
THURSDAY
★
10:00-10:30 PM
★ ★
NATIONAL REPRESENTATIVES
THE KATZ AGENCY
CONTACT
C. TOM GARTEN
STATION MANAGER

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC
WSAZ


TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

HOME

the electronic magazine f



FOOD

DECORATION

FASHION

BEAUTY

CHILD CARE

FAMILY AFFAIRS

HOME ENTERTAINMEN

GARDENING

HOME will be the most practical television program ever designed for women. True to its name, HOME will deal with everything of importance to every woman who has or hopes to have a home (as well as to her husband). Beginning March 1—from 11 a.m. to 12 noon, NYT, every Monday through Friday on NBC Television, HOME will present the new, the good, the useful in fashions, beauty, interior decoration, architecture, food, family affairs, child care, leisure entertainment, gardening and anything else that interests women. Just as in "Your Show of Shows" and "Today," NBC has created a totally new pattern for television.

HOME'S EDITORS are outstanding authorities in their fields. And behind the scenes will be batteries of sub-editors ferreting out and testing HOME's subject matter. HOME's performing editors make up a Who's Who of women's service experience.

men

POPPY CANNON, HOME's food editor, has been food editor of *House Beautiful* and *Living*. She wrote "The Bride's Cookbook" and "The Canopener Cookbook." ROSE FRANZBLAU, psychologist and human relations columnist in the *New York Post*, will edit the family affairs and child care department. EVE HUNTER, HOME's editor of fashion and beauty, comes with plentiful radio and television experience in San Francisco and New York. For HOME's department of interior decoration, the editor is SYDNEY SMITH, TV star of the "Swift Home Service Club" and "Ask Miss Smith." ESTELLE PARSONS, a graduate of "Today" is roving reporter and "new brides editor." (She was married in December). At a later date the editor-in-chief will be named.

HOME'S HOME is a machine for selling. It's a 60-foot rotunda surrounded on its perimeter by a translucent plastic skin for front and rear projection or special lighting and color effects. In its center are two concentric, revolving turntables. In its various stages are a kitchen, a testing laboratory, a how-to-do-it workshop which can accommodate everything from a crochet hook to a compound lathe, a small garden (with the richest earth in television.) On the floor will be three regular television cameras, but high in the ceiling is NBC's aerial camera, a remote control camera mounted on a telescoping arm which can cover any position in the rotunda, giving camera flexibility never seen before in television.

For displaying HOME's editorial matter and advertiser's products in new ways, some new devices are needed; like the "tumbler." The "tumbler" is a mechanism for handling heavy objects: for example, to show the construction of an easy chair, the "tumbler" will whip it upside down, tilt it or spin it effortlessly and quickly. Then there is a "picker-upper," a mechanical arm which can lift and unroll a rug or bolt of cloth as easily as you handle a pack of cigarettes. It will even gently ripple drapes and curtains if rippling is in the script. HOME can even make its own weather. At will in a special effects area, it can produce rain, fog, sleet, snow or hail—perhaps even sunshine. Some of those gadgets may sound a trifle strange, but they are designed to allow HOME's staff the greatest creative latitude for imaginative staging.

TO ADVERTISERS:

HOME'S PRODUCTS STAR in every program. The basic concept of HOME is that commercial presentation and program content are woven in the same fabric. HOME's spectacular new staging has a very special advantage for you. It means that you don't have to have special announcers, film commercials or expensive commercial sets. HOME's facilities are at your service. HOME provides the perfect mood and setting for selling your product.

HOME'S AUDIENCE will be a screened audience. Every woman who watches will watch because she's interested in improving her home, her family life and herself. It stands to reason, then, that HOME's audience is made up almost exclusively of prospects. And those prospects will see your product at the best time, in the best setting.

HOME'S ECONOMY is evident in its sponsorship plan. HOME offers eight one-minute participations per program. As with "Today" you may buy one participation or as many as you want. HOME, then, is a perfect place for young products, and for limited budget advertisers who want big time television.

HOME'S CHARTER CLIENT PLAN gives you a full hour program without extra cost. This special "merchandising program" can be scheduled to correspond with the launching of a new product, a new line or a new promotion. All eight commercials on the Charter Client's "merchandising program" are devoted to his product. Charter Clients also receive two more invaluable assets: (1) exclusivity in their product category in all HOME programs for the rest of the year (2) a color franchise in HOME. To become a HOME Charter Client, you buy 52 participations, non-cancellable, between March 1 and December 31, 1954.

Your NBC representative has all the details of sponsorship including the participation price. He can also tell you more about HOME's plans. Suggest you call him today.

NBC TELEVISION

a service of Radio Corporation of America



Yes, in Pennsylvania, 1 buy covers 3 . . . when that *one* buy is WJAC-TV, Johnstown.

Based on October '53 Hooper standings, WJAC-TV is . . .

FIRST in Johnstown
(a 2-station market)
SECOND in Pittsburgh
(a 4-station market)
FIRST in Altoona
(a 2-station market)

If you want to blanket the rich southwestern Pennsylvania market . . . and do it for the minimum amount of wampum . . . buy the 1 that covers 3. . . .



Send up a smoke signal or . . .
Get full details from your KATZ man!

AGENCY AD LIBS



by Bob Foreman

Let's have a chat about money.

Perhaps you've heard: Money is the root of all evil. You can't take it with you. Money won't buy happiness.

The foregoing saws, however, achieved their eminence in the world of clichés before television. Television, by coming up with a thing called series-on-film, has made it necessary to rewrite these axioms; to wit:

Money is the root of all tv films. You *can't* take it with you but you *can* leave it with your heirs via residuals. Furthermore, money *will* buy happiness as I will endeavor to prove right now.

In other words, the drachma is the prime requisite of all tv film operations and comes in way ahead of aesthetic and dramatic values. Let us examine some cases in point.

You come to me with a pilot film, saying you will provide me with 38 more films in a series of equal quality. Your negative cost per film, you whisper, is $30,000. But if I purchase a firm 39 shows for use on a network of 60 stations or for spot buys in 60 markets, you will deliver this series to me at a cost of only $25,000 per episode. (You are still whispering.)

Being new in the business, inquisitive as well as naive, I say: "How come you are doing me this favor, chum? I have never met you before and had no idea of the depth of my charm. Your pilot film is terrific—just what I need and it has a name player, Toodles DuFeur, whom I never hoped to be able to afford. How come?" I stammer blushingly.

You put your arm around me and order another brandy. Not domestic stuff. The real old liquid direct from la belle France. "Feller," you say, "don't worry about my problems; I'll come out all right on the markets you don't use and on reruns. I wanna do *you* a favor. It's as simple as that."

It *is* as simple as that and, being as simple as I am, I shake hands on the deal.

Then things happen. First, I discover you made this $30,000 pilot film at an out-of-pocket cost of $8,000, most of which you borrowed from your mother-in-law. The remaining costs were deferred—lab costs, talent costs, director's fee (over scale), etc.

It might be worth mentioning here that even if you had paid all these charges, they wouldn't have added up to $30,000 but closer to $25,000. The last $5,000 is a mythologi-

(Please turn to page 68)

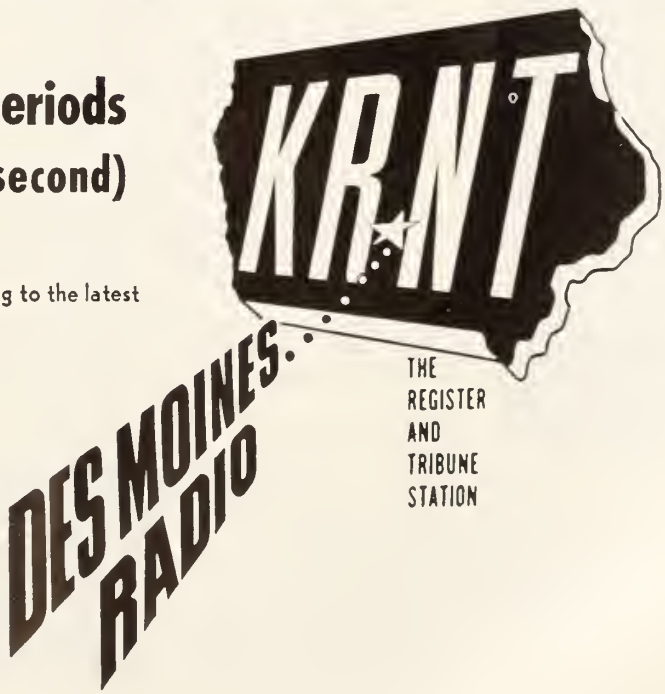
YOU GET HIGHEST HOOPERS

When You Buy KRNT, Des Moines

HOOPER LEADER MORNING, AFTERNOON, EVENING

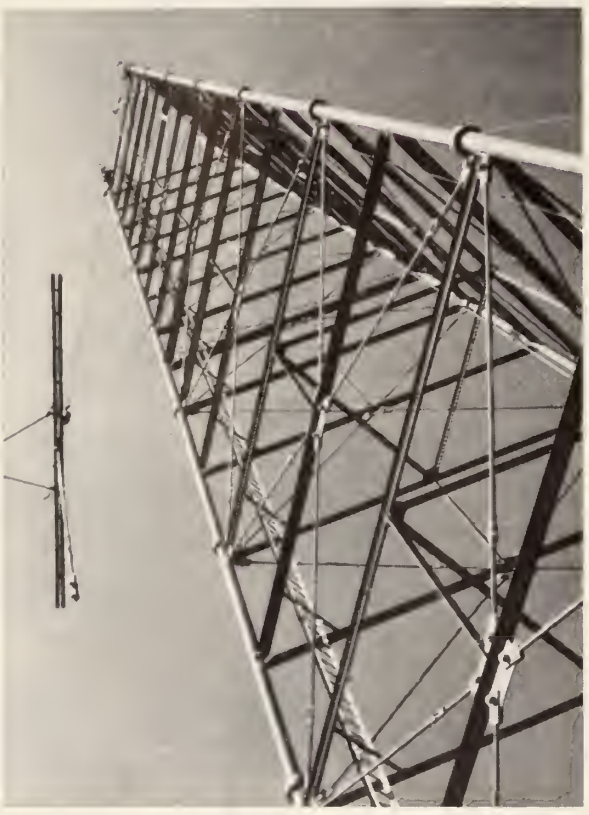
75 Firsts, 11 Seconds out of 87 Periods
(Including 3 ties for first and 1 for second)

- KRNT-CBS does it again . . . delivers the BIG audience, according to the latest Hooper report for Des Moines, Iowa (October, 1953).
- KRNT is first in all 23 morning periods. KRNT has 23 firsts, 1 second out of 24 afternoon periods. KRNT has 13 firsts (3 ties) and 6 seconds (one tie) out of 20 evening periods. KRNT has 16 firsts and 4 seconds out of the 20 rated Saturday daytime periods.
- Talk to a Katz man about KRNT, the only Des Moines station that can talk Hoopers!



In its 15th year—
and STILL GROWING!

from
16 KW
832 feet above
average terrain
channel 4
Very
High
Frequency



to
93 KW
1020 feet above
average terrain
channel 6
Very
High
Frequency

On January 4, 1954, WRGB increased its power from 16 KW to 93 KW; its antenna height from 832 feet to 1020 feet above average terrain, and, at the direction of the FCC, switched from channel 4 to channel 6. Now transmitting with the maximum signal permitted by the FCC, WRGB still sells the rich capital district, as it has for more than 14 years, plus Northeastern New York and Western New England. The more powerful signal adds some 10,000 square miles and more than 500,000 people to the old coverage area that previously delivered 301,750 sets.

The General Electric Station
Schenectady, N. Y.

WRGB
CHANNEL 6

Represented Nationally by
NBC Spot Sales

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia, Ill	Wallace-Ferry-Hanly, Chi	CBS 174	Julius La Rosa; M 7:35-45 pm; 18 Jan; 52 wks
Dodge Div, Chrysler Corp, Detroit	Grant Adv, Detroit	NBC 201	Roy Rogers Show; Th 8-8:30 pm; 28 Jan; 52 wks
Ex-Lax, Inc, Brooklyn	Warwick & Legler, NY	ABC 335	Modern Romances; Tu-F 11:25-40 am; 19 Jan; increased sponsorship from 3 to 4 days a wk; also new time slot
Minnesota Mining & Mfg, St Paul, Minn	BBDO, NY & Mpls	CBS 202	Arthur Godfrey Time; M, W, alt F 10-10:15 am; 22 Feb; 52 wks
Mutual Benefit Health & Accident Assoc, Omaha	Bozell & Jacobs, Omaha	CBS 207	Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks
Pharmaco, Inc, Kenilworth, NJ	DCSS, NY	NBC 148	Front Page Farrell; M-F 5:15-30 pm; alt days; 11 Jan; 13 wks (alt with Amer Amer Home Prods)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales Co, Batavia, Ill.	Wallace-Ferry-Hanly, Chi	CBS 195	Shadel & News; Sat 12-12:05 pm; 23 Jan; 52 wks
Christian Science Publ Society, Boston	Walton-Butterfield, NY	ABC 30	Christian Science Monitor Views the News; Tu 9:45-10 pm; 23 Feb; 52 wks
Church of Christ, Abilene, Tex	Martin Co, Chi	ABC 250	Herald of Truth; Sun 1-1:30 pm; 7 Feb; 52 wks
General Foods, NY	FC&B, NY	CBS 100	Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks
Gruen Watch Co, Cinci	McCann-Erickson, NY	ABC 325	Walter Winchell; alt Sun 9-9:15 pm; 3 Jan; 52 wks
Lever Bros, NY	J. Walter Thompson, NY	CBS 187	Lux Radio Theater; M 9-10 pm; 4 Jan; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Samuel I. Abelow	CBS, NY, adv, sls prom dept	BAB, NY, asst dir local prom
Howard Anderson	WFAA-TV, Dallas, film dir	MPTV Feature Film Div, Dallas office acct exec
Addison Armor	Lang-Worth Feature Progs, NY, regl sls mgr	ABC Radio, NY, dir prog sls
Ralph M. Baruch	Consolidated Tv Sls, NY, acct exec	Same, eastern sls mgr
Elisabeth Beckjorden	O. L. Taylor, NY, chg publicity, prom & research	MPTV, NY, publicity-publ rels stf
Chester T. Behrman	WEHT, Henderson, Ky, prog dir	Same, dir tv opers
George A. Bernstein	WOL, Wash, DC, station mgr	WLIB, NY, sls mgr
Charles W. Besosa	A. C. Nielsen, NY, client serv exec	Same, acct exec NTRI
John H. Bone	WLW-TV, Cinci, sls mgr	WNEM-TV, Flint, Mich, gen mgr
Richard P. Buch	Consolidated Tv Sls, Atlanta, southeastern sls mgr	CBS TV Film Sls, mgr Atlanta office
Lawrence H. Buck	Du Mont, NY, sls stf	WABD, NY, acct exec
Robert P. Canavan	MCA, NY, sls rep tv synd dept	ABC TV Sls Dept, NY, mkt coverage specialist
W. Richard Carlson	WLYC, Williamsport, Pa, gen mgr	Same, vp
Lindell Christell	GE Supply Corp, Omaha, adv, sls prom mgr	May Bdcstg Co, Omaha (KMTV, KMA), natl sls stf
Edward Codel	Katz Agency, NY, tv dir	Same, bd of dir
Bruce Collier	WMAL-TV, Wash, DC, sls acct exec	MPTV Film Synd Div, Dallas, sls mgr
A. H. Constant	KONA, Honolulu, mgr	KAFY, KAFY-TV, Bakersfield, Cal, mgr
William N. Davidson	NBC Radio Spot Sls, NY, natl mgr	NBC-owned Cleve stns (WTAM, WTAM-FM, WNBK), asst gen mgr, dir radio-tv sls
Mitchell DeGroot	ABC, NY, chg adv, prom	ABC TV Net, NY, dir adv, prom
Jack Denninger	Blair-Tv, NY, acct exec	Same, eastern sls mgr
George Dietrich	NBC Spot Sales, NY, eastern radio sls mgr	Same, natl radio mgr
William P. Dix	WTAM, Cleve, sls mgr	WOR, NY, sls mgr
Jack Dubberley	KLMO, Longmont, Colo, pres, gen mrg	KLZ, Denver, sls rep
Eldon Durand	WNOE, New Orleans, prodn, mdsg dept	Same, prodn, mdsg mgr
Neal J. Edwards	WTTG, Wash, DC, sls mgr	WMAL-TV, Wash, DC, sls mgr
Joseph B. Elliott	RCA, NY, vp	Same, exec vp chg new Consumer Prods Div
Leonard Evans	Negro market consultant	Natl Negro Net, NY, pres (40 E 51 St)
Louis Faust	H-R Reps, NY, acct exec	John Blair, NY, sls stf
Robert Feiner	20th Century-Fox, stf member	MPTV Feature Film Div, Dallas office acct exec
Donald F. Fischer	WQAM, Miami, prog dir	WCBS, Miami, prog mgr
Alvin G. Flanagan	XETV, Tijuana-San Diego, Cal, prog, sls dir	KCOP, LA, asst mgr
Bob Franklin	KGW, Portland, Ore, prodn mgr	Same, prom mgr
George H. Frey	NBC TV Net, NY, vp, dir sls	Same, vp chg tv net sls
Don Frink	Shupe Food Brokerage Co, Honolulu, exec	KGMB, KGMB-TV, Honolulu, mdsg coordinator
Jack Fritz	Lever Bros, Pepsodent Div, NY, prod mgr, Shadow Wave	Blair-Tv, NY, acct exec
David Froh	WILS, Lansing, Mich, prog dir	Same, stn mgr
John Geddes	Edward Petry, NY, acct exec	WNEW, NY, acct exec
H. J. Grenthot	Katz Agency, NY, asst treas	Same, bd of dir
Mark Griffin	ASCAP, Northwest branch mgr	KGMB, Honolulu, acct exec
William D. Hamilton	ABC Radio, NY, eastern prodn mgr	Same, eastern prog mgr
Jerome B. Harrison	ABC TV, NY, acct exec	Same, eastern sls mgr
Edward E. Hewitt	Movie Adv Bureau, United Film Service, west coast mgr	MPTV Film Synd Div, SF, sls mgr

(Continued next page)











Numbers after names refer to New and Renew category

Ed Codel (3)
H. J. Grenthot (3)
A. P. Jaeger (3)
George Frey (3)
A. Flanagan (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (cont'd.)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jay Hoffer	WICC, WICC-TV, Bridgeport, Conn, sls prom dir	WJAR, WJAR-TV, Bridgeport, prom mgr
R C Hughes	KEPO, El Paso, acct exec	Same, gen sls mgr
Wallace Hutchinson	John Poole Bdcstg Co, Cal, tv prom mgr	Same, also sls rep KBID-TV, Fresno
Wallis S Ivy	J Walter Thompson, NY, acct exec	Katz Agency, Dallas office sls stf
Frederick Jacobi Jr	NBC Film Div, NY, feature writer	Same, press mgr
Andrew P Jaeger	Prockter Synd Intl, NY, vp chg sls	Screen Gems, dir NY sls
Julian M Kaufman	KPHO-TV, Phoenix, acct exec	XETV, Tijuana-San Diego, Cal, gen mgr
John J Kehoe	KCRA, Sacramento, sls mgr	KCCC-TV, Sacramento, sls mgr
R David Kimble	BAB, NY, dir natl prom	Same, dir local prom
Willard L Kline	KEPO, El Paso, stn mgr, sls dir	KLYN, Amarillo, gen mgr
William M Koblenzer	Du Mont, NY, acct exec	Same, eastern sls mgr
Elmer W Lower	CBS TV Wash, DC, dir news	Same, dir news & public affairs
William Z McDonald	WDSU, WDSU-TV, New Orleans, sls rep	Vitapix Corp, southeastern sls rep, hq New O
John McPartlin	WNBQ, Chi, sls mgr	MPTV, Chi, acct exec
Monroe Mendelsohn	UTP, NY, sls prom mgr	Guild Films, NY, sls prom dir
Don P Molony	WEHT, Henderson, Ky, asst gen mgr	WTSK-TV, Knoxville, Tenn, vp
Harold L Morgan Jr	ABC, NY, vp chg tv prodn services dept	Same, vp & comptroller
Fred Morrison	Chicago Bears, pro football player	WTVN, Columbus, O, sls stf
Eugene W Moss	WABC-TV, NY, prom stf	CBS TV Film Sales, NY, asst sls prom mgr
Norman Nelson	SCBA, Hywd, mng dir	KFWB, Hywd, natl sls mgr
James M Orchard	CBS TV Film Sls, Atlanta office acct exec	Same, acct exec NY office
John W Owen	Edward Petry, NY, prom dept	Avery-Knodel, NY, mgr sls prom
Charles Philips	WNBK, Cleve, dir sls	WOR-TV, NY, sls mgr
John Reed Porterfield	WSEE-TV, Fall River, Mass, gen mgr	WNET, Providence, RI, vp, gen mgr
Sterling C Quinlan	WENR, WBKB, Chi, gen mgr	WBKB, Chi, vp in chg
William H Quinn	A C Nielsen, NY, client serv exec	Same, acct exec NTRI
William Ramble	KLAC-TV, LA, natl sls mgr	Vitapix Corp, LA, western sls mgr
Edward L Saxe	CBS Inc, NY, controller	CBS TV, NY, vp, asst to pres
Regina Schuebel	Wyatt & Schuebel, NY, partner	Also Natl Negro Net, NY, vp
Fred D Shavor	WOI-TV, Ames, Iowa, asst dir prog devel	WTRI (TV), Schenectady, prog dir, prodn m
Glenn Shaw	KCCC-TV, Sacramento, asst mgr	KDYL, Salt Lake City, sls mgr
Barr Sheets	KNXT, Hywd, exec	CBS TV Film Sls, acct exec Chi office
Jimmy Simpson	WNAO, WNAO-TV, Raleigh, sports dir, slsman	WNAO, comml mgr
Stanley S Simpson	KCOK, Tulare, Cal, sls mgr	KCOK-TV, mgr
Edgar T (Ted) Sisson	NBC Film Div, NY, assoc dir	Same, dir
Earl Stauffer	Diamond Match Co, NY, mdsg stf	KMOX, St Louis, mdsg mgr
Larry Stevens	KGMB, Honolulu, stf announ	KGMB-TV, acct exec
Donald A Stewart	Du Mont Labs, East Paterson, NJ, natl mgr new mkt devel	KCTY, Kans City, gen mgr
Robert C Walker	WABB, Mobile, Ala, prog dir	WNOE, New Orleans, prog dir
Theo H Walworth Jr	NBC Spot Sales, NY, sls exec	WNBK, Cleve, tv sls mgr
W Walter Watts	RCA, NY, vp	Same, exec vp chg new Electronic Prods Div
Joseph Wolfman	WOKY, Milw, sls mgr	Same, exec vp
Harry Woodworth	ABC Radio Net, NY, acct exec	ABC TV Net, NY, acct exec
John M Wyatt	Wyatt & Schuebel, NY, partner	Also Natl Negro Net, NY, exec vp

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Brownell & Field, Providence, RI	Autocrat coffee, tea, coffee syrup	Kastor, Farrell, Chesley & ford, NY
Eastern Venetian Blind Co, Baltimore	Curtain, drapery hardware div	Joseph Katz, Baltimore
KPTV, Portland, Ore	Program, adv promotion	Pacific Natl Adv Agency, land, Ore
Manhattan Soap Co, NY	Sweetheart Cosmetics line	Dowd, Redfield & Johnstor
Parker Pharmaceutical, Chi	Nitocin tablets (to relieve tobacco cravings)	Bozell & Jacobs, Chi
Pollard Bros, Chi	Steel factory equipment	Bozell & Jacobs, Chi
Prepared Prods Co, Pasadena	Dixie Fry, Inglehoffer Mustard; also new type cereal to be introduced	Ross Roy, Hywd
Trade Winds Co, Thunderbolt, Ga	Trade Winds, Pan-Redi frozen shrimp	Blaine-Thompson Co, NY
Waterman Pen Co, Seymour, Conn	Pens, domestic advertising	Fletcher D. Richards, NY
WJAR-TV, Providence, RI	Station promotion	George T. Metcalf Co, Pro dence, RI

5. New Firms, New Offices, Changes of Address

Alan's Advertising Agency, Tulare, Cal, new agency formed by J. Alan Rinehart, ex-asst to gen mgr KCOK-TV

Brown Adv, Columbia, Mo, new address, Miller Bldg; new dir radio-tv, Fred M. Mullen

J M Hickerson Inc, 2021 Grand Ave, Des Moines, new ad agency formed by consolidation of Blakemore Co, Walter E. Battenfield Co, of Des Moines, and J. M. Hickerson, NY

KCCC-TV, Sacramento, new LA office, 1610 N. Argyle Ave, Hywd; mgr George E. Ledell Jr

KSTM-TV, St Louis, new address 5915 Berthold Ave

Marathon Newsreel, NY, new address 10 E. 49th St

Maryland Adv Agency, Chi, new offices 8 S. Michigan Ave

Everett A Mitchell Adv, Terminal Sls Bldg, Portland, Ore, new agency

Irwin N. Rosee Co, NY, new address 510 Madison Ave rels, tv prodn firm)

Stars Natl, radio-tv reps, NY, new branch offices a Beverly Blvd, LA; 681 Market St, SF

Stromberger, La Vene, McKenzie Adv, new address Lafayette Park Pl, LA 57

Venard Inc, 444 Madison Ave, NY, new radio-tv station firm formed by Lloyd George Venard, ex-pres of C Taylor; Chi office, 35 E. Wacker Dr, mgr How Meyers; West Coast offices, Mills Bldg, SF and 297 W shire Blvd, LA; mgr Duncan A. Scott

Western Adv, LA, new address 4848-60 Wilshire Blvd is adding Henry Gerstenkorn Co, mdsg, fd specialis

White Adv, Tulsa, new address 2010 S. Utica St, Tul











Numbers after names refer to New and Renew category

Wallis S. Ivy (3)
Don P. Molony (3)
Glenn Shaw (3)
Fred Jacobi (3)
C. T. Behrman (3)

Don Frink (3)
Jack Denninger (3)
W. Hutchinson (3)
M. DeGroot (3)
Jay Hoffer (3)



BIG MIKE...
CENTENNIAL HOST



1954 is a year-long Birthday Party in the Midwest Empire. This year is the 100th birthday of Omaha, and the 100th anniversary of the organization of Nebraska as a territory. Everybody in the nation has been invited to the party, and thousands are expected in Omaha for the many colorful pageants, sports events, cultural programs and historical displays. Naturally Big Mike and KFAB are playing an important part in the Centennial activities, just as they always play a big part in farming, industry, commerce and transportation in the vast Midwest Empire. Of course you are invited to visit the 1954 Centennial, to meet Big Mike, and to learn first hand more about one of the nation's great markets. Or you can get the Big Mike-KFAB story from General Manager Harry Burke or Free and Peters.

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA CBS RADIO

MEET ROBB (Two B's, If You Please) THOMAS

He might offer you another explanation, but to his sponsors those two "B's" mean *Big Business.*



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events—that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club." Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities.

And so do these national advertisers:
Oxydol, Swan's Down, Omar Baking, Mautz Paint, Robert Hall, Wonder Bread, Household Finance, Halo Shampoo, Nesbitt, Howard Johnson's, Musterole, Bluetone Fuel Oil and others.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Irving Gottheimer

Director of Advertising
Vitamin Corp. of America, Newark, N. J.

The Vitamin Corp. of America has quadrupled its annual sales in three years. What boosted sales of vitamins from some $2 to $3 million in 1950 to $10 million in 1953?

"Advertising," says Irving Gottheimer, VCA's advertising strategist. "Advertising carried through by point-of-sale merchandising."

Gottheimer stresses that merchandising clinches the sale. VCA uses radio and tv to educate the consumer to the need for vitamins (Rybutol and Juvenal). "But it's the druggist who actually puts Rybutol in the customer's hand," he adds. "Of course, it works both ways. The druggist is more likely to push a product that's backed with heavy national advertising."

With the consumer education angle in mind, VCA's been increasing its national advertising budget steadily from $1.2 million in 1951 (first big year in national media) to over $2 million in 1954.

Here's how this budget breaks down: 60% into tv, 20% into radio, 20% into newspapers. But VCA follows no fixed or rigid rules in allocating money to the various media. "We spend for a promotion when we feel the time's right, and the campaign is keyed to our national market," says Gottheimer.

VCA's market? The women, particularly housewives in the mid-thirties and older. Not that the product is designed for only women's use, but because women are main buyers of drug products.

VCA doesn't believe in waste circulation. Emphasis in tv and radio alike is on women- or family-appeal shows.

On 23 January VCA's new tv show went on the air: *On Your Way*, ABC TV, Saturdays 7:00-7:30 p.m., starring Kathy Godfrey (via BBDO). This is a quiz show built around contestants' need for funds to make urgent trips.

In 1951, when VCA first came out with Juvenal, a vitamin product for youngsters between two and 16 years of age, VCA launched the new product with *Junior Frolics*, a WATV, Newark show. Heavy merchandising backing and tv programing aimed at developing the youngsters' own demand for Juvenal helped soar the product's sales from modest national beginnings to $84,000 in the New York metropolitan area alone by its second season.

Gottheimer's own formula for stopping "that four o'clock let-down"? Rybutol, of course. ★ ★ ★



When it's time to sell it's

Teletune Time



Lola, Lloyd, Barbara

Here's a Monday through Friday participating program that offers hard hitting, daytime selling.

Teletune Time highlights music played by Toledo's popular Lola Smith at the console organ and sung by the lovely and talented Barbara Krall. Novelty touches are supplied by Lloyd Thaxton and Sanford, Lloyd's talking parakeet.

"The Mail Bag", a regular feature of *Teletune Time,* gives a personal touch which brings the hundreds of viewers closer to the inner workings of WSPD-TV.

Teletune Time is an action packed show in a market now boasting 279,029 television sets. Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD **AM-TV**

TOLEDO, OHIO

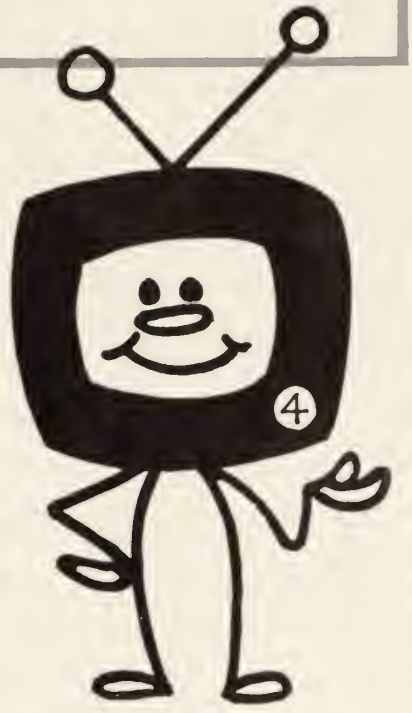
STORER BROADCASTING COMPANY

Represented Nationally by Katz

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

"AN INVESTMENT IN KNOWLEDGE PAYS THE BEST INTEREST"...

Benjamin Franklin



As of January 16, 1954 we have invested

65,331,060 TV SECONDS

in the business of television broadcasting. Each of these seconds has increased our knowledge. This we share with our clients for the benefit of all concerned.

This knowledge has been built only through *pioneering*. The results? Some great, most good, a few bad. And each result has contributed to a better over-all operation.

Your investment in KNBH is an investment in *knowledge*... pays off in audience interest and product sales. Contact **KNBH**, Hollywood or **NBC SPOT SALES.**

New developments on SPONSOR stories

P.S.

See: "The video tape recorder: what it means to sponsors"
"The radio station of the future"

Issue: 30 November 1953, p. 38
21 April 1952, p. 25

Subject: The use of tape recording in programing

The semi-antomatic radio station requiring only one man to operate is now a reality, according to Stephen F. Temmer, vice president and chief engineer of Gotham Recording Corp., New York.

In describing the operation of KEAR, San Francisco, Temmer says the station operates with a full staff during regular office hours. But at five o'clock everybody goes home, leaving only one engineer to keep watch over two tape machines and apparatus for operating the transmitter by remote control. Actually, said Temmer, the engineer could go home, too, but he hangs around to make sure the tape machines don't break down and to meet FCC regulations which require an engineer on duty.

During the day the KEAR staff records the nighttime programing; on one reel of tape they record music, and on the second announcements, station breaks and commercials. A high-pitched tone, which the human ear can't hear, is recorded on the first tape at certain intervals. When the tone is reached, it automatically stops the music, starts the second tape with its commercials. The same principle operates in reverse to start the music again.

During 1953, Temmer said, almost 90% of all U. S. radio shows were recorded in advance, in whole or in part. He predicts that an even greater percentage of programs will be tape recorded this year.

He added that tape programs will be placed on stations on a spot rather than network basis. ★ ★ ★

P.S.

See: "Negro Market Section"
"P. S."

Issue: 24 August 1953, p. 65
5 October 1953, p. 18

Subject: Negro programing on a syndicated, network basis

Two weeks ago the National Negro Network began broadcasting its first daily program. It was a good beginning; Pet Milk and Philip Morris have signed to sponsor the show, *Story of Ruby Valentine*, and have one-year contracts. The first program series to be aimed at a Negro audience on a national basis, *Ruby Valentine* is being broadcast over 40 stations which specialize in full-time or part-time Negro programing. Two-thirds of the stations are in the South, but the major Northern Negro markets—Washington, Baltimore, Philadelphia, New York, Detroit and other big cities—are also covered.

The new network, which uses transcriptions rather than telephone lines (as does the Keystone Broadcasting System), is headed by President Leonard Evans, Negro market consultant: Jack Wyatt, executive vice president, and Reggie Schuebel, vice president (partners in Wyatt & Schuebel). Evans said tv had little effect on "the radio-minded Negro audience. Now, with NNN, the average Negro no longer will be confined to bebop music and quartets singing spirituals. We will give him the best in radio programing on a national scale, and emphasize realism, informativeness and artistic and technical perfection."

Evans reported two other programs will soon be released: *Cathy Stewart* starring Hilda Simms (set to debut in mid-March) and *It's a Mystery, Man*, with Cab Calloway. Other programs planned for 13 million Negro listeners include news, sports, drama, panel, quiz, variety, music and commentary. *Ruby Valentine* is a 15-minute five-day-a-week soap opera starring Juanita Hall. ★ ★ ★



WOWO

FORT WAYNE

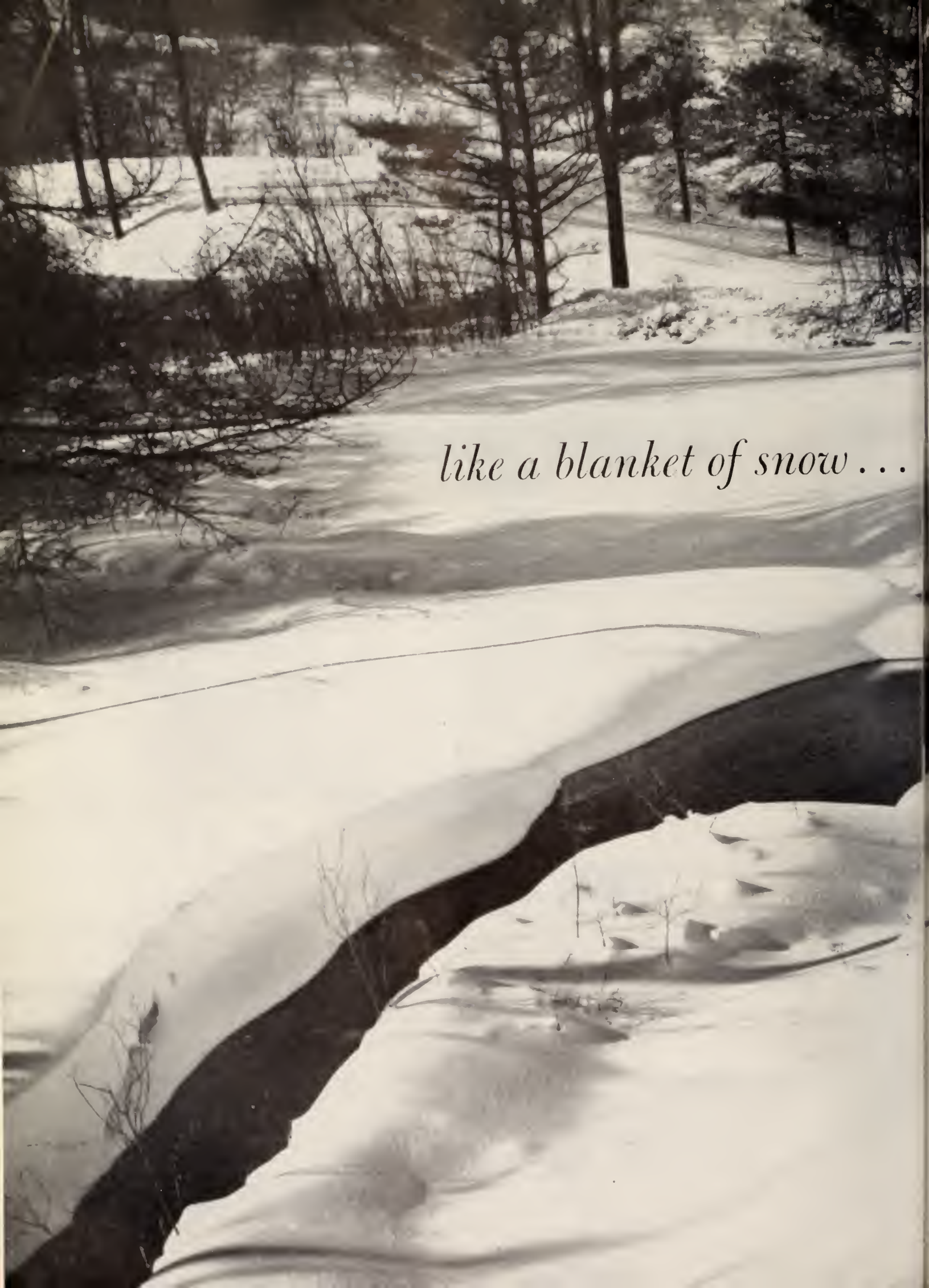
INDIANA'S *ONLY* FULL-TIME 50,000-WATT RADIO STATION

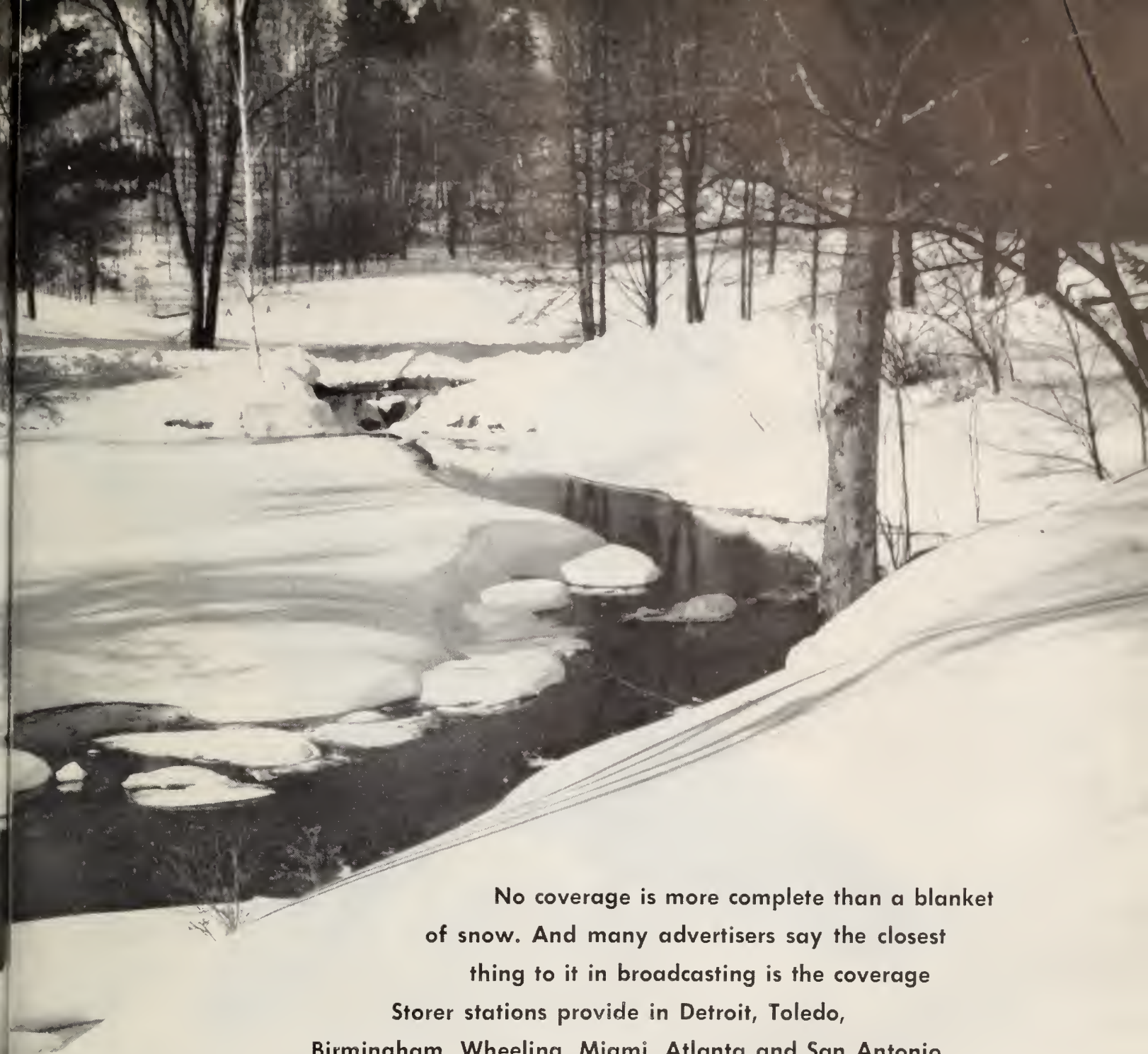
COVERS 20 ADDITIONAL COUNTIES

1,700,000 MORE PEOPLE

Here's *complete* coverage of 69 counties in one of the Midwest's richest farming areas. With a 5-fold increase in power, WOWO's new quarter-million-dollar transmitter now reaches 3,701,600 people—including those in Indianapolis, Ind., and Toledo, Ohio. This dominant coverage—with greater intensity and clarity than ever before—is yours for audience action. Another great example of Westinghouse's continuing faith in radio!

WESTINGHOUSE BROADCASTING COMPANY, Inc.
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ
National Representatives: Free & Peters


like a blanket of snow . . .



No coverage is more complete than a blanket
of snow. And many advertisers say the closest
thing to it in broadcasting is the coverage
Storer stations provide in Detroit, Toledo,
Birmingham, Wheeling, Miami, Atlanta and San Antonio.

STORER BROADCASTING COMPANY

WSPD-TV	WJBK-TV	WAGA-TV	KEYL-TV	WBRC-TV
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.

WSPD	WJBK	WAGA	KABC	WBRC	WWVA	WGBS
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.	Wheeling, W. Va.	Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director **BOB WOOD,** Midwest National Sales Mgr.

118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

signs of Charlotte

4th in emplaned passengers per capita



The signs of Charlotte are signs of a market bigger by far than city population indicates. Take air traffic, for example:

In air passengers per thousand population, Charlotte ranks fourth in the nation, surpassed only by Miami, Dalla and Atlanta—surpassing such air travel centers as Washington, Kansas City and San Francisco-Oakland.

Charlotte's bulging, pre-war air terminal gives way to a plush, new $1,500,000 terminal building due for dedication this spring.

Such busy-ness cannot be accounted for alone by the fact that there is no rival commercial airport for 60 miles in any direction but only by the additional fact that this 60-mile area is densely populated with prosperous people who depend upon Charlotte for air travel and myriad other services, including—

—Radio and television. Charlotte's great area stations WBT and WBTV unite hundreds of populous textile communities into one integrated market ranking in the first 25 markets of the nation.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company

SPONSOR



Why are radio rates low?

Broadcasters feel they let opportunity to raise rates slip through their fingers after World War II. The reason? Too many fears

A recent story on advertising expenditures in the advertising column of *The New York Times* noted that radio's dollar volume was "unexpectedly" up 4.3% in 1953 over the year before.

Just why this increase was unexpected was not explained. It was certainly not unexpected to the radio industry and those close to it.

But the increase, obviously, was a surprise to those convinced that radio is on the way out.

This radio-is-dying psychology has been the despair of broadcasters during the past few years. They believe it has not only scared away advertisers who could put radio to good use but has been a powerful factor in either forcing rates down or preventing them from going up when economic logic dictated increases.

In this article, based on weeks of conversations with both buyers and sellers of radio, SPONSOR takes a broad look at the reasons why broadcasters, as well as advertisers, feel radio is an unparalleled buy. But more than that it reveals for the record what the slings and arrows of outrageous fortune have done to radio's rate card, especially the networks' prices.

In discussing the logic (or lack of it) in radio rates, broadcasters often start off on this tack:

Advertisers might now be paying 10 to 20% more for radio—and accepting this higher level without complaint—were it not for a series of historical developments after, and before, World War II which made the radio industry slow to raise its rates when it should have done so.

Why didn't it?

4 AGES OF RADIO AND HOW THEY OPERATED TO KEEP THE RATE CARD LOW



1 EASY-SALES ERA (1937-46)
The halcyon days of radio. Stations were relatively few; there was business enough for everybody and relatively little concern about rates. Anti-trust atmosphere tended to dampen rate hikes



2 MANY-STATION ERA (STARTING 1946)
Liberal FCC policy toward new stations raised total from 940 in 1946 to 2,500 today. Fear of competition, as well as fear of economic slump, held rates down though radio was growing



3 TV-SCARE ERA (STARTING 1948)
Advent of commercial video shattered radio's faith in future temporarily. Aggressive selling attitude faded, radio failed to capitalize on the extra-set and out-of-home listening trends



4 NET RATE-CUT ERA (STARTING 1951)
Spearheaded by ANA and such clients as P&G, advertisers forced network rate cuts in '51, '52. Local rates affected also though spot growth made stations resist announcement rate cut

Right after the war product-starved consumers were in a big buying mood. Radio was booming. Not only were consumers replacing old, worn-out radios in record volume, but the number of new radio homes was growing at a fast pace.

The cost of everything was rising. The boom led to inflation. Newspapers and magazines openly raised rates on the basis of increased costs. Radio pushed through moderate increases but, by and large, held itself in check. Why?

There were many reasons. One of the most important was a new FCC concept. The government agency was approving new stations by the hundreds. Radio stations on the air went from 940 in 1946 to about 2,500 today.

This new FCC policy called for radio service to every community in the land without regard to its ability to support the number of stations the FCC granted. Those who attended FCC hearings both before and after the war were struck by the new emphasis in FCC thinking. During the 30's the FCC was concerned with practical economics. Would the market's purchasing power be able to support another station? If not, the would-be broadcaster was turned down.

But by 1946 the FCC's greater concern was to provide competitive programing in the public interest.

The established stations, not sure what this new competition would mean, acted cautiously on the rate issue. Many felt no pressing need to raise rates, anyway. They had been making a lot of money. They could afford to make a little less. Unlike newspapers and magazines, radio was not saddled with heavy plant and equipment charges and its operating costs were largely kept under control.

Besides, radio's customers were not accustomed to being told that rates would have to be raised because wage increases or the cost of coal made it necessary. Radio advertisers were asked to understand only rate increases based on bigger audience or increased power.

The fear of competition was reinforced by other fears.

Broadcasters are ashamed to admit it now but some of them were afraid of a depression, or were waiting for many of the new stations to fold. Dire predictions of impending failures for hundreds of new stations (or old ones unable to meet the challenge) were frequent.

Then there were fears of new technical developments—even before these developments matured into full-scale competition. Some of them, like facsimile and fm, never did. Tv eventually did, of course, but broadcasters emphasize that video acted as a brake on rising radio rates even before it became a commercial fact. When the prophetic voice of RCA's David Sarnoff advised NBC's affiliates in 1947 that now was the time to get into tv, it seemed to some that the knell of doom had indeed struck for radio.

Some of the factors acting as a deterrent to increased radio rates are not easily definable. A rep executive with long experience in the radio business told SPONSOR:

"Take the case of a good-sized market with a dominant newspaper which owns a dominant radio station. The market has the usual complement of network stations plus one or two independents. Naturally, the newspaper is the chief consideration of the publisher. It grosses more than the station, has a more impressive tradition and has greater meaning in his life.

"Being dominant, the newspaper-owned station sets the rate pattern in the market. But its rates may have been held back because it was doing well anyway, because the ad department of the newspaper so requested, and for other such reasons. The other stations obviously find it hard to raise rates if the dominant station keeps rates pegged at the same level.

"This situation, though not too widespread, was a factor in helping keep rates down after the war."

One analyst long familiar with radio told a SPONSOR editor: "I find an inferiority complex among radio people. It may have something to do with the backgrounds of station managers. Or maybe radio people don't consider themselves as big business. Or maybe it's because they don't have that long continuity of tradition that newspapers have."

The sum of all these factors appears to have dulled radio's selling and promotion in the crucial postwar years. Radio was hampered by the lack of network unity as well as station unity. The webs and stations sold themselves, but they didn't sell radio. There was nothing to compare with the general media presentations put out by newspapers and magazines.

This situation is being remedied by the growing aggressiveness of such groups as BAB and SRA. But there is still fertile ground to plough and there is still much that individual stations can do. One medium-sized Pennsylvania agency complained to SPONSOR that it has been almost begging for a genuine radio presentation for almost a year. And it still hasn't gotten one.

As an example of weak promotion and selling, broadcasters pinpoint this fact: Radio was slow to capitalize on the discovery that, even before tv, listening in and outside the home was spreading out. There were plenty of secondary bedroom and kitchen sets in the late 40's (as SPONSOR, probably the first to do so, persistently pointed out during that time). And when America's increasingly prosperous family bought an automobile after the war, nine times out of 10 it bought a radio with it.

Radio knew, in a rough way, what was happening. But it told its advertisers with a generous wave of the hand that secondary and auto sets were just velvet. They're free, gratis, no charge. Actually, radio didn't know much about listening on these "bonus" sets. After all, if radio wasn't charging for them, why should it pay to measure them, or be concerned how they were measured?

And so radio's chance for a higher rate base went down the drain. When the rate cuts did come, say the radiomen, they were thus cut from a level that had been too low in the pre-tv era to start with.

In evaluating rates today one of radio's strong arguments is that it can reach the consumer more cheaply than any other major medium. While comparing media costs can lead to treacherous mathematical shoals, the advertiser who wants or needs such a comparison will usually be told by his researchers that radio will deliver his message at a rock bottom cost-per-1,000.

A research executive at one of the top 10 agencies told SPONSOR: "There is no question in my mind that, among the major media, radio is still the cheapest way to reach people."

A media analyst at another top 10 agency said: "In terms of a good workhorse medium, able to reach people at low cost, radio has always been a good buy. I don't think there's any dispute about that." While the agencies,

(*Please turn to page* 122)

EDITORIAL

WHY ARE RADIO RATES LOW?

How much should an ad medium charge? That's a question that won't find a ready answer at even the largest ad agencies, for the value of one medium vs. another is unmeasurable. That radio is considered the "cheapest" of the major ad media is both a compliment and an insult. A compliment because it represents a bargain buy; an insult because radio rate levels have been too long based on sloppy selling, soft business tactics, and fears. In the article on these pages SPONSOR *uncovers the cycles and trends that have combined over the past* 15 *years to depress radio rates. The study is useful for several reasons:* (1) *It explains factually why radio, generally speaking is a bargain buy for the advertiser;* (2) *it gives a little-known history of radio rating philosophy. To every sponsor and his agency we say: Read this one carefully.*

How to get the most out of baseba

National Boh puts 80% of ad budget in tv, radio. Contests and other promo

Washington, D. C.'s only local election last year was conducted by a beer company — and it pulled more than a million ballots.

The election was to name the favorite player on the Washington Nationals ball club and the winner, as any Washington fan can tell you, was centerfielder Jim Busby. But the real prize went to the sponsor of the Washington Nationals baseball broadcasts and the favorite player election, National Brewing Co.

For a relatively small expenditure, National Brewing got:

- Increased interest in the team and hence in its broadcasts due to the professionally dynamic hoopla attending the favorite player election.
- Point-of-sale impact of the most attention-catching kind through ballot boxes placed in taverns and retail stores.



Norman Almony, Boh's ad mgr., has seen firm grow rapidly under impetus of effective sport sponsorship year 'round

The whole promotion added up to intelligent use of radio and television baseball sponsorship as the keystone for an advertising-merchandising-promotion parlay. National's approach is one to do some thinking about if you now sponsor or are considering buying baseball—minor league or major.

Promotion, however, is not the only way in which National Brewing squeezes the most out of baseball sponsorship. The company also takes these two important steps:

1. It expands outward from the market in which it sponsors baseball to cover surrounding territory as much as several hundred miles away with the radio ballcasts—and does it without spending an extra cent.

2. It maintains the continuity of advertising pressure and fan interest by carrying away-from-home as well as

One million people voted in Boh's election to name Nats' favorite player. Below, ballots brought on field before name



ponsorship

nte extra fan excitement

home games, and on a live basis.

Though National Brewing uses every means of adding to the punch of radio and tv, it's not one of those companies putting a limited sum into the medium and trying to spread the dollars with gimmicks. National actually is one of the major spenders proportionately among U. S. brewers. It puts about 80% of its budget into radio and television and traces much of its rapid growth in the past five years to results from heavy tv sponsorship year 'round. The company has shot up at least one-third in sales over the five years since it has had tv.

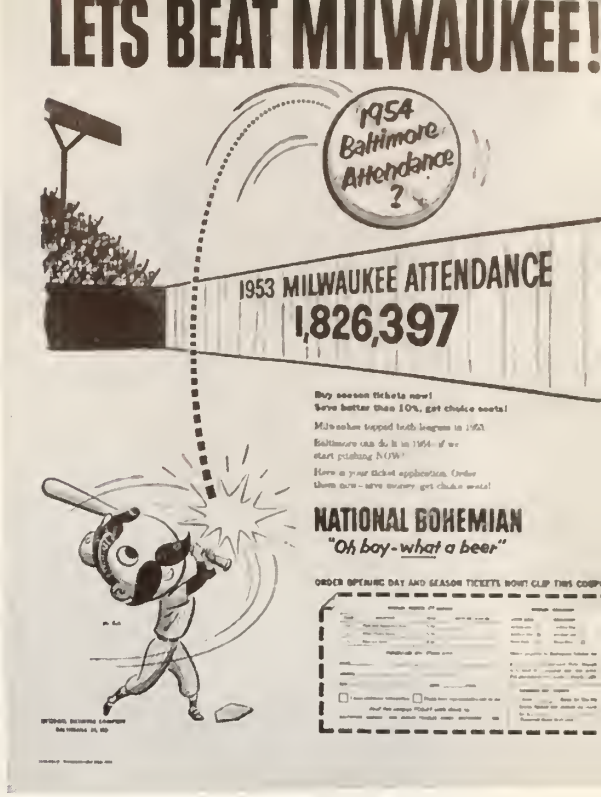
National Brewing's advertising manager during recent years has been Norman S. Almony. Its agency is Kenyon & Eckhardt, New York.

Although National Brewing's 1953 baseball approach shows the experience of a veteran, the company never had actually sponsored baseball broadcasts until last season. Wrestling, local variety shows and packaged fare had been its previous programing.

The company has been bottling beer since 1885 from headquarters in Baltimore. It has two brands, National Bohemian and National Premium. Premium has a limited ad budget and currently is using newspapers and magazines. It just started sponsorship of *I Led Three Lives*, WBAL-TV, Baltimore. It's a higher-priced brand which has distribution in markets as far away from Baltimore as Los Angeles and Chicago. Bohemian, on the other hand, is a popular-priced beer sold regionally in Maryland, Pennsylvania, Virginia, West Virginia, North Carolina, Delaware, Florida and the District of Columbia.

It's National Bohemian that is the heavy advertiser. Bohemian — better

(*Please turn to page* 116)



Bill Veeck, former Browns owner, says Jerold Hoffberger, National Brewing president, is one of three men most responsible for bringing team to Baltimore. Even in wintertime brewer is active on radio, tv, in newspapers. Ad above is part of Boh's current campaign to excite fans, sell season tickets to Orioles' games

l winner: the sponsor. National Brewing credits tie-ins with baseball sponsorship as having big part in making fans Boh enthusiasts



New Nielsen local ratings plan

Using diary technique and new automatic control device, Nielsen ho

Last week, veteran researcher Arthur C. Nielsen told the radio-tv industry that he could come up with a new local area rating service for radio-tv—one that would give timebuyers everything except the kitchen sink—if the industry was willing to pay for it.

With this announcement, Nielsen dropped another research blockbuster.

After measuring national radio and tv listening for many years with the automatic, patented Audimeter—a costly electronic measuring device—Nielsen revealed that his proposed new local services would be based primarily on the use of research diaries called "Audilogs." These would be filled out by listeners or viewers (one diary per set measured). They would then be "quality controlled" by Audimeter data and by data from a new Nielsen device called the Recordimeter—a sort of junior-grade Audimeter.

Nielsen thus tossed his Homburg into the local research ring where such research organizations as ARB, Hooper, Pulse, Trendex and Videodex have provided their often conflicting ratings. He also joined ARB, Hooper and Videodex in the use of diaries—a research method the Nielsen organization has not viewed with favor in the past, having often claimed that diaries are subject to "considerable human error."

Nielsen's main reason for a partial about-face on the subject of diaries is

research

apparently a matter of costs. With a local human panel keeping a diary record of radio-tv shows, the costs are much lower than those with a local Audimeter sample. And, unlike the Audimeter, a diary can provide data on audience composition, long a useful timebuying tool in pinpointing air audiences. Moreover, with his new Recordimeter Nielsen feels he has found a way of compensating for some of the shortcomings of the diary method.

Nielsen's proposed local ratings would give admen:

1. A service to measure both radio and tv using similar diaries and research techniques. The diaries would be cross-checked for accuracy with the existing Audimeter sample. And the new Recordimeter, which acts as a "prompter" will also help to make sure the diary is not filled in falsely (see explanation next to picture at right).

2. Reports covering at least 30 of the country's top radio-tv markets, to be issued on a minimum basis of four times a year (more, if the industry is willing to pay the costs). Each report would cover around-the-clock listening and viewing in a probability sample that would include the correct proportion of single and multiple-set homes (by Nielsen's reckoning). Reports would cover eight weeks of listening and viewing.

3. Research methods designed to

NATIONAL Nielsen ratings use the Audimeter only, with no human measurements needed

Advantages: *Audimeter is mechanical device attached to sets. It automatically records length of time listened and to what station. This reduces human error to minimum. Person with Audimeter in his home need only mail tape record of listening to company bi-weekly. Minute-by-minute, 24-hour record of tuning is provided. Panel is fixed which is good for establishing long-term trends. With availability of minute-by-minute record of tuning, Nielsen Audimeter figures can show flow of audience into and out of shows. Virtually all chance of human error is ruled out.*

Disadvantages: *Audimeter measures tuning only, not whether people were actually listening or viewing (though studies have shown set tuned in generally indicates attention to set). High cost of device restricts size of sample and has kept Nielsen out of local ratings except in few major markets. Out-of-home listening is not measured with Audimeter. Also radio men feel number of multiple-set homes is still underplayed in new Nielsen sample. (Basically same percentage of multiple-set homes will be passed over to new local rating service using Recordimeters and diaries.)*

LOCAL Nielsen ratings will use diary filled in by panel members plus new Recordimeter

Advantages: *Recordimeter is simple, cheap. It gives warning to panel member that it is time to make entry in diary. For tv light flashes on; for radio light flashes on and buzzer sounds. This warning comes every half hour set is on. Recordimeter purpose is to help see that diary is filled out simultaneous with use of set, not long after. Device also measures total time set is on. This provides check. If diary and Recordimeter differ, diary is thrown out. Thus false listening records can be weeded out. Nielsen diary, like other diaries, yields valuable audience composition.*

Disadvantages: *New Nielsen method still does not entirely eliminate human element. Panel members may be inaccurate in giving audience composition figures. Or they may feel so curious about presence in home of Recordimeter device and diary that they tune radio and tv set more than is their usual custom. (Nielsen has ways of counteracting this tendency, however.) Since Recordimeter does not record what station is tuned, it can't give minute-by-minute audience flow figures as in completely automatic Audimeter system. Audimeters will be used to check new local ratings.*

hat you should know about it

rovide area ratings that measure all local dialing

Latest Nielsen electronic gadget, Recordimeter, is key to new diary study



"It looks just like something dreamed up for George Orwell's book 1984," *said an agency research chief last week as he was shown the small grey gadget pictured at right. It was Nielsen's new "Recordimeter," a device which will be used, along with existing Audimeters, to cross-check the accuracy of diaries submitted by members of local Nielsen rating panels. Gadget is actually a sort of Audimeter Jr. It has an on-off switch (which panelist turns "On" at start of week of diary recording), a Veeder counter (which records the total amount of time set is actually on), a flashing light and buzzer (to remind panelist every half hour to fill in Audilog diary). Diary is seen hanging from set.*

avoid "short-changing" stations that reach out beyond the metropolitan areas in which most of the local rating services (like Pulse and Hooper) now do the bulk of their measurements. Thus, local Nielsen ratings would be good for a station's whole coverage area and give a count on all the homes reached by a particular program on a particular station. This would be done, said Nielsen, by selecting large areas around metropolitan centers—an average of 10,000 square miles—in which to plant the Nielsen diaries.

4. A report which would give timebuyers a wide range of data, including audience size and composition, cumulative audience, station shares, both the metropolitan-only and whole coverage area audiences. Nielsen feels his data will enable timebuyers to calculate accurate cost-per-1,000 figures, avoiding the pitfalls of such popular-but-inaccurate methods as the "half-of-home-county" and "50% formula" in which arbitrary cut-offs are used in projecting local ratings against coverage information. His radio figures may, by the way, include out-of-home listening in cars as an "optional" feature.

5. Local research data which, in many ways, will be an extension of the network-level NRI and NTI services. Admen, for example, would be able to get a picture of how a network show behaves at the local level in some 30 leading markets, and how these local raitngs compare with the national averages. Nielsen feels that his local services will be generally compatible with the national Audimeter data since the research methods (fixed sample of homes on probability basis, etc.) are similar.

Those are the highlights of Nielsen's proposals. The new Nielsen local ratings will start late this summer, or early this fall—if enough agencies and stations buy them. Nielsen has field-tested his new diary technique and has detailed plans for putting local ratings in operation, but the go-ahead time depends on industry reaction. Nielsen may well modify some details of the local ratings plan in response to suggestions, after the industry has had a chance to study his plans.

As Nielsen sees it, his main customers for the local ratings will be agencies, who will use this service in

(*Please turn to page* 125)

Nielsen joins 3 others in local rating race

At the moment, no less than five ratings firms are providing local radio and/or tv research data. They are: American Research Bureau, Hooper, Pulse, Trendex and Videodex. (For details see "What's wrong with the rating services?", SPONSOR, 28 Dec. 1953 issue.)



Restaurant firm's ad strategy:

1. *New Chock full o'Nuts coffee is same you get in its eating places. Peg for entire advertising campaign: restaurant coffee is "superior" coffee.*

2. *To hit potential customers with utmost frequency firm narrowed air drive to single radio and tv station in the New York area, used them often.*

3. *Catchy jingle, repetition of "heavenly coffee" theme hastened brand identification, got coffee 95% distribution in N. Y. area in just two months.*

How to launch a coffee that costs 5¢ more



N.Y.C. chain stressed air, made asset of price

by Joan Marks

For the first three days of Chock full o'Nuts coffee's advertising drive you couldn't buy the brand anywhere in the New York market.

The New York City restaurant firm purposely started advertising its new coffee early to help force distribution. Reason: The coffee industry's highly competitive, has plenty of well established brands. It's tough for the newcomer to hit super market shelves unless a lot of customers are actively asking for the particular brand.

Chock full o'Nuts coffee created this demand from consumers with a hard-hitting radio and tv campaign backed up by newspaper and car card advertising. It's now spending over half of its estimated $500,000-plus annual budget on the air media.

Results? According to the firm, it achieved 95% distribution in the New York area in just two months. (All major chains except A&P, which pushes its own brands of coffee.)

Now that it's on the grocery store shelves the new coffee seems to be well on the way to reaching its second goal: making enough sales to stay there. This quick headway has come despite the fact that the new brand costs five cents more than most other coffees.

Chock full o'Nuts is a chain of 25 snack bars (the firm calls them "restaurettes") in the New York area specializing in hurry-up meals. William Black, owner of the chain, had long felt the success of the restaurettes was due largely to their coffee. This past

fall he decided to gamble with packaged coffee identical to that served by the restaurettes.

Black faced two main problems:

1. It's virtually impossible for a new coffee brand to survive unless it has some distinctive feature which the old, established brands lack.

2. In this era of can-opener cooking, speed is replacing other considerations in meal planning. Housewives are turning to the instant coffees. That hurts the chances of a new regular coffee.

Chock full o'Nuts coffee got the flavor of newness by building on an old established notion: to stay in business a restaurant's got to serve good coffee.

Here are the main points used by the new brand's agency, Frederick Clinton Co., in air and print advertising:

1. A restaurant's reputation is as bad or as good as the cup of coffee it serves. The finest meal goes unappreciated when topped off by an inferior cup of coffee. The average restaurant, therefore, serves a much better cup of coffee than the average housewife.

2. To make this better cup of coffee restaurants buy a better grade of coffee than can be purchased in a grocery. Chock full o'Nuts packaged coffee is the same coffee that is served in its restaurettes. Because of its superior quality its costs a few cents more than regular coffee.

3. To insure home consumers of getting the same cup of coffee as is served in the restaurettes every tin contains a plastic coffee measure and instructions.

The brand's advertising drive—including radio, tv, newspapers and car cards—was designed to put over these selling points as quickly and as effectively as possible. The agency wrote an easy-to-hum jingle for its air drive; used attention-catching colors and bold type faces in its newspaper and subway ads.

Incidentally, the coffee's over-all budget—over $500,000—is a much bigger chunk than is usually spent to advertise a new product in its initial year of distribution in a single market. Reasoning behind the expenditure may be that the restaurant chain, in advertising its packaged coffee, is also advertising its 25 restaurettes.

Restaurant chain got start during depression days



William Black Harold Rieff

Chain was born in 1920 when William Black (l.) opened nut stand. When depression hit he converted 10 stands into low-priced snack bars. Today, 25 restaurettes gross $10 million annually. Black now plots ad strategy for new coffee with Harold Rieff (r.), exec. v.p., Frederick Clinton agency.

Although the plugs for the restaurant are always indirect, they are, nonetheless, strong facets of the copy. The announcer never says, "Come to any of Chock full o'Nuts 25 restaurettes and you'll get delicious meals as well as the coffee that made the chain famous." But the continuous mention of the fact that the restaurettes' coffee is superior coffee is almost as pointed as a direct pitch.

The ad budget, therefore, is serving a dual function: launching the new coffee, and getting more business for the restaurettes.

Here's how Harold Rieff, executive vice president of the Frederick Clinton Co. and account executive for the coffee, and William Black, owner of the restaurant chain, approached the radio-tv campaign:

- To get the coffee into stores fast Rieff and Black wanted to make a hard corps of consumers actively demand the brand. The best way of achieving product identification is through repetition. For this reason they decided to concentrate fire on a single radio station and a single tv station, hitting the audience of each as many times as the budget would allow.
- To get the most yardage out of the radio ad outlay within the limits of the single station Rieff selected announcements and participations instead of confining the schedule to a single

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In addition to announcements firm sponsors tv show, "Jerry Lester's Late Date" (WNBT) which reaches adults (Sat., 11:15 to midnight). Jean Martin, singing star (below), is sponsor's wife



case history



ALL-MEDIA EVALUATION BOARD MEMBERS read articles before publication, give suggestions. Top, from left: George Abrams, ad dir., Block Drug, Jersey City; Vincent Bliss, exec. v.p., Earle Ludgin, Chicago; Arlyn Cole, pres., Mac Wilkins, Cole & Weber, Portland; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations. Middle, from left: Stephens Dietz, v.p., Hewitt, Ogilvy, Benson & Mather, N. Y.; Ben Donaldson, ad & sales prom. dir., Ford, Dearborn; Marion Harper Jr., pres., McCann-Erickson, N. Y.; Ralph Harrington, ad mgr., General Tire & Rubber, Akron. Bottom, from left: Morris Hite, pres., Tracy-Locke Co., Dallas; J. Ward Maurer, ad dir., Wildroot, Buffalo; Raymond Morgan, pres., Raymond R. Morgan, Hollywood; Henry Schachte, v.p., Sherman & Marquette, N. Y.

21-article media series:

how you can use it in your work

Ever since SPONSOR began publishing its 21-article series evalnating media. demand for reprints has poured in. The All-Media Evaluation series has proved of keen interest to executives in every corner of air advertising: account men; ad managers; timebuyers; research men; station and network executives—all have written or phoned to ask for back copies or reprints. Actually no reprints are available because when the series is completed it will be published in book form. (Many orders for the book have already been received.)

The All-Media series has had such wide acceptance because it does a job that had never previously been done anywhere. It boils down the characteristics of each major medium; probes the methods by which admen select media; takes apart the research tools used in picking media. It's virtually a refresher course for advertising men and media people on every level. At the same time it provides analysis which many have found stimulating and helpful in understanding day-to-day media problems. Part 17 in series will appear 22 February.

Perhaps in the press of events you have missed one or more of the 16 All-Media articles published to date. Or you may have read one of the articles and forgotten the issue date. To help you in continuing to use the series in your work you'll find a summary of each part with issue date starting at right.

PART 1. "Why evaluate ad media?" Ten pages of charts including 30 tips to advertisers, agencies and media on evaluation. Two-page chart spells out how typical agency analyzes each major market. Another chart gives figures through years to show how all major media complement each other after initial period of competition (all prosper or show revenue declines simultaneously). Article shows why media selection still is in "cave man stage," cites examples of various yardsticks (20 April 1953 issue).

* * *

PART 2. "Media Basics I." Two pages, including one full page of charts and figures, are devoted to each of the following media: newspapers, direct mail, radio and magazines. Advantages, limitations, biggest clients and growth charts are given for each medium. Spokesmen for each medium tell why advertisers should include their particular media in total advertising schedule. (4 May 1953 issue).

* * *

PART 3. "Media Basics II." Two pages, including one full page of charts and figures, are devoted to: television, business papers, outdoor and transit. Advantages, limitations, biggest clients and growth charts are again given for each medium and media spokesmen tell why advertisers should include their particular media in total advertising schedule (18 May 1953 issue).

* * *

PART 4. "I. How to choose media." Different agencies use different yardsticks in selecting media for ad campaigns. The various techniques are discussed here. Tips from SPONSOR's All-Media Advisory Board and executives of research organizations are given on setting up research, choosing objectives. Chart comparing billings of magazines and air media rebuts *Life's* claim that it leads media parade in annual billings (1 June 1953 issue).

* * *

PART 5. "II. How to choose media." Debate on whether some advertisers' newspaper backgrounds and complexity of air media create bias in favor of print. Twenty-six advertisers, agencymen and researchers discuss factors they personally consider most important in selecting and recommending media (15 June 1953 issue).

* * *

PART 6. "What sponsors should know about *Life's* new 4-media study." Article debates whether *Life's* study is really impartial, reprints charts from study to show misuse of statistical data. Network researchers' and agencymen's opinions on the study are quoted. Highlights of the report are given with comments by air and print experts on various points (29 June 1953 issue).

* * *

PART 7. "Beware of these media research pitfalls!" Why both the print and air media are guilty of overreaching in their research. Various media sales tests—including tests made by radio networks—are examined to show validity or non-validity. Four principal methods of measuring sales effectiveness are given, with their weaknesses. Chart points up 10 media research traps for the unwary (27 July 1953 issue).



Here are excerpts from letters to SPONSOR on Media Study

COMMUNICATIONS RESEARCH DIRECTOR. Albert A. Shea, director, Communications Research, Toronto: "The tremendous mass of facts on all media is being presented in clear and highly digestible fashion. The layouts are excellent. The articles are full of meaty pieces of highly valuable material. I am certain that there has never been so complete, thorough, objective and highly useful a collection of information about media in America . . . Congratulations!"

ADVERTISER. E. S. Schulman, sales promotion, Shell Oil Co., New York: "The chart giving facts about the rating services is, in my opinion, the most concise and informative reference I have ever seen. I would like permission to reproduce it for distribution among various people in Shell Oil. . ."

MEDIA DIRECTOR. R. F. Hussey, vice president and media director, Foote, Cone & Belding, Chicago: "Sincerest congratulations on a lively and remarkably impartial handling of the highly competitive American media scene. You do full justice to broadcasting but you also recognize newspapers, outdoor and magazines as features of the scenery. This is remarkable broadmindedness. . ."

NETWORK EXECUTIVE. John Burr, assistant manager of advertising and publicity, ABC, San Francisco: "Your article on the Emil Mogul weekly media tests is packed with the facts and figures—and clear thinking—we need to sell San Francisco Bay Area retailers. Therefore, I was wondering if you are planning to have reprints made of this one article. . ."

COLLEGE PROFESSOR. Herb True, assistant professor at the University of Notre Dame: "Your All-Media Evaluation Study looks like the greatest thing you, or any other publication, for that matter, ever attempted. . ."

RADIO-TV DIRECTOR. Miss Dee Freiday, radio-tv director of Gibbons Advertising Agency, Tulsa: "Your current series on Media Basics is, in our opinion, one of the finest yet—congratulations!"

BUSINESS PAPERS EXPERT. John B. Babcock, manager of information service, The Associated Business Publications: "We were quite impressed with your series of media evaluation articles. You did an especially good job on business papers in the small space that you were allotted. I'm wondering in what shape the entire study might be reprinted later on. . ."

TRANSPORTATION EXPERT. George B. MacGlennon, managing director of the Natl. Association of Transportation Advertising: "I realize there must have been a tremendous amount of work that went into this series and I think you have made a real contribution. . ."

PART 8. "11. Beware of these media research pitfalls!" Entire text of Advertising Research Foundation's criteria for advertising and marketing research is reprinted. Discussion of "Mediamatics" (attempt to reduce media selection to a mathematic formula). Twenty-one researchers, agencymen, advertisers and air experts tell how they set up tests and use media research (24 August 1953 issue).

* * *

PART 9. "How 72 advertisers evaluate media." Four pages of charts tabulate answers each of 72 advertisers gave to SPONSOR's 16-part questionnaire on media evaluation. These advertisers spend total of $137 million annually on advertising. Questions are explained and SPONSOR's conclusions given. Includes information on advertisers' sources for media data; methods of determining media effectiveness; which medium advertiser considers most effective. Includes list of 11 most important facts learned in survey of 2,000 advertisers (7 September 1953 issue).

* * *

PART 10. "How 94 agencies evaluate media." Four pages of charts tabulate answers each of 94 agencymen gave to SPONSOR's 16-part questionnaire on media evaluation. Includes information on agencies' sources for media data; methods of determining media effectiveness; which medium agency considers most effective. Background of admen answering questionnaire is also given. List of 10 most important facts learned in this survey of 1,000 agencymen (21 September 1953 issue).

* * *

PART 11. "How BBDO evaluates media." Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn, one of world's largest agencies, gives personal opinions on the various media, tells what his agency wants to know about media before planning an advertising campaign. Included are specific examples of which media are best to fill special needs of certain products (5 October 1953 issue).

* * *

PART 12. "How Emil Mogul tests media weekly for Rayco." Customers fill out cards while they wait to get their auto seat covers fitted. These cards indicate what made customer come to Rayco for seat covers and in what media they've noticed Rayco ads. Article gives results of such tests, with detailed explanation of how agency can go about setting up similar system for its own clients. Full page of charts shows how you can profit by being able to check media on weekly basis (19 October 1953 issue).

PART 13. "Why these 31 advertisers DON'T use air media." Results of mail-and-phone survey of 199 advertisers who are non-users of the air media. Easy-to-read chart lists name of company, product it manufactures or distributes, agency, 1953 advertising budget and the reasons it gave for not using air media. Among reasons most commonly cited: product "unsuitable" for air advertising; radio and/or tv are "too expensive"; radio gives too much coverage where product isn't being sold; radio and/or tv "flopped" in past, firm hasn't tried them since. (16 November 1953 issue).

* * *

PART 14. "What's wrong with the rating services." Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoints of basic data supplied; techniques; sample bases; limitations, and advantages. Includes SPONSOR's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DONT'S in using ratings (28 December 1953 issue).

* * *

PART 15. "What's wrong with print measurement services?" Facts about the three readership services including their sampling methods, questioning procedures and how much each one costs. List of basic questions advertisers raise about readership services. Article includes opinions of researchers on the services, explains why knowing the facts about each one is vital to advertisers and agencies (11 January 1954 issue).

* * *

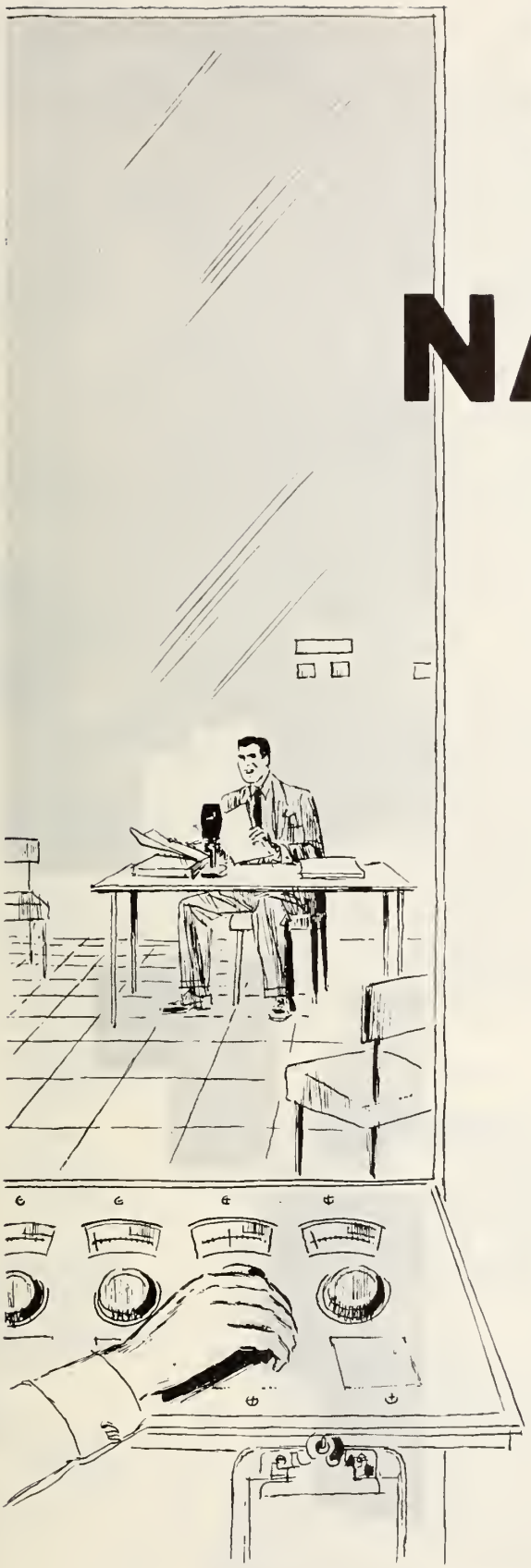
PART 16. "How different rating services vary in the same market." Ward Dorrell, research director of John Blair & Co. and Blair Tv, station rep organization, points out the fact that different services often come up with widely divergent ratings and sets-in-use figures for the same market. Dorrell underscores importance of using other criteria besides ratings when planning advertising campaign. Three easy-to-read bar charts give examples of variation in same markets (25 January 1954 issue).

* * *

COMING: Part 17, "How to set up an ideal media sales test." Part 18, "Psychological aspects of media." Part 19, "Sales impact of radio and tv." Part 20, "New media evaluation and research developments." Part 21, "SPONSOR's conclusions on media evaluation."



STUDY TO BE PUBLISHED IN BOOK FORM *later on this year, in response to many requests by readers. No single articles will be reprinted separately. Book will contain entire 21 articles which comprise the All-Media Evaluation Study originally printed in* SPONSOR *beginning 20 April 1953, including all graphs, charts and pictures accompanying the articles. Volume will be invaluable source of reference material for advertisers and agencymen. You may reserve your copy now by writing to* SPONSOR, *40 East 49 St., New York 17.*



NEWS makes NAMES on WFBR!

Yes, indeed! While the reverse is still true, it's a fact that WFBR's skillful news-handling is rapidly building the good names of our local and national news sponsors!

At WFBR in Baltimore, we know that hot news cools fast—and, like explosives, must be handled expertly—with a sure, deft touch.

Our full-time news director *works on nothing else but news*. Our handling of on-the-spot news has become a "buy-word" in Baltimore. Advertisers, fully aware of the commercial value of this kind of effort, are buying WFBR newscasts in increasing numbers.

We are now happy to announce the most comprehensive sponsorship of newscasts in WFBR history.

CURRENT WFBR NEWS ADVERTISERS

MOBILGAS — 24 *Newscasts Weekly*
ESSO — 24 *Newscasts Weekly*
ARROW OIL — 1 *Newscast Weekly*
BETHOLINE-SINCLAIR — 6 *Newscasts Weekly*
DAVIDSON TRANSFER & STORAGE CO. — 3 *Newscasts Weekly*
FIDELITY STORAGE CO. — 3 *Newscasts Weekly*
J. NORMAN GEIPE — 6 *Newscasts Weekly*
S. & N. KATZ — 3 *Newscasts Weekly*
SAVINGS BANK OF BALTIMORE — 6 *Newscasts Weekly*

PARTICIPATING SPONSORS

FORD MOTOR CO. — 14 *Participations Weekly*
MUSTEROLE — 5 *Participations Weekly*

WFBR

The station that has EVERYTHING!

5,000 WATTS IN BALTIMORE, MD.

ABC BASIC NETWORK • REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

THE COMPANIES YOU KNOW— KNOW SCREEN GEMS TV COMMERCIALS



SCREEN GEMS
Producers of Film Commercials for TV for

AMERICAN TOBACCO COMPANY
AMOCO GAS
BORDEN'S
CAMELS
CAMPBELL'S PORK AND BEANS
CARLINGS ALE
CHEVROLET
CHESTERFIELDS
CHRYSLER
COCA-COLA
CROSLEY
DUMONT
ELGIN WATCH
ETHYL CORP.
FORD MOTOR CO.
FORD FOUNDATION
GENERAL MOTORS
GERBER'S BABY FOODS
GORHAM SILVER
HELENA RUBINSTEIN
IMPERIAL OIL
IPANA
JERGENS LOTION
LEES CARPETS
LIGGETT & MYERS
LUCKY STRIKE
MOTOROLA
OLDSMOBILE
PALL MALL
PEPSI-COLA
PIEL'S BEER
PLYMOUTH
PROCTER & GAMBLE
PRUDENTIAL INSURANCE
SCHAEFER BEER
U. S. STEEL CORP.

FOR THE SECOND YEAR IN A ROW
SCREEN GEMS
produced
TV COMMERCIALS
for FORD and LUCKY STRIKE
named best by the **FAME POLL**

LUCKY STRIKE
FORD
CHEVROLET
USS STEEL
OLDSMOBILE!
PLYMOUTH
Camels
PALL MALL
Coca-Cola "Coke"
CHRYSLER
Schaefer
JELL-O PUDDING & PIE FILLING FIVE FLAVORS
PEPSI-COLA
Schlitz
Motorola
CARLING'S Red Cap Ale

SCREEN GEMS INC.
TELEVISION
SUBSIDIARY OF COLUMBIA PICTURES CORPORATION
233 WEST 49th STREET, NEW YORK CITY
Circle 5-5044

SPONSOR 1954

TV FILM COMMERCIALS

index

Over-all look: *Latest* SPONSOR *survey of film commercial producers and film service firms reveals an $18 million tv film outlook for 1954, up some 20% from last year. Latest commercial trends are analyzed in this extensive report.* **page 44**

10 tips from producers: *Want to cut down your tv film commercial costs? Want to improve the quality of your filmed video selling? Here, many of America's top tv film producers reveal tricks of the trade, give practical hints.* **page 46**

Service firms: *A sponsor's film commercial operations can run a lot more smoothly if he (and his agency) know their way around the tv film service firms. Here's a report on how such firms provide everything from lab work to music.* **page 48**

Directories: *Results of a two-month survey of the video film industry. Eleven pages list producers, facilities, and production credits, as well as service firms and the film specialties these firms provide agencies and clients.* **page 50**

Project editor:
Charles Sinclair

This section covers tv film commercials. Last issue: film programs



INDUSTRY HAS MASTERED TEAMWORK, CAN TOSS OFF COMPLEX COMMERCIALS LIKE TRANSFILM BATH TUB SCENE FOR P&G'S "ZEST.

1954 splash in tv film commercials

Producers see 20% business increase this year over 1953 levels, but small firms

Four words summarize the status of today's tv film commercial industry:

1. Bigger.
2. Slicker.
3. Progressive.
4. Cost-conscious.

That's the adman's eye-view emerging from a three-month SPONSOR study of filmed television commercials.

To gather its facts, SPONSOR surveyed or interviewed more than 120 video commercial producers, from industry toppers to regional film makers. In addition, SPONSOR contacted the leading film service companies, from film laboratories to stock shot libraries.

The results of the survey appear in this over-all report and in the two detailed articles you'll find later in this section. In addition, there are two sets of directory listings: (1) Producers (firm names, services, credits) starting on page 50; (2) service companies (names specialties, locations) starting on page 92.

(For a report on the booming business in syndicated film programs, see section in the 25 January issue of SPONSOR.)

Here are the highlights of SPONSOR's film commercial study:

• Tv film commercials, like filmed programs, are a big-time business. In questionnaires sent out by SPONSOR producers of film commercials were asked to reveal in confidence their 1953 grosses derived from video assignments.

Some 36 companies (representing



ND COLOR PROBLEMS STILL BEDEVIL PRODUCERS

5 million

n find the going tough

about a third of the industry and about half of those replying to the survey) gave answers. Their total: $8,432,000. A projection to the whole industry, based on the size of the reporting companies, industry growth rates in the past two years and other factors, results in a 1954 guesstimate for all tv commercial producers of about $15 million. Adding in the estimates of the tv work done by service firms, the grand total comes to nearly $18 million for the present year.

• Nearly all tv sponsors use film commercials of one form or another. A recent study of 1953 tv films by *Ross Reports on Television* showed that 4,750 film commercials were made last year for 750 products of 543 sponsors, local and national, through some 215 ad agencies. This represented "more products for a greater number of sponsors represented by a larger group of agencies than reported in previous years," said *Ross Reports.*

• The 1954 business outlook in tv film commercials is good, producers and service firms feel. Nearly seven out of 10 firms replying to SPONSOR's survey said they anticipated a business increase this year as against last. Estimates ranged from 10 to 50% increase. Consensus: Tv film commercial business activity, spurred on by the emergence of many new tv markets in recent weeks, is likely to be up as much as 20% this year.

That's the broad picture at the moment.

Here is a topic-by-topic report on other key trends and developments in the multi-million dollar tv commercial industry.

► ***Main trends:*** These trends, among many others, were cited most frequently by producers:

1. More visual "sell," with fewer commercials that could be described as "radio with pictures."

2. Fewer actors and fewer unfamiliar faces in tv commercials, since Screen Actors Guild (SAG) re-use payments are a major cost factor today.

3. A high interest, if not a high production level, in tv color film commercials for the near future.

4. More concentration of tv commercials in the hands of fewer tv film producers, with many firms switching back to production of business films and not seeking new tv activity.

5. More imaginative use of the technical tricks of the film trade (wipes, opticals, animation), although some commercials are becoming gimmicky.

These were some of the comments from film producers:

"There are actually two trends evident now in our tv commercial work. In spot commercials (for non-programming use) the tendency is to make the films more costly and more complex and to make fewer commercials do the job. In program commercials, the tendency is to make them *simpler* (such as the simple 'personality' pitch) and to make more of them. Both trends stem from the SAG code. There's also a trend toward originality and freshness."—*Harry W. McMahan, president, Five Star Productions.*

"The trend in tv film commercials is for greater production value plus immediate eye appeal, with a tendency to establish advertised product as soon as possible and maintain this identity throughout the entire commercial."—*Charles Michelson, president, Charles Michelson, Inc.*

"Another noticeable trend is toward good quality tv commercials. Sponsors and agencies have learned that there simply are no short cuts to making good tv spot commercials. It takes time, effort and money. The fooling around with cheap, single-system sound-on-film spots and the effort to get something for nothing are gradually disappearing. In their place there is a growing realization that *good* tv film commercials are worth more than the money they cost."—*A. E. Wright Jr., president, Condor Films.*

"We predict that sponsors, particularly local and regional sponsors, will become critical of the quality of the commercials they used during 1953. These advertisers have gone through their educational period and will now be searching for film commercials that combine quality with economy."—*J. Don Alexander, president, Alexander Film Co.*

"The most noticeable trend in television commercials on film is that few-

(*Please turn to page* 94)

Fewer "new faces" among tv commercial talent, more and more emphasis on "visual sell"

Trends: *Producers and admen today are striving to keep film costs down and production quality up. Not all succeed. SAG scales have meant that new talent seldom gets a break. On most occasions "substitutes" are used.*

Outlook: *More production of television film commercials is likely to be done by fewer firms, many people feel*

10 tips to agencies on how to get along with producers

Money can be saved if admen work efficiently with film makers

Most tv admen today have had plenty of basic training in the problems of putting commercials that sell on film.

But film producers still run into situations like these:

• A producer in a large Southern city recently received a film commercial script from a meat packer's ad agency. According to the script, the commercial was to open with a shot of hundreds of hams hanging in a huge smokehouse. Laboriously, the producer had to talk the agency into a simpler shot. "To build and light this smokehouse scene," he later told SPONSOR, "would have thrown the sponsor's entire tv budget way out of line."

• In New York a large commercial producer recently received a call from the newly appointed film executive of a medium-sized ad agency. Without batting an eyelash, the agencyman asked the producer if he would be willing to make "a couple of minute commercials with synchronous dialogue and stop motion for $600 apiece." The producer—who normally charges around $5,000 each for good minute commercials of this sort—declined with no attempt at politeness.

In its extensive survey of leading film commercial producers, SPONSOR asked film executives for their advice to tv agencymen and sponsors on getting the best in tv film commercials.

A wide variety of answers were received, ranging from the ABC's of the business to valuable, money-saving tips concerning the latest film techniques. SPONSOR presents below a round-up of 10 of these tips from men who make films to the men who buy them.

1. *Do business with reliable, established producers.* This bit of basic advice ran through nearly all of the comments of the film producers responding

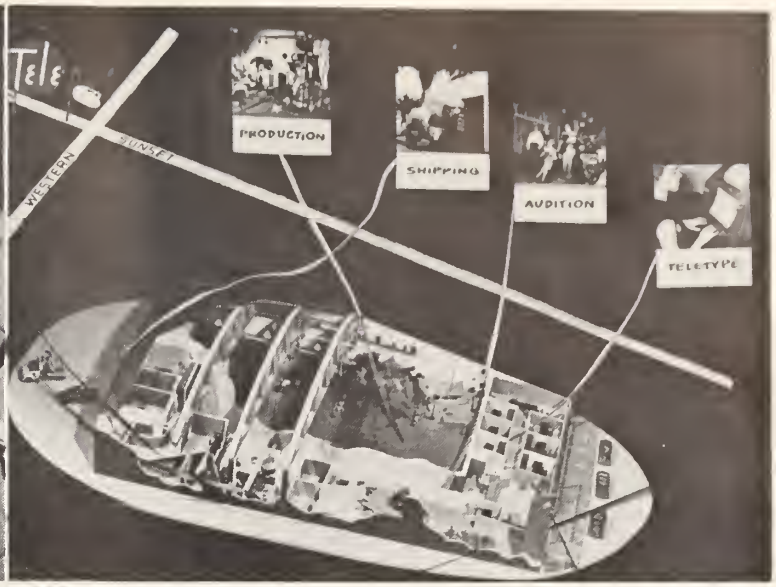
Pre-production conferences are the key to smooth agency-producer liaison, producers feel. At this stage, changes are relatively simple

Later, a change can cost thousands. Here, Biow tv commercial supervisor Sol Dworkow discusses Joy commercial with Ezra Baker of IMPS





Color film commercials will require new techniques, close cooperation of film makers and admen. Above (l. to r.) Peter Elgar, producer; Joseph Noble, Film Counsellors; Abbott Spencer, Tom Vietor of SSCB discuss commercial for Pall Mall



Explaining the complexities of film commercial production to admen is a necessity for smooth operation, say producers. Telepix Corp. (L.A.) recently built a cut-away model of their firm's floor plan to show advertisers and agencies the step-by-step processes involved in making commercial tv films

to SPONSOR's questionnaires.

This remark from L. P. Mominee, vice president of Atlas Film Corp., was typical: "Carefully check a producer's facilities and experience and make sure you are dealing with a reputable organization."

This sounds on the surface like patronizing advice and perhaps a knock at the smaller producers. Not so. All of the producers—including Atlas—were quick to praise others in the business, large and small, who are doing a good, creative job.

2. *Producers can be judged to some extent by their credit lists—that is, the commercials they've made.*

Such a checkup at least shows the caliber of the clients served. (See list of producers and commercial credits, starting on page 50.)

Several producers also suggested to SPONSOR that a tv client about to make some tv commercials would do well to scan through credit lists to look for a film producer who has done several commercials for accounts that are in the same business as he is. In other words, a bakery client should look for producers who have made bread and cake commercials.

Reason: Although a client would never dream of having his ad account handled by an agency that already had a competing advertiser in the shop, this philosophy does not necessarily apply to tv film commercials. Producers who have done several commercials for a specific product category—cigarettes or beer, for instance—have usually worked out all the minor production headaches that go with handling any cigarette or beer film. Such problems might include everything from preparing a list of models with attractive hands (to hold the cigarette) to knowing how much light you can use on a glass of beer (before the "head" collapses).

Knowledge like this on the producer's part enables him to advise agency and client in the planning stages regarding certain general production problems with particular product types. Also, it enables him occasionally to

(*Please turn to page 97*)

What producers say about agencies

► Chief gripe of producers is that they are "always being rushed" by ad agencies who want top-quality film work on a "disaster basis." This, film makers say, invariably results in upped budgets and tempers.

► Some agencies try to get around the sizable costs of tv film production by shopping for bargains in tv film work. Losses must be made up eventually by the producer, or else the sponsor will get poor quality.

► Admen with little film knowhow are sometimes placed in high authority at agencies, producers complain. This can result in exasperating and costly experiments while high-priced camera crews and talent stand around idle.

How agencies reply to producer gripes

► Advertising business moves a lot faster than the usual pace of movie business, admen state. Sometimes, fast deadlines are necessary when a new television campaign is breaking. Producers are compelled to adjust.

► Producer bids on film jobs sometimes have no rhyme or reason, some agencies complain. Even the most detailed storyboard can bring a dozen or so different bids from a dozen or so different producers, admen say.

► Film executives occasionally tend to make a "big mystery" out of the normal processes of tv film job, making it most difficult for admen to learn all the routine steps of commercial television film making.

What you should know about film service firms

Need release prints in a hurry? Want a stock shot? Titles? This report will show you where to look



DEVELOPING: Firms like Movielab are geared to handle all of laboratory work, from negatives to finishe

Few admen will recognize most of the names of film service companies listed in the directory which starts on page 92 of this issue.

Fewer still have seen with their own eyes the extensive, often complex machinery and equipment used by these service firms, some of which is illustrated in the pictures on these pages.

Yet film service organizations are an integral, important part of the business of making tv film commercials.

According to estimates of several executives in this field, these firms will do about $3,000,000 worth of business in handling filmed video fare for producers, agencies and sponsors this year.

What exactly is a tv film service firm?

Roughly speaking, these specialties bear about the same relationship to the tv film industry that paint shops, body-and-fender repair, motor tune-up, parts shops and seat-cover installers bear to the automotive industry. These film specialties are listed and discussed briefly above and in the box at right.

For the most part, they duplicate many of the services that the major commercial film producers already have in their studios. Or else they duplicate, to some extent, tv film art departments and shipping facilities of the leading ad agencies.

Big commercial producers and big ad agencies of course save some money in the long run by handling most, though not all, production and shipping details themselves, since service firms are in business to make a normal profit on their work. And, a self-contained producer can exercise complete control, step-by-step, in his film commercials—something which you can't always do if the work is parceled out all over town.

But not all producers are giants, and not all ad agencies have the space (or the tv billings) to set up their own large-scale film operations.

That's where the film service companies come in.

A small producer with limited facilities can—by having his animation, sound recording, titles, lab work and other details handled by independent contractors—turn out some pretty fancy commercials. Medium-sized agencies can move quickly in setting up big multi-market tv spot campaigns with filmed programs and commercials. Even big organizations, caught in an occasional rush job or needing a unique specialty, call on service firms.

Here are just a few recent examples of how film service companies aid tv producers, agencies and sponsors:

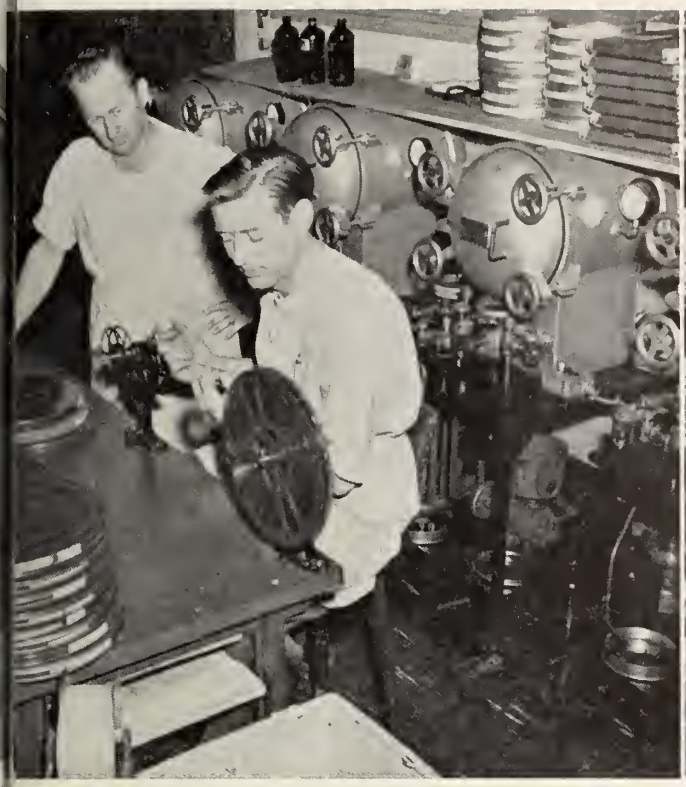
• Last December, the Ford Motor Company began work on a huge spot tv campaign to plug its 1954 models. So many commercials had to be routed, packed, shipped and stored that the agency—J. Walter Thompson—turned to a firm that specializes in distributing film, Modern Talking Picture Service.

According to Alex Leslie, N.Y. manager of MTPS, "Six thousand Ford film commercials were shipped to over 300 tv stations in two weeks." The campaign started right on schedule.

MTPS, incidentally, handles many big tv shipping jobs for ad agencies which include: Y&R, McCann-Erickson, N. W. Ayer, Leo Burnett, Compton, Benton & Bowles, Weintraub and FCB. Services include inserting commercials in filmed programs, inspecting, shipping and film storage.

• Many a film commercial and/or program has been damaged by inexperienced handling at agencies and tv stations, or by being projected and wound on faulty, dirty equipment. Accordingly, film treatment firms—like Peerless, Comprehensive, and Vacuumate—are today doing a sizable tv film

List of film service firms starts on page 92



ATING: Video films last longer when toughened by special high-vacuum process of Peerless Corp., New York, Hollywood



SHIPPING: Modern Talking Picture Service can store and route as many as 6,000 tv commercials in two weeks for a single tv client

business in addition to their business film and theatrical contracts.

Such "treatments" are primarily processing steps applied to the final release prints, and often to original negatives. They range from high-vacuum vapor processes that toughen and elasticize the film emulsion to scratch removal and cleaning. Results: Tv film prints last longer and can be "bicycled" between tv stations with less chance of disrupted schedules due to damaged films. This actually cuts down replacement costs, and often pays for itself.

Several commercial producers—like Jam Handy, Wilding, Sarra, Reid H. Ray, Fordel and Byron—have been licensed by the film treatment firms to process tv film commercials right in the producer's own shop. And, several program syndicators — including Ziv-Tv, UTP, NBC and Guild Films—have program prints treated before shipment to stations.

• Late last season, P. Ballantine & Sons placed an order for tv commercials with Caravel Films, a New York producer. Theme of the commercials: "It's always winter in your refrigerator where you store your beer. But Ballantine is deep-brewed for flavor—flavor

(*Please turn to page* 108)

SOUND: Firms like Cinesound, RCA Victor, Sound Masters maintain elaborate sound studios where producers and agencies can add music, narration, dialogue to films and tapes of all varieties. Such firms aid film men greatly in adding extra production polish to tv commercials.

OPTICALS: Only the largest commercial film producers have complete facilities for fancy opticals—special effects, laps, wipes, miniatures, trick shots, etc.—which have become a fairly standard ingredient of hard-hitting tv spots. Many producers sub-contract opticals.

ANIMATION: Like opticals, limited and full animation often adds sock to tv film commercials when a client is trying to establish a brand name or trademark. An expensive specialty, animation is often done on sub-contract by firms like Cineffects, Cartoonists, Kleidon.

TITLES: To create title effects, "crawlers," brand name slugs and the like, firms such as Graphic Arts Workshop and QQ Motion Picture Titles maintain shops equipped with artists, printing presses who can work on all backgrounds, from acetate to formica, for video commercials.

STOCK SHOTS: Need a few feet of bathing beauties, busy highways or the Eiffel Tower for a tv commercial? You can find almost anything you can think of at nominal prices in the libraries of NBC TV Film, Telenews, others where 157 million "stock" footage exists.

MUSIC: Mood and bridge music of all types for all kinds of tv commercials can be located quickly and purchased by producers and agencies in the libraries of firms like Audio-Master Corp., Columbia Transcriptions, Thomas J. Valentino. Catalogues range from fanfare to endings.

TV FILM COMMERCIAL PRODUCERS: includes list of their 1952-'53 accoun

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
ACADEMY FILM PRODUCTIONS, INC 123 CHESTNUT ST CHICAGO 10 ILL BERNARD HOWARD MICHIGAN 2 0128	X	X	X	Holsum Bread, Melody Hill Wine, Chesty Potato Chips, Col-R-Corn Pop-Corn, Cunningh Drug Stores, Hannah & Hogg Wine, Chuckles Candy, Kayo Chocolate Drink, Pfeiffer's E
ALEXANDER FILM CO ALEXANDER FILM BUILDING COLORADO SPRINGS, COLO J DON ALEXANDER MELROSE 2 4771	X	X	X	Union Pacific Railroad, Hudson Cars, Continental Airlines, Seven Up, Walter Kendall Food, Mrs. Baird's Bakeries, Bowman Biscuit Co., Duffy's Drink, Feature Ring Co., G Audograph, Morton Foods, Mountain States Telephone & Telegraph Co., Pfaff Sewing chines, Prince Dog Food, Arden-Sunfreze Creameries, Calgon, Inc., Central Nebraska Pack Co., Lindeman & Hoverson Co., Budweiser, Frigidaire, Maytag, Elgin National Watch Co.
ALL-SCOPE PICTURES INC. 7525 BEVERLY BLVD HOLLYWOOD, CAL GORDON S MITCHELL WYOMING 1128	X	✲	X	S.O.S., Tuffy, Louis Milani's Salad Dressing, Rancho Soup, Goebel Beer
AMENIC TELEVISION AGENCY TOWER THEATRE SPRINGFIELD, MO 6 3273	✲	✲	✲	S. E. Dabbs, Holsum Bread, C. Meek Lumber Co., Mono Mfg. Co., Springfield Grocers Co
AMERICAN FILM CO 1329 VINE S PHILADELPHIA, PA FREDERICK P. WEINER WA 2 1801	X	X	X	(Nat reported)
AMERICAN FILM PRODUCERS 1600 BROADWAY NEW YORK 19, N Y. ROBERT GROSS, PLAZA 7 5913	X	X	X	Marcal Paper Products, National Guard Recruiting, Stokely & Van Camp Foods, Arm WAC Recruiting, Prudential Insurance Co., U. S. Army Nurse Corps, Sylvania Electric
CLYDE ANDERSON 334 "A" ST SALT LAKE CITY, UTAH	✲	✲	✲	Country Club Potato Chips, Fisher Baking Co.
LEONARD ANDERSON 115 WEST 15TH ST NEW YORK, 36, N Y LEONARD ANDERSON, PLAZA 7 1162	--	X	X	Cora Jewelry, Buitoni Macaroni, Vaseline, Flit, C-N, Geritol, Serutan, Nunn-Bush Shoes
ANIMATED PRODUCTIONS, INC 1600 BROADWAY NEW YORK, N Y AL STAHL COLUMBUS 5 2952	X	X	X	Listerine, Canada Dry Ginger Ale, Hazel Bishop Lipstick, Cannon Towels, Roosevelt Rac
ATLAS FILM CORP. 1111 SOUTH BOULEVARD OAK PARK, ILL. NORMAN C LINDQUIST AUSTIN 7 8620	X	X	X	Sunbeam Appliances, Greyhound Buses, Budweiser Beer, Pure Oil Co., Kellogg Cereals, Washers & Dryers
AUDIO PRODUCTIONS, INC 630 NINTH AVE NEW YORK, N Y PETER J MOONEY, COLUMBUS 5 6771	--	X	X	Campbell's Catsup, Mott's Apple Products & Prunes, Birdseye Products, International Ca., Singer Sewing Machine
BALL PRODUCTIONS & TELEVISION FILMS, INC. 1751 S W THIRD AVE. MIAMI FLA H S JOSEPH, 82 5753	✲	✲	✲	Cities Service Gasoline, P&O Steamship Cruises, Pabst Beer, Maule Concrete Products, Cala
GEORGE BLAKE ENTERPRISES, INC. 270 PARK AVE NEW YORK 17, N Y DICK DONNER CIRCLE 7 2201	--	X	X	Necchi Sewing Machines, Prestone Anti-Freeze, Ben-Gay
THOMAS J. BARBRE PRODUCTIONS 1215 EAST VIRGINIA AVE DENVER 9 COLO THOS J BARBRE, RACE 1605	X	X	X	Colonial Fuel & Iron Corp., Gates Rubber Co., Publix Cab Co., C.F.&I. Co.
JOHN H BATTISON PRODUCTIONS 4519 ROXBURY DR BETHESDA, MD JOHN H BATTISON, OL 9 9503	X	X	X	(Not reported)
BEACON TELEVISION FEATURES, INC. 420 BOYLSTON ST BOSTON, MASS. J LEONARD SANDERSON, C 6881	X	X	--	Marshmallow Fluff, Salada Tea, Lewis Candy, Grandmother's Mince Meat, Barbo's Furr Pontiac Dealers Ass'n, Glenwood Range, Avon Soles
BENSON PRODUCTIONS 1020 BROADWAY KANSAS CITY MO A. A. BENSON VALENTINE 2222	✲	✲	✲	Kraft Foods, Rusco Windows, Majestic Steak House
BLINKEY PRODUCTIONS 106 WEST END AVE NEW YORK 23 N Y MURRAY KING, SUSQUEHANNA 7	X	X	X	Amazo Instant Dessert, Seven-Up, Tv Time Popcorn, Jr. League of Arkansas

SYMBOLS X *means company has this facility available.* -- *means company does not have this facility.* ✲ *means no report available on facilities.*

Chart (10 *more pages of it!*) **continues page 74**

LD--FIRST WEEK
ANDARD OIL
WESTERN STATES
ALTEST ICE CREAM
MARKETS
LL CITY BEER
MARKETS
AVAILABLE—in
ny markets

UTP Proudly Presents . . . A distinctly New and Authentic 1st RUN Family-Situation Adventure Series . . . *with a Salty Tang!*



"WATERFRONT"

starring

PRESTON FOSTER as Cap'n John of the good tug Cheryl Ann

ATERFRONT★ with its authentic locale really lives. The people the docks, the tugs, the gulls, the noises, and the smells the wharf all come alive as you work, fight, worry and ve with the men and women who are all part of this lorful WATERFRONT.





TERFRONT—The only TV film series todoy that ld not possibly be done live. (It wos shot on tion ot picturesque Los Angeles Horbor, San ro, Californio.)

TERFRONT—with the **largest** running cast of rring chorocters of any TV series, live or ied.

TERFRONT—where **every** foot of film was shot eciolly for this production.

TERFRONT—the **only** TV series ovoilable whose le ond chorocters develop on endless supply ction-adventure ond fomily-situation plots.

TERFRONT—IS A PRESTIGE BUILDER FOR THE OLE FAMILY. A NEW SERIES, STARTING WITH FIRST RUN ½ HOURS, FRESH AND ALIVE H REAL PEOPLE.

WRITE — WIRE — PHONE

HOME OFFICE
650 NORTH BRONSON • HOLLYWOOD
HO. 9-8321 • TWX—LA 1432

NEW YORK—444 MADISON • PLAZA 3-4620
CHICAGO—360 N. MICHIGAN • CENTRAL 6-0041

VATERFRONT is a ROLAND REED PRODUCTION

PRODUCERS OF: My Little Margie, Beulah, The Stu Erwin Show, Rocky Jones, Space Ranger

United Television Programs, Inc.

Tv film shows recently made available for syndication

Programs issued since October 1953. For complete list see 25 January 1954 issue. Next chart will appear 8 March

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Jungle Macabra	Guild Films	Radio & Tv Packages Inc.	15 min.	$50-400	39
CHILDREN'S					
Animal Time	Sterling Tv	Sterling Tv	15 min.	on request	104
Junior Science	MPTv	Junior Science, Inc.	15 min.		39
The Cinnamon Bear	Fitz & Assoc.	Gilwin Prod.	15 min.	50% of Class B	26
Terry and the Pirates	Official Films	Dougfair Prod.	26 min.		30
The Birth of the Sandman[3]	Foundation Films	Telerama Prod.	15 min.	on request	13
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited
COMEDY					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39
Father Knows Best[6]	Screen Gems	Cavalier	30 min.		26
My Hero	Official Films	Ed Beloin	30 min.		39
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MD	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
Wanders of the Wild	Sterling Tv	Borden Prod.	15 min.		26
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Colonel March	Official Films	Panda Productions	26½ min.	on request	26
Damon Runyon Theatre[4]	Screen Gems	Screen Gems	30 min.		26
Ellery Queen	TPA	Norvin Prod.	30 min.		52
Flash Gordon	MPTv	Inter-Continental Tv	30 min.		39
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
Joe Palooka Story	Guild	Guild	26½ min	on request	26
Mr. D.A.[7]	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse[5]	NBC TV Film	Sound Masters	30 min.		39
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98
Secret Chapter	Guild Films	Ron Ormond	15 min.	$50-400	26
The Playhouse[5]	ABC Film Syndication	Meridian Corp.	30 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52

Show name	Syndicator	Producer	Length	Price Range[1]	No.
MUSIC					
Werner Janssen Series	George Bagnall & Assoc.	Janssen	15 min.	on request	
NEWS					
Drew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		
Fulton Lewis Jr.[8]	United Tv Programs	United Tv Programs	12 min.		
SPORTS					
The Referee	Kling	Kling	30 min.		
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		
TRAVEL					
Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	
Holiday	Tv Exploitation Co.	Filmakers	30 min.		
Safari	Sterling Tv	Sterling Tv	15 min.	on request	
This Is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	
This World of Ours	Sterling Tv	Dudley Pictures	11½ min.	on request	
VARIETY					
Ray Forrest Show	Sterling Tv	Sterling Tv	30 min.	on request	
WESTERN					
Annie Oakley[2]	CBS Tv Film	Annie Oakley Prod.	30 min.		
The Tim McCoy Show	MPTv	MPTv	15 min.		

[1]Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. [2]Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. [3]Available in color. [4]Available in June. [5]Run originally under another title, now being re-released. [6]Available early in April. [7]Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 66)

he's taking lessons from 15 champs...



★ ★ ★ ★ ★

STARRING:
★ Sam Snead
★ Julius Boros
★ Lloyd Mangrum
Lew Worsham
★ Cary Middlecoff
Jackie Burke, Jr.
★ Al Besselink
Jim Ferrier
★ Earl Stewart, Jr.
E. J. "Dutch" Harrison
★ Ted Kroll
★ Johnny Palmer
Tommy Bolt
★ Doug Ford
Ed "Porky" Oliver

★ ★ ★ ★ ★

Right now, comfortable and relaxed in his own living room, he's getting a tip from Champion Sam Snead on how to improve his swing. Next week Lloyd Mangrum shows him the secret of long iron play. Then "Doc" Middlecoff gives him pointers on fairway woods. It's expert, entertaining instruction he couldn't *buy* at any price. He loves every minute of it!

PLAY GOLF WITH THE CHAMPIONS

★ ★ ★ ★ ★

is a unique series of thirteen 15-minute TV film programs with powerful appeal for the growing millions of golf fans, both men and women. They're in black-and-white or color, with music and narration. Comedy sequences alternate with instruction to hold the "fringe" audience. Produced by SPORTSVISION, INC., makers of the popular football series, All-American Game of the Week. For prices, availabilities, write, wire or phone . . .

SPORTSVISION, INC.

Dept. S, 233 Sansome St., San Francisco, Calif. • EXbrook 2-3837

Hollywood: Dept. S, 1161 No. Highland • HOllywood 4-9205

Chicago: Dept. S, 20 No. Wacker Dr. • CEntral 6-8955

Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, *you will find a handy, up-to-date listing of new tv station grants (see below). Included is the name of the company receiving the c.p., the technical facilities granted and other appropriate facts.*

Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone on the air with commercial programing during the two weeks preceding each issue of SPONSOR. *The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U. S. tv homes.*

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
ALBANY, GA.	WALB-TV	10	13 Jan.	1 June	50	25	0	NFA	Herald Publishing Co. James H. Grey, pres.	Burn-Smith
DURHAM, N. C.	WTIK-TV	11	21 Jan.		316	170	0	NFA	Durham Bestg. Enterprises, Inc. Harmon L. Duncan, pres. Floyd Fletcher, v.p.	Pearson
HIBBING, MINN.		10	13 Jan.		10	5	0	NFA	North Star Tv Co. O. J. Oavid, pres.	
HOT SPRINGS, ARK.		9	20 Jan.		12	6	0	NFA	Southern Newspapers Inc. Clyde E. Palmer, pres.	
SIOUX CITY, IOWA	KCOM-TV	4	21 Jan.		100	50	1	80 vhf	KCOM Bestg. Co. Dietrich Oirks, pres.	Pearson

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
BAY CITY, MICH.[1]	WNEM-TV	5	24 Jan.	24	12	Du M, NBC	2	69 vhf	North Eastern Mich. Corp. James Gerity, Jr., pres. John Bone, mgr.	Headley-Reed
FRESNO, CAL.	KBID-TV	53	13 Feb.	470	235		3	80 uhf	John Poole Bestg. Co. John Poole, pres. Robert H. Wesson, mgr.	Meeker
NEENAH, WIS.[2]	WNAM-TV	42	27 Jan.	16	8		1	NFA	Neenah-Menasha Bestg. Co. Samuel N. Pickard, pres. Don C. Wirth, v.p.-gen. mgr.	Gee. Clark
SCHENECTADY, N. Y.[3]	WTRI	35	15 Feb.	214	112	CBS	3	53 uhf	Van Curler Bestg. Corp. Col. Harry C. Wilder, pres. Richard B. Wheeler, gen. mgr. Paul Jaconson, treas.-asst. mgr.	Headley-Reed

III. Addenda to previous listings

Since SPONSOR's 11 January 1954 issue, six more television station grantees relinquished their construction permits. This raises the number of stations which have returned c.p.'s to the FCC to 47. Nine were for vhf outlets, 32 were for uhf stations. The deletions:

CHARLOTTESVILLE, Va., WCHV-TV, uhf ch. 64
GREAT FALLS, Mont., KMON-TV, vhf ch. 3
GULFPORT, Miss., WGCM-TV, uhf ch. 56
MARION, Ind., WMRI-TV, uhf ch. 29
MT. AIRY, N. C., WPAQ-TV, uhf ch. 55
ST. PAUL, Minn., WCOW-TV, uhf ch. 17

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (29 Jan. '54)	**359**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants; 29 Jan. '54)*	**198**
No. of markets covered	**222**	*No. of grantees on air*	**251**
		No. tv homes in U.S. (1 Jan. '54)	**27,500,000**§
		Percent of all U.S. homes with tv sets (1 Jan. '54)	**60%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 16 Jan. and 29 Jan. [illegible] to that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and assessments of individual markets. Information on the number of sets in markets where not designated as being from NBC Research, Sylvester L. Weaver, Jr., director of research, or estimates from the stations or reps and may be denser and remote. †Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage area are considered approximate. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the n[ew] tv operation. Since at presstime it is generally too early to confirm tv representations of m[ost] grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station h[as] been given the tv grant). NFA—No figures available at presstime on sets in mark[et]. §Also covers Muskegon and Saginaw, Mich. ¶Also covers Appleton and Menasha, Wis. #Al[so] covers Albany and Troy, N. Y.



New RCA single-unit Sync Generator takes less than one-third the rack space needed by other sync systems

Smallest, finest Studio Sync Generator ever built!

RCA *Type TG-2A*

COMPLETELY NEW THROUGHOUT—and incorporating a revolutionary new multivibrator circuit—Type TG-2A is, we believe, the *ultimate in synchronizing generators.* It combines all synchronizing functions into a single chassis (includes a Genlock, a Dot Generator, a grating generator, and a regulated power supply). It takes only 21 inches of rack space (one-third that required by other sync generators)—is so compact you can easily install two of these units (one a stand-by) and an RCA changeover Switch MI-26289 in a single rack. It uses fewer tubes than other sync generators (38 miniatures, 2 rectifiers). And, of course, the TG-2A can be operated in conjunction with a Color Frequency Standard.

RCA Type TG-2A's are now available for all TV stations—VHF and UHF. For technical details and delivery information, talk to your RCA Broadcast Sales Representative.

Only RCA's TG-2A has these features

- In a SINGLE standard chassis it includes: —a synchronizing generator, Genlock, dot generator, grating generator, regulated power supply
- Entire unit takes only 21 inches of rack space
- Only 4 operating controls
- Adjustable pulse output voltages
- Pulse outputs have sending end-terminations
- Adjustable "front porch" width
- Operates with Color Frequency Standard
- Can be remotely-switched to Genlock operation
- Provides Dot Convergence Pattern
- Fewest tubes of any sync generator (38 miniatures, 2 rectifiers)
- Test jacks for circuit checking
- Pulse widths and delays STABILIZED against tube aging
- Choice of 5 ways to control basic frequencies
- Characteristics more than meet FCC and RETMA standards

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

round-up

Fitz-Gibbon and Cuff disagree on radio, tv value

Two answers to the old question "Why don't department stores use more radio and television advertising?" were given to the nation's retailers last month. The first answer came from Bernice Fitz-Gibbon, who told why she personally disliked radio and tv during a session of the National Retail Dry Goods Association convention. Her answer came one day before her resignation as advertising director of Gimbels department store, New York.

The second answer was provided by Sam Cuff, radio and television consultant for Allied Stores. He sought to clarify the reasons why department stores fail to utilize air media before a sales promotion meeting of the Arkwright Merchandising Corp. The Arkwright meeting was held the day following the conclusion of the NRDGA convention.

Miss Fitz-Gibbon described television commercials as "an intrusion, an outrageous interruption in the entertainment, which is the primary business of tv. The commercial is the grim penalty one pays to hear Lucy or Fred Waring. Imagine how distressing it would be to have your *New York Times* snatched away by, say, Gulden's mustard, who would say, 'Now you can't read Meyer Berger or Arthur Krock unless you listen to a mustard commercial for three minutes.' Suppose you had just settled down with a Walter Kerr dramatic review when a shrill 'Better buy Birds Eye' would beat in on your ear drums? Tell me, would that be a good climate in which to send out your selling message?"

At the Arkwright meeting, Cuff told the group:

"Bernice Fitz-Gibbon's remarks yesterday, at the NRDGA convention, were most interesting for what was omitted. Her statement is interesting for what it didn't say.

"Miss Fitz-Gibbon *didn't* get up and say, 'Radio and television don't sell.'"

Cuff said department stores don't use radio and tv mainly because they don't know how to use air media.

Louis Tannenbaum, Macy's advertising manager, replaces Miss Fitz-Gibbon as advertising director at Gimbels on 1 March.

SPONSOR's 4 May 1953 issue, page 22, reported on Macy's use of radio and tv under Tannenbaum. The store, on radio virtually every Friday since June 1952, used one-minute announcements over WOR and/or WNBC, with WABC on some weekends. Macy's typically selects one or two good items for plugging and uses 15 announcements per item to hit weekend shoppers. It also buys announcements for store-wide sales held periodically throughout the year and runs them for four days preceding the sale.

During New York's newspaper strike last December, Macy's was one of the heaviest department store air users. (SPONSOR, 28 December 1953, page 30.) Six radio and one tv station were utilized, with from 40 to 150 announcements aired daily on the seven outlets. Gimbels used little air advertising. Before the strike Macy's had signed with Coca-Cola for *Santa Claus at Macy's*, a daily 15-minute pre-Christmas program telecast over WABD. ★ ★ ★

WNEW cheers parents up for 2:00 a.m. feeding

That totally ignored audience of parents awakened at 2 a.m. every morning to give their new-born infants the post-midnight bottle has been recognized. Starting last week, seven sponsors of baby accessories began sponsorship of the 12:00-1:15 a.m. portion of *Milkman's Matinee* on WNEW, New York.

The sponsors—Clapp's Baby Foods, Mennen Baby Products, Borden Products, Q-Tips, Lullaby-Lite, Electronic Baby Sitter and the Continental Insurance Co.—each has the program one night a week.

The show, m.c.'d by Art Ford (who, incidentally, is a bachelor), starts off with fairly bright music to help wake up the parents.

Part way through the show he reads hints for parents from *Parents Magazine*, and toward the program's end starts playing lullaby music to sooth the baby back to sleep.

Typical commercial starts off this way:

"Gosh all hemlock. That milk really goes down, doesn't it. And look at him. He's been putting on weight hasn't he. No diet for that little man of your life; no siree. Bottle at 2:00 a.m., and come tomorrow that wonderful menu for a growing little fellow—Clapps Baby Food . . ." ★ ★ ★

For SPONSOR's *opinions on Miss Fitz-Gibbon's statement on television, see 25 January 1954 issue, page 132.*

Memphis department store finds tv outpulls Santa



Not even Santa Claus can compete with a television star.

Fred Goldsmith, director of J. Goldsmith & Sons Co. department store, told WHBQ-TV he would consider a tv advertising schedule if it could be proved to him that tv could pull in store traffic.

A good test case, the station decided, would involve the appearance of one

of WHBQ-TV's children's program stars at the department store.

The star selected for the test, "Wink" Martindale, conducts *Mars Patrol*, a program which includes studio interviews with children on a "space ship."

Two announcements about Martindale's appearance at the store were made on his show. Between 10:00 a.m. and noon on the first Saturday in December, more than 400 children came to see him. The station reported no signs had been erected in Goldsmith's pointing the way to Martindale. In spite of this the line of youngsters waiting to see him was much longer than the line in front of Santa.

The following week, with more time for preparations, announcements about Martindale's appearance were made on the *Mars Patrol* program daily. On the second Saturday, the line of children waiting to see Martindale was more than 200 feet long when he arrived at the store. In the two-hour prenoon period, he talked to more than 1,300 youngsters. ★ ★ ★

Free & Peters personnel visit WPTZ, WBZ-TV



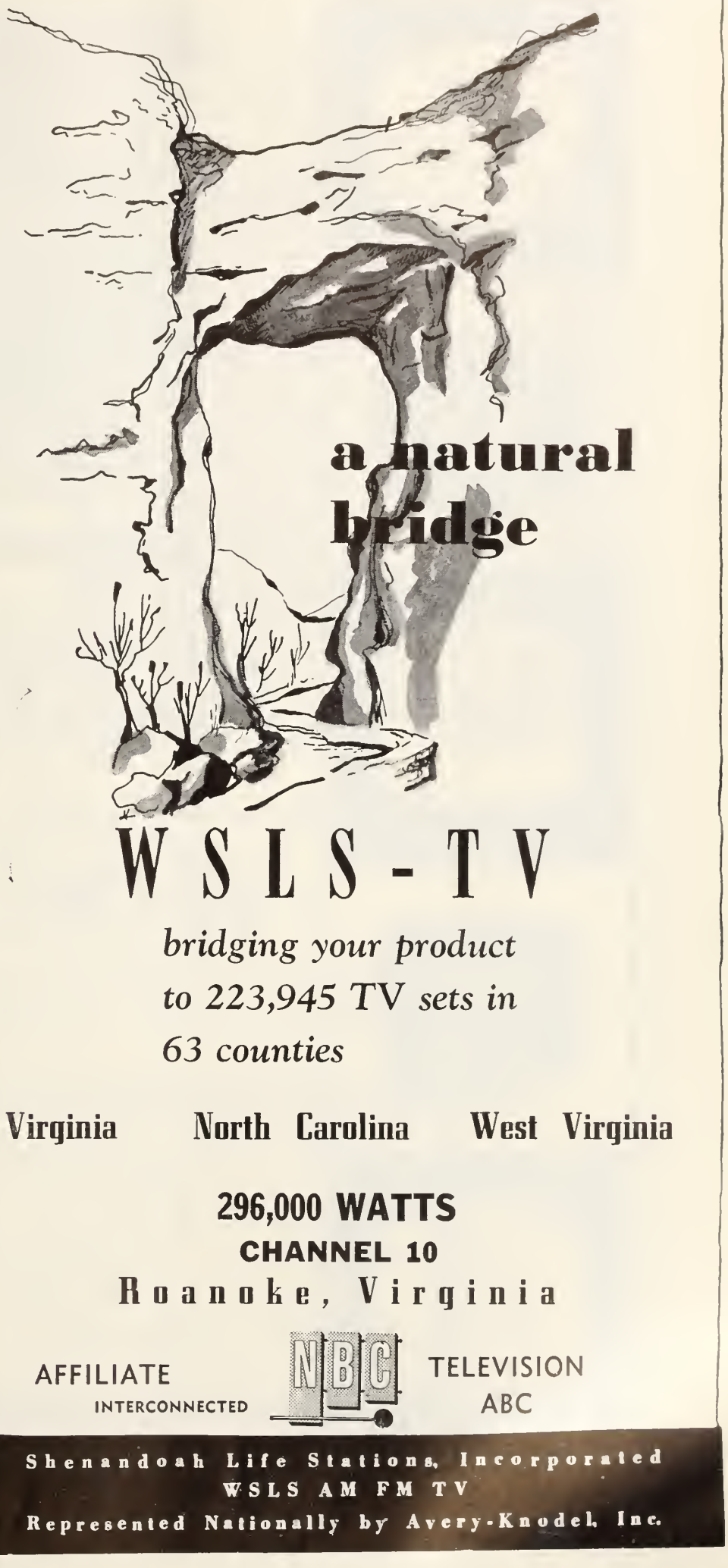
Messrs. Griffin, Witting, Baudino, Swartley

Free & Peters men are speaking from first-hand experience when they give agencies information on WPTZ, Philadelphia, and WBZ-TV, Boston.

Before F&P assumed national representation of the two Westinghouse stations on 1 February the rep firm's top personnel were taken on an extensive tour of the two stations.

Programing, talent, facilities, operation and sales policies of both stations were covered in meetings held in the studios. Rolland Tooke, WPTZ manager, presided at the Philadelphia meeting, aided by A. Q. ("Bink") Dannenbaum, sales mgr.; John ("Chick") Kelly, prom. mgr.; Stan Lee Broza, prog. mgr.; Raymond Bowley, chief engineer; Sam Stewart, sales service

(*Please turn to page* 128)



IN
JACKSONVILLE
it's ...

WJHP
TV

276,000 WATTS
NBC·ABC·DUMONT
NETWORKS

CHANNEL 36
The South's
Finest
UHF Station

For information
Call
New York
MU 7-5047
Jacksonville
98-9751



agency profile

Howard Connell

V.P., Dir. of Radio and Tv
Hewitt, Ogilvy, Benson & Mather, New York

Some of the most provocative print ads in years have come out of the Hewitt, Ogilvy, Benson & Mather shop. To wit: the man with the eye-patch who wears a Hathaway Shirt: the girl in the ditto shirt who smokes cigars: the man with the beard who came to New York to sell Schweppes quinine water.

A former college prof (no beard) in a pink Hathaway, who smokes cigarettes while twirling the remote control knobs of his office tv set, is the man who's been assigned to give HOBM's air advertising the same touch. He is Howard Connell, v.p. in charge of radio and tv.

"The agency's known for the famous print ads—but, by mid-March, we estimate 50% of our billings will be in radio and tv," says Connell. (Last year's billings total: $11 million.)

Among the agency's top radio-tv accounts are Rinso, Good Luck Margarine, Dunhill, Helena Rubinstein, the British Travel Association, Schweppes Quinine Water.

Connell's theories on producing effective tv commercials are numerous. Among them: "The indispensable prop—that's part of HOBM print advertising (like beards and cigars and things)—and there's no reason to think it wouldn't be effective on tv.

"Take a mobile, for example. That could be an interesting prop around which to build a tv commercial.

"Now if the art director has a pet mobile or painting that gives him ideas for a commercial, let him suggest it. After all, there's no inflexible rule that says the initial idea for a commercial must originate with the writer. The art director's a creative man too. So's the lighting man or a chap in production. Let them contribute their ideas."

To help carry out his own ideas Connell has recruited a group of young radio-tv people who, he feels, will be able to cut through the "pat, cliché-ridden formulas of tv selling." And when he says "young," he means it: At 41, he's the second-oldest man on the staff of HOBM.

Says he: "Youngsters are the most critical segment of the tv audience. They're quick to spot a phony."

Connell carries his respect for youth home to Scarsdale with him every night. His own juvenile jury consists of his 11-year-old daughter, and his son, age seven. ★ ★ ★

Best.....Over Puget Sound!



Don't buy PART when you can get it ALL!

KTNT-TV

Covering Seattle, Tacoma and the Puget Sound Area

125,000 WATTS • CHANNEL 11

KTNT-TV AREA • QUICK FACTS AND FIGURES

Population Distribution

City of Seattle	37.65%
Balance of King County	21.37%
Pierce County (Including Tacoma)	22.22%
Balance of Areas West and South	18.76%
TOTAL (1,250,000)	100.00%

Grade A contour covers over 1,000,000 people; Grade A and B contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

AFFILIATED WITH CBS and DUMONT TELEVISION NETWORKS • CONTACT WEED TELEVISION

The Basic Benefi

Select these Stations for SPOT RADIO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	51,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

SPOT RADIO

"Choice of Audiences– The Ones You Want"

by JAMES M. WADE
Manager, Atlanta Office



We have no doubt (and you probably don't, either) that some men do buy foods, soaps, etc. — that some women buy pipe tobacco — that some city men buy farm implements. Etc. But if you were selling tractors (say) we'll bet you'd want a really rural audience for your advertising efforts, and a *male* audience at that.

"Choice of audience" is certainly the most fundamental requirement in any selling effort.

Spot Broadcasting, more than any other mass medium, permits you to *select your audience* — to reach the people you want most to reach, with a minimum of waste. You select the markets, the time, the programs, the stations that are logical for *your* prospects.

Spot Radio is "beamed radio" as contrasted with "umbrella radio". It is *efficient* radio, and it costs less than any other mass medium you can use.

1 CHOICE OF MARKETS
2 CHOICE OF STATIONS
3 CHOICE OF TIME
4 CHOICE OF PROGRAMS
5 CHOICE OF AUDIENCES
6 CHOICE OF BUDGETS
7 CHOICE OF MERCHANDISING



FREE & PETERS INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

AP newscasts give station

GOOD PROFIT MARGIN ...sponsor buys more

Everybody agrees that if a deal is profitable to both buyer and seller, the relationship will be a long and happy one.

At Pleasantville, N. J., Station WOND proposed a package of 4 daily newscasts to the Atlantic Cadillac & Pontiac Company, for used car specials. Price of the cars was reduced slightly each day until sold. So effective has been the program that the sponsor repeatedly has renewed the schedule and, in addition, has bought a one-hour Sunday show plugging new Pontiacs.



Says John G. Struckell, general and sales manager for WOND:

"Program ideas came and go, but with AP news in our station, we feel we always have a salable feature. And, too, the cost per program of AP news is so low, in comparison with other program material, that the station can realize a profit from newscasts with little effort."

and from still another station--

Station KOCA in Kilgore, Tex., reports the following experience with AP news—

❶ In 1953, AP news consumed only 11% of station's broadcast time.

❷ In same year, AP news accounted for 28% of total station revenue.

❸ All of the stations special AP features have been sponsored since February, 1953.

Says the station manager: "Our advice to any sister station having revenue trouble is to just dig into their goldmine—AP."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands . . .

know the most famous brand in news is AP

EMPLOYMENT AGENCY

SPONSOR: Frietsch Employment Services AGENCY: Standart-O'Hern

CAPSULE CASE HISTORY: *The Frietsch Employment agency ran a series of 17 announcements over KUDL, Kansas City, during three consecutive days. The announcements asked listeners to call BABE-24 for information about the agency. Schedule cost the sponsor $5. The first day, Frietsch reports it received a total of 431 calls; the day after that, an additional 582 calls were recorded and on the final day the agency got 597 calls requesting information. It gives KUDL a large share of the credit for attracting the total of 1,610 queries.*

KUDL, Kansas City PROGRAM: Announcements



DEPARTMENT STORE

SPONSOR: T. Eaton Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Last winter, the T. Eaton Co. bought a daily 15-minute program to sell specific merchandise throughout its various departments. When the contract reached its expiration date and it was planned to drop the program for the summer, department managers said they would prefer to see the money necessary to keep the show on the air cut from their newspaper budgets because they had gotten "definite sales results" whenever they had advertised on the program. Daily cost of the program is $20.*

CJVI, Victoria, B. C. PROGRAM: Let's Go To Eaton's

PIANOS

SPONSOR: Lester Piano Co. AGENCY: Dittman & Kane

CAPSULE CASE HISTORY: *Nine years ago the Lester Piano Co. scheduled a quarter hour of live piano music at 10:00 a.m. over WIP, five days a week. A year later the sponsor added a second series of across-the-board programs (1:00-1:15 pm.). They next increased the morning show to 30 minutes. The broadcasts have continued for the past seven years. Says the sponsor: "More than a third of our business comes directly from WIP. A piano is a high-priced unit, and careful records are kept to show what kinds of advertising pay off. WIP has sold more than its share." Cost of the radio schedule is under 3% of the firm's total budget.*

WIP, Philadelphia PROGRAM: Keys to Happiness

OFFICE EQUIPMENT

SPONSOR: National Service Co. AGENCY: Katz

CAPSULE CASE HISTORY: *When the Seaboard Oil Co. opened its new office in Billings, Mont., they needed office equipment badly but didn't know which were the best local dealers to buy from. After hearing an institutional announcement over KGHL for the National Service Co., Seaboard's representative placed an order for a $560 calculator and a $92 portable typewriter. Says the National Service Co.: "These two sales would more than pay for our year's ad schedule on KGHL." National uses one announcement a week.*

KGHL, Billings, Mont. PROGRAM: Announcements

PARAKEETS

SPONSOR: B&I Sales Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The B&I Sales Co. sponsors a 15-minute program Friday nights on KMO called* Jungle Macabre. *On 27 November one of the three commercials in the program was used to advertise parakeets which were being placed on sale at $4.95 each. Within three days 805 parakeets were sold. The sponsor figures that since the whole program costs $244, one commercial on it is worth about $81.33. This single commercial produced a gross return of $3,984.75.*

KMO, Tacoma PROGRAM: Jungle Macabre

AUCTION

SPONSOR: Allentown Sales Auction AGENCY: Direct

CAPSULE CASE HISTORY: *Six days before Allentown Sales had scheduled an auction in the Lehigh Valley area it began advertising on WAEB. The firm bought four five-minute participations daily in disk jockey shows, plus announcements; total cost was $155. Radio was the only advertising used except for two newspaper ads (one the day before opening; one on opening day). Despite a heavy storm which hit the area on the day the auction opened, a crowd of nearly 10,000 people was present. The sponsor attributes 90% of the crowd to WAEB.*

WAEB, Allentown PROGRAM: Participations Announcements

HANDLE BAGS

SPONSOR: Von's Grocery Co. AGENCY: Mogge-Privett, Inc.

CAPSULE CASE HISTORY: *Twenty-five thousand "trick-or-treat" handle bags were used by this sponsor to test the pull of radio. Von's, a chain of 19 super markets in Greater Los Angeles, made two announcements on its news show stating the bags were available at all its stores. Within 24 hours after the newscast the entire stock was gone. Says N. H. Bolstad, of Von's: "The greatest share of the response to our offer came from the radio announcements." Von's sponsors* Homemakers' Edition of the News *Monday through Friday at 10:25 a.m. Weekly cost of the program is $116.25.*

KBIG, Los Angeles PROGRAM: Homemakers' Edition of the News

ZIV'S NEW TV CHAMPION

"Mr. DISTRIC ATTORNE

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCER



HURRY! ALREADY SOLD IN 14 MARKETS!

52 weeks firm in NEW YORK, PHILADELPHIA, CHICAGO, SAN FRANCISCO, LOS ANGELES, CINCINNATI, CLEVELAND, MINNEAPOLIS, KANSAS CITY, DALLAS, DETROIT, HOUSTON, BALTIMORE, AND WASHINGTON!

Hurry! A quick decision may hold your market!

THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR DRAMA, ACTION, REALISM!

Inside a real INTERROGATION ROOM
Inside a real SHOW-UP ROOM
Inside a real COURTROOM
Inside a real CRIME-LAB

R SALES-MINDED ADVERTISERS!





Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness

Meet Mr. D. A. Himself

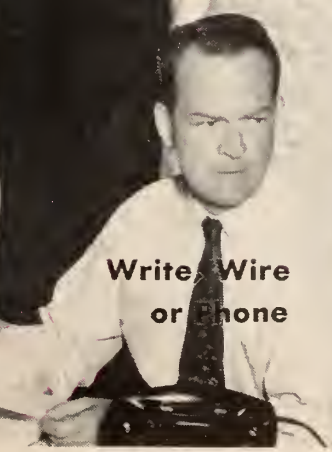
... HOLLYWOOD'S DYNAMIC

David Brian

He looks, he acts, he *IS* MR. D. A.

Technical supervision thru the cooperation of the Los Angeles law enforcement agencies.





Write, Wire or Phone

ZIV-TV



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative George W. Clark, Inc.

Film notes and trends

Rise of tv film syndication 'unparalleled' in U.S. history

by Michael M. Sillerman, executive vice president, Television Programs of America



Mr. Sillerman

There is universal recognition of the importance television has as the most spectacular method of entertainment and sales in the history of American life and industry.

Aualysts, polltakers, surveyors, soothsayers—all have combined in celebrating television's development and growth as the most phenomenal mass medium and most intimate contact between producer and consumer.

This year will inaugurate the coming into its own of the *decisive* instrument of television programing: *film syndication.* 1954 will be a year of ever-increasing demands for the syndicated product, for better program quality and for vital market-by-market sales and merchandising techniques.

There are now over 350 tv stations on the air and over 200 additional stations have construction permits. At present, there are 350 television film distributing companies and 700 film production companies.

The phenomenal spurt of distribution and production organizations involved in film syndication for television is most significant. Never before in the history of American business has there been the spectacular rise of a segment of an industry to compare with the development of television film production and syndication.

One hundred million viewers each day means one hundred million potential customers daily. Film syndication supplies that exclusive and incomparable requirement for American business: It can intimately dramatize properties of specific products for the customer.

Film syndication enables local and regional sponsors to obtain top caliber programs equal—and often superior to—national network programs. And all this is in prime time periods.

Already, production plans for '54 in the tv film syndication field point to further advances at the same fast pace in the realms of quantity and quality. Television Programs of America's film production budget for this year calls for a five million dollar net investment in our forthcoming properties.

In previous years television production and sales syndication firms presented sprawling and sometimes chaotic organizations. Today, as the requirements of American business demand more effective solutions to regional and local advertising problems, and as the machinery of live network television falters in the fulfillment of these basic missions of the medium, film syndication and production are emerging as the decisive factors in television. ★ ★ ★

▼ ▼ ▼

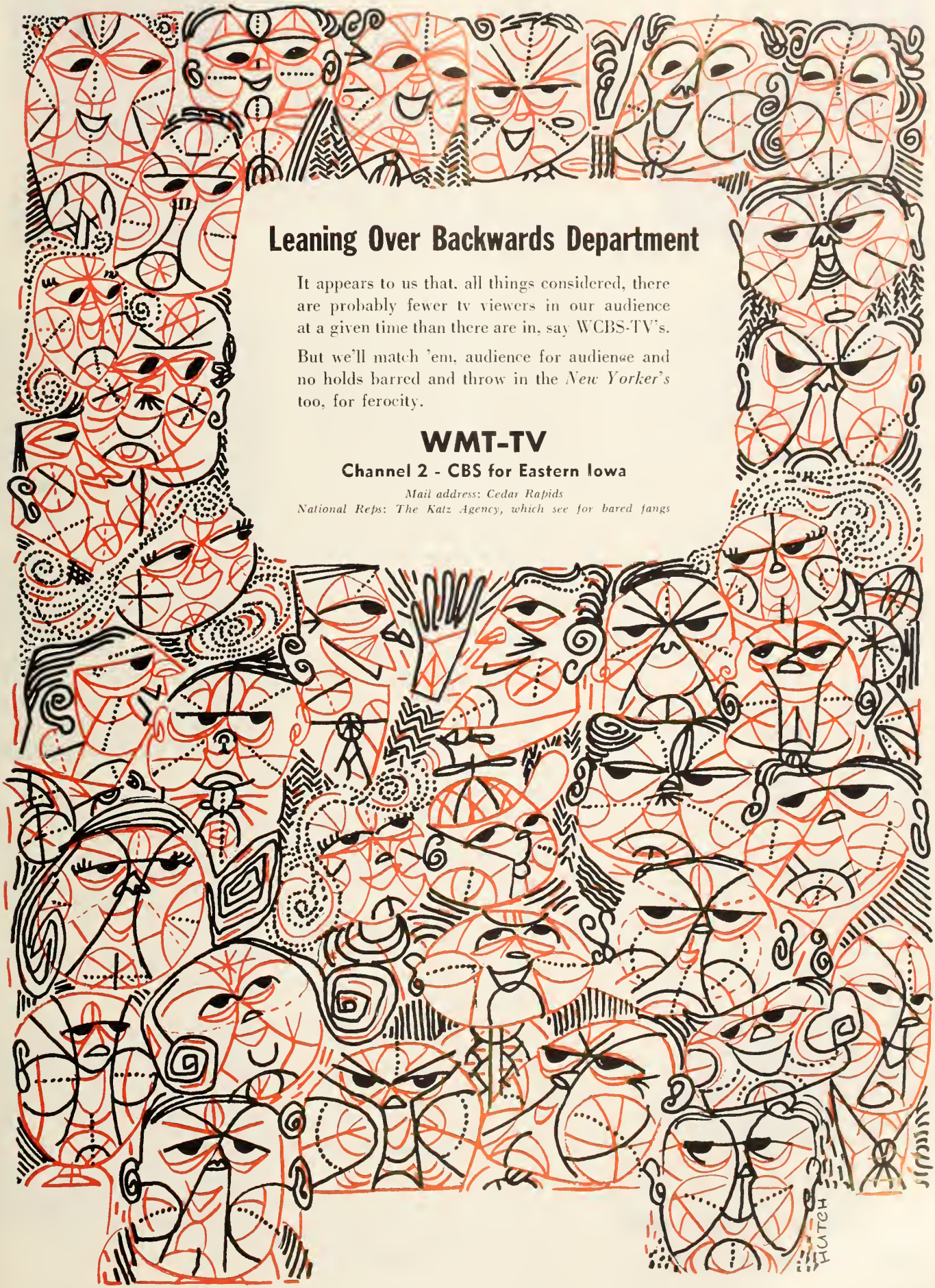
First film manual: The NARTB is helping tv stations eliminate trial-and-error tactics in telecasting film programing.

Its first annual Television Station Film Manual, recently mailed to all active NARTB tv station members, reflects lessons learned by pioneers in the use of film on television.

There is information on film programing hours and costs, case histories and do's and don'ts of film practices.

The hours and costs data were based on a survey of tv stations grouped according to the number of television families in area. One result of survey: disclosure film programing hours exceed live in all categories of stations reporting. Film shows cost more than live programing: The average live costs for one hour in all groups came to $85: for film, $126.

Case histories on film policies and operations of six tv stations selected according to size and geographical location include information on film purchasing, personnel, equipment, I.D. specifications, engineering techniques and programing. There are diagrams of the six stations' floor plans as well as drawings of forms used in scheduling, routing, and filing films. The six stations reported on are KGNC-TV, Amarillo; KKTV, Colorado Springs; KRON-TV, San Francisco; WAAM, Baltimore; WBTV, Charlotte, and WCAU-TV, Philadelphia. ★ ★ ★


Leaning Over Backwards Department
It appears to us that, all things considered, there are probably fewer tv viewers in our audience at a given time than there are in, say WCBS-TV's.
But we'll match 'em, audience for audience and no holds barred and throw in the *New Yorker's* too, for ferocity.
WMT-TV
Channel 2 - CBS for Eastern Iowa
Mail address: Cedar Rapids
National Reps: The Katz Agency, which see for bared fangs
HUTCH

53

WKJF-TV
PITTSBURGH

Your Best Buy to Sell The Rich Pittsburgh Market

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Nat. Rep. WEED TELEVISION

OUTSTANDING NBC PROGRAMS

AGENCY AD LIBS



(*Continued from page* 16)

cal sum obtained by including personal expenses such as business overhead, salary to your mother-in-law, etc.

It might also be worth mentioning that as each successive film comes out of the lab, the negative cost has become progressively lower due to a finagle known as production savings which really means cheating on what you deliver.

But I don't worry—yet. Things don't really look as black as all this implies. I've got a pretty darn good show featuring Toodles, that great star of the silver screen, as narrator and sometimes participant. I'm happy with the ratings which are starting to come in and are better than I dared to expect. So now I am a big man in my league and the people at the Welatka Country Club in Rolling Ridge, N. J., knowing that I am a tv entrepreneur ask me questions about the medium. Now *I* buy the brandy.

Then it happens. I get a letter from a California lawyer, saying that film number 17 in "my series" will be the last. The corporation I have been dealing with is bankrupt. The negatives already existent have been attached. The corporation I was dealing with discovered the hard way (and at my expense) that the cost of selling to the other markets adds almost 50% to the cost of each negative. Reruns are difficult if not impossible to market. Unions ask increases. Banks want their money back. Etc.! Etc.! All thanks to the simple arithmetical fact that by going out of pocket several thousands of dollars each film, you have already accumulated a tidy debt of 17 times that sum.

And here I am with time bought in the middle of a cycle of 13. The crushing blow, however, is this: I understand from a friend who was out on the Coast recently that *you were seen driving around in a new Chrysler Imperial.* Hmm!

In conclusion may I say I hate you and may I paraphrase once more—money is the root of all happiness. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"Whispering Power" is the theme of new one-minute TV spots for Evinrude's *Fleetwin* outboard motor. Gay, informal outdoor shots invite carefree boating fun. You *hear* the difference as the sound track picks up the quiet flow of power from Evinrude's *Fleetwin,* and the voice-over tells a hard-hitting sales story backed up by close-ups of the motor's mechanical advantages. A smooth blend of happy promise and convincing demonstration planned by SARRA with Evinrude Motors and its agency, The Cramer-Crassett Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



TV spots created by SARRA for Bell & Howell's movie camera have everything it takes to clinch a sale: a featured price and strong product identification . . . a demonstration in close-ups of exclusive advantages . . . and emotional appeal through such human interest sequences as baby's first steps which dramatize the message—"Don't let moments like this pass you by." Created for Bell & Howell Co., through McCann-Erickson, Inc. Another example of how SARRA "shoots to sell."

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In a new one-minute commercial for Jergen's Lotion SARRA merges animation with live action for effective selling. In an animated sequence winsome fingers prance to the household tasks they do with detergents and a parade of laundry, dishes, pots and pans ties in with the theme of Jergen's magazine campaign. In live action lovely hands smooth on the lotion, give a close-up of the bottle. A final romantic flash shows hands meeting as the voice-over underlines the message: "Don't let your hands let *him* know you use detergents." Produced by SARRA for Andrew Jergens Co., through Robert W. Orr & Associates, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



VIDE-O-RIGINAL is Sarra's name for a quality-controlled motion picture print made in SARRA's own photographic laboratory. This print is the payoff on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your Sarra-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

WHAT'S DOING IN CHICAGO RADIO ?

. . . PLENTY!

In this second television market of the nation, one of the four major radio stations—AND ONLY ONE—has increased its audience since 1950 . . . the period of greatest TV growth.

The average daily Monday-through-Friday rating for Station WMAQ (Pulse, Sept.-Oct. 1953) is 13 per cent GREATER than it was during the same period in 1950. Meanwhile, Station A has DECLINED seven per cent, Station B 11 per cent and Station C is unchanged.

In addition, Station WMAQ is the ONLY station of the four to register average rating gains in each of the three periods of the day—morning, afternoon and night.

Once again, proof that more and more Midwest radio homes — now 12 per cent greater in number than four years ago — turn to

the QUALITY STATION *of Mid-America . . .*

NBC RADIO

Represented by NBC Spot Sales

Quality Programs
Quality Services
Quality Audience

WMAQ
CHICAGO

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Do sponsors need a well-known star to attract large radio and tv audiences and sell effectively ?

THE PICKED PANEL ANSWERS



Mr. McNeilly

This is actually two questions, so let's treat it as such. First, the need for a well-known star personality to gather a large radio or tv audience.

Any star will be a failure without the proper showcase, yet a good show can stand without a big name personality!

With or without star talent, the sponsor must have a show guided by a sound format, good writing and exceptionally fine talent (not necessarily big stars). Since the question posed deals with that which the sponsor "needs," then I must opine that those elements I've mentioned are the most needed.

You can attract a large radio or tv audience with or without a star. Many of our better-known radio and tv show properties have made the talent into stars, while there are just as many other programs which have been made famous by the big-name personalities playing in them.

In television, there is another, and newer, element to consider: Promotion! Not show promotion as we've known it in the past, but well planned campaigns. Network and independent stations alike are alloting record advertising and promotion budgets to capture audience as intensely competitive programing really gets underway. Naturally, the use of a star name is going to be an aid in such a promotion, but not a necessity.

So, the sponsor does not *need* a well-known star. If the type of show requires the talents of a big name; if you want the little extra push in promotion that a star name affords, then by all means use them. But, they're not needed as long as the sponsor has the benefit of a good creative staff who can give the public a show they want to see or hear in their homes.

As for effective selling, big-time personalities are much less a factor for effective sales in radio and television. The product should be the star. Unless your current campaign actually involves a copy theme about star endorsements, there is no need to detract from the package. This is particularly true on tv where every wide shot you take of a person not involved in demonstration is a picture wasted. Build up the product and not the person talking about it!

I believe a show can do well with or without big-name personalities. Tv makes its own stars, just as radio has done for years. And while you're entertaining the audience, make sure your product is so interesting in its presentation that it will be remembered favorably in connection with the show —a star in its own right.

EDWARD R. MCNEILLY
Enterprise Advertising
Los Angeles



Mr. Yambert

Without a doubt, no large mass tv or radio audience can be developed without a top name star as the main attraction. That is, of course, unless the sponsor is willing to wait out an almost unbearable period during which time the very excellence of the show itself can be felt. On radio this frequently can be done. On tv, due to the size of budget required, it is almost impossible.

For the local or regional advertiser, it is therefore better to sponsor a packaged or participation show in which he can afford the lustre of a top-name star. This will almost insure an immediate audience for his show.

Size of audience, however, is no sure indicator of a show's sales ability, in my opinion. Here in Los Angeles there are numberless examples of the low-budget shows on both tv and radio, which have paid off rather handsomely. Some of these are on stations which sometimes fail to show up strongly on the rating charts.

The reason for such results, it seems to me, is that the sponsor has consistently stuck to his guns, and has accomplished a good selling job to his smaller-sized audience.

It's great to have a big audience. But that alone is no substitute for good salesmanship.

RALPH YAMBERT
President
Yambert, Inc., Advertising
Los Angeles



Mr. Cavallo

Show business provides a few generalizations, but the question can only be answered if applied to specific cases.

A "well-known star" is just one element of a program. The need for such a star will vary according to the strength of the other elements. Obviously, the stronger each link in the chain of attraction values, the better. If an im-

mediate success is demanded of an unknown show, however, performers with high public acceptance are necessary. On the other hand, a well-known show may be cast with unknowns who will then gain stature by appearing in a popular vehicle.

When Rogers and Hammerstein introduced *South Pacific*, they cast two stars, Pinza and Martin, as leads. The show proved to be so good that these stars gained in stature by playing in it. When they left the cast, performers of much less importance replaced them but the show continued to sell out. And the replacements enjoyed much greater prestige as a result of appearing in the show.

It stands to reason that a tv and/or radio audience likes the star of a show that it watches continually; the star is an important element of attraction. Therefore, a sales message delivered by that star surely gets more attention; personal endorsement by the star has more weight.

The use of a star, however, does not eliminate the need for a sound sales message properly presented. The star is just one element in the commercial, and as such, is needed in varying degrees according to the strength of the other available means of persuasion.

PETER A. CAVALLO JR.
J. Walter Thompson Co.
Chicago


Mr. Simpson

There is ample evidence that a sponsor does not "need" well-known stars to attract a large enough audience to make his investment in radio or television profitable. The use of a name star should not be a pre-determined requirement. A sponsor can enjoy large audiences with a vehicle utilizing the talents of a little-known performer. Such performers are frequently skyrocketed to stardom. For example, many people have for years been enchanted by the stories of Wally Cox. Yet his nightclub performances and occasional guest appearances on radio and tv shows would not alone bring millions of people to their television sets each week to watch him

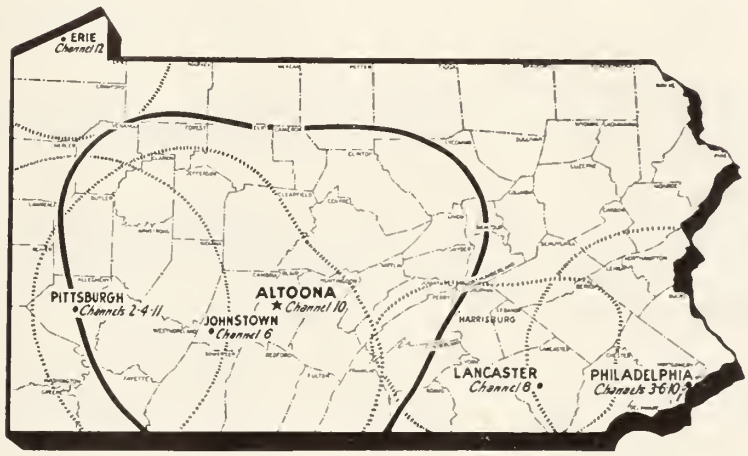
(*Please turn to page* 127)

WFBG-TV

Channel 10 316,000 watts

Covers Central and Western Pennsylvania

You Need No Other Station Between Pittsburgh and Harrisburg to Cover This Important Market



Here Is Selling Power PLUS:

SET COUNT	418,798 as of January 1, 1954, and it's sets that count
TOWER HEIGHT	2727 feet above sea level, 990 feet above average terrain on Wopsononoek Mountain
RADIATED POWER	316,000 watts on Channel 10, the maximum allowed by FCC on any VHF Channel
RICH MARKET	640,000 families spending over $1.9 billion in retail sales
SUCCESS STORY	6115 pieces of mail in response to 4 Santa Claus programs

THE ABC NBC DU MONT WFBG TV ... AM GABLE BROADCASTING CO.

Altoona, Pa.

Channel 10, 316,000 watts 1340 kc, NBC

Represented Exclusively by H-R Television, Inc.

TV FILM COMMERCIAL PRODUCERS: *continued from page 50*

NAME OF FIRM LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
WM. F. BRDIOY PRODUCTIONS 5515 SUNSET BLVD. HOLLYWOOD 28, CAL. WM. F. BRODY, HOLLYWOOD [illegible]	--	X	X	Kellogg's Sugor Corn Pops, Lux Flakes, Meister Brau Beer
LOU BUNIN FILM PRODUCTIONS 236 WEST 55TH ST. NEW YORK 19, N. Y. FLORENCE DAVIS, COLUMBUS 5-4292	X	X	--	Franco-Americon Spoghetti, Daeskin Products, Howdy Doody Ice Creom
BYRON, INC. 1226 WISCONSIN AVE. WASHINGTON, D. C. DUDLEY SPRUILL, DUPONT 7-1800	X	X	X	DuBois Beer, Jenny Gasoline, Briggs Pork Products, Capital Airlines, Hals Beer, Tipon [illegible] U. S. Treasury Savings Bonds, Gunther Beer, Esskay Meats, Motorists Mutual Insuronc
CALDWELL AUDID-VIDEO PRODUCTIONS 447 JARVIS ST. TORONTO 5, ONT., CANADA DICK SHEPARD, KINGSDALE 2103	X	X	X	Robin Hood Flour, Borden Co. of Conoda (Storlac, Ice Creom, etc.), Westinghouse Pro[illegible] Kolynos, Aero-Shove, Post Cereals, Anacin, Dentyne, Chiclets
S. W. CALOWELL LTD 447 JARVIS ST. TORONTO 5, ONTARIO, CANADA G. N. MACKENZIE, KINGSDALE 2103	X	--	X	Westinghouse, Consumer's Gas Co., Government of Conodo (Postol Dept.), Remingtor[illegible]
LARS CALONIUS 35 WEST 52RD ST. NEW YORK 19, N. Y. LARS CALONIUS, CIRCLE 7 7761	X	X	X	Borden's Buttermilk, Sal Hepatico, Mott's Apple Sauce & Prune Juice
CAMERA CRAFT 6761 LEXINGTON AVE. HOLLYWOOD 38, CAL. ROBERT CRAWFORD, HEMSTEAD 6856	✲	✲	✲	Temco Products Skeeter, Reloxicisor, Clopps Foods, Apex Magic Wond
CAMPBELL-CAHILL STUDIO 75 EAST WACKER DR. CHICAGO 1, ILL. JERRY CAMPBELL, FR 2-4649	✲	✲	✲	Fould's Mocoroni, Kosto-Pudding & Mixes, Rand Shoes, Hortmon Luggoge, Monor [illegible] Coffee
CAPITOL FILMS (SUBSIDIARY OF TCA) 1028 CONNECTICUT AVE. WASHINGTON, D. C., ST 3 1278	--	X	X	(Not reported)
CARAVEL FILMS, INC. 730 FIFTH AVE. NEW YORK, N. Y. CALHOUN MC KEAN, CIRCLE 7-6110	X	X	X	Bollontine Beer, Borden Co., Bufferin, Coco Colo, Fob, E. I. duPont de Nemours, G[illegible] Kent Cigarettes, Ivory Flakes, Ivory Soap, Mobilgas
CARLA PRODUCTION, INC. 751 N. HIGHLAND AVE. HOLLYWOOD 38, CAL. CHARLES LARRAIN, WEBSTER 3-7386	✲	✲	✲	Foygo Beverages, Sunbeom Bread, Peter Pan Breod, Kelly Kor Co., Bluhill Products
CASCADE PICTURES OF CALIFORNIA, INC. 8822 WASHINGTON BLVD. CULVER CITY, CAL. R. V. BROWN, VE 8-2185	X	X	X	Hollmork Greeting Cords, Toni's White Roin, Diol Shampoo, Liquinette, Kellogg's Co[illegible] flakes, Pomper, Grond Prize Beer, Frigidoire, Romo Wine, Post Toosties, Cresto [illegible] Oldsmobile, Sunnybonk Morgorine, Clorox, Hi-Lite
CENTRAL TELEFILMS, INC. 810 NORTH SHERIDAN RD. PEORIA 5, ILL. R. W. KEITH, 5-7611	X	X	X	Manbeck Baking Co.
CHARTER OAK TELE-PICTURES 816 SEVENTH AVE. NEW YORK 19, N. Y. LOUIS CAVELL, CIRCLE 6-2508	--	X	X	Liqui-Molly, Socony Mobilgos
LEW CHATHAM ASSOCIATES CHATHAM BLDG. CLAREMORE, OKLA. L. A. CHATHAM, 1122	✲	✲	✲	Oklohomo Tire & Supply Co., Oklahoma Roads for Oklahoma, Gov. Johnson Murr[illegible] Turner Bond Progrom
JACK CHERTOK PRODUCTIONS, INC. 1010 NORTH LAS PALMAS AVE. HOLLYWOOD, CAL. PAUL McNAMARA, HEMPSEAD 5106	✲	✲	✲	Merita Bread & Cakes, Gillette, Phillips Petroleum, Not Buring Pocking Co., So[illegible]son Luggoge, Peter Pon Peonut Butter
FRANK CHRISTL & ASSOCIATES 521 LA CIENEGA BLVD. LOS ANGELES 48, CAL. FRANK CHRISTL, CRESTVIEW 1-6452	✲	✲	✲	Silverwood Dept. Store, Raper Ranges
CINECRAFT PRODUCTIONS, INC. 2515 FRANKLIN AVE. CLEVELAND 13, OHIO RAY CULLEY, SUPERIOR 1-2300	X	X	X	Standard Oil Gas, Oil & Service, Leisy Beer, White Sewing Mochines, Seiberling Tire Tub[illegible] General Tire Tubes

SYMBOLS X *means company has this facility available.* -- *means company does not have this facility.* ✲ *means no report available on facilities.*

OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-53 SEASON
TELE PRODUCTIONS SANTA MONICA BLVD. YWOOD, CAL. Y LEHMAN, HOLLYWOOD 5-3376	--	X	--	State of California, Air National Guard, Helms Bakeries, California National Guard, Calo Dog Food, Drumstic, Optimists Club
VIDEO PRODUCTIONS, INC. ORD, CONN. GARO W. RAY, 2-6590	✲	✲	✲	(Not reported)
CLAMPETT ORTH BRONSON YWOOD 38, CAL. NOCERINE, GRANITE 0522	✲	✲	✲	Bell Foods, Nehi Beverages, M. P. Hood Dairy, Leigh Foods Orange Juice, Sunbeam Bread
MAN FILM CO. MAPLE AVE. AS, TEX. SHAPARD, JUSTIN 3692	✲	✲	✲	Chill Chest, York
GE W. COLBURN LABORATORY, INC. ORTH WACKER DR. AGO 6, ILL. Y USHIJIMA, STATE 2-7316	X	X	X	Red Band Flour, Sterling Beer, Try-Ade, Wheaties
IERCE PICTURES DYDRAS ST. ORLEANS 3, LA. RT WIEGAND, MA 5026	X	X	X	Jahncke Service, Home Finance Service, Southern Tailoring Co., Sure-Klean, Progresso Foods, Barth Appliances, Louisiana Insurance Co., Surepine, Welsh's Baton Rouge, Fair Grounds Corp.
IDOORE PRODUCTIONS, INC. ORTH LA CIENEGA BLVD. YWOOD 46, CAL. ER WHITE, JR., CRESTVIEW 1-7106	X	X	X	(Not reported)
OR FILMS, INC. OLIVE ST. OUIS 1, MO. WRIGHT JR., MAIN 8876	--	X	X	Budweiser, Michelob Draft Beer, Wabash Railroad, Stag Beer, Griesedieck Beer, U. S. Air Force, Phelan Paints, Red Goose Shoes, Golden Dipt Breading, Old Crown Beer, Modular Homes
TON W. COUSENS PRODUCTIONS EST 78TH ST. YORK 24, N. Y. TON W. COUSENS, TRAFALGAR 3-5870	X	X	X	Lustre Cream, Dorothy Gray, Canada Dry (Spur), Cutex Lipstick, Desert Flower, Kiss Me Kate, Cameo Hosiery, Ad. Fed. of America, Gunther Ale, Tussy Cosmetics, Colgate, Imperial Wallpaper
RION FILMS, INC TLE, WASH.	✲	✲	✲	Portland General Electric Co.
PICTURES TEUBEN ST. NY, N. Y.	✲	✲	✲	Fitzgerald Brothers Brewing Co., Saratoga Harness Racing Association
IUS CULHANE PRODUCTIONS, INC. AST 37TH ST. YORK 16, N. Y. IUS CULHANE, MURRAY HILL 2-8243	X	X	X	Bab-O, Barbasol Co., BC Remedy, Buckingham Cigarettes, Campbell Soups, Vaseline Hair Tonic, Ajax, Zerone, Zerex, duPont Sponge, Esso Standard Oil, Genesee Brewing Co., Holland House Coffee, Jack's Tasty Snack Corp., Chesterfield Cigarettes, Colonial Stores, Lipton's Tea, Martinson's Coffee, Masland Carpets, Mennen Skin Bracer & Spray, Omar Bread, Crisco, Duz, Quaker Rice, Quaker Wheat, Schlitz Beer, Wm. Schluderberg Meats, Tenderleaf Tea, Thor Appliances, Muriel Cigars, Halo
IS PRODUCTIONS ARK AVE. YORK 17, N. Y. ENCE R. CURTIS, PLAZA 5-6333	X	X	X	Save By Tv (Broiler), Surgitube, National Brands, Waite-Less
I. PRODUCTIONS, INC. EST 45TH ST. YORK 36, N. Y. RICE T. GROEN, MURRAY HILL 2-0040	✲	✲	✲	(Not reported)
ENES', INC. & BUTTONWOOD STS. ADELPHIA, PA.	✲	✲	✲	Sani-Flush, Lee Tire & Rubber Co., Jacob Reed's Clothing
CTO FILMS, INC. EST 54TH ST. YORK 19, N. Y. HANDS, COLUMBUS 5-7620	X	X	X	Puss 'n' Boots Cat Food, Clearasil, Coronet Magazine, Minute Rice, Piel Brothers
JEAN DUBOIS CO. WENTY-FIRST ST. ER 2, COLO. F. DUBOIS, EAST 8122	--	X	--	(Not reported)
DUNN STUDIOS CHICAGO AVE. AGO, ILL. DUNN, WH 3-2424	X	X	X	Coolerator Refrigerators & Ranges, Bendix Washers, Canadian Ace Beer

MBOLS **X** *means company has this facility available.* -- *means company does not have this facility.* ✲ *means no report available on facilities.*

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
DYNAMIC FILMS, INC. 112 WEST 89TH ST NEW YORK, N. Y. NATHAN ZUCKER TRAFALGAR 3-6221	X	X	X	Arrid, Flexees, Anacin, Dolly Madison, Westfield Trojan, Jumping Jack Shoes, Charles A Formula 9, Fastabs, Lanolin Shampoo, Bardahl Top Oil, Shawmut National Bank, Bal Perfume, Nash Cars, Chicago Pneumatic Jack
PETER ELGAR PRODUCTIONS, INC 18 EAST 48RD ST NEW YORK 22, N. Y. PETER F. ELGAR MURRAY HILL 8-5626	--	X	X	Bosco Co., Glance, Palmolive Chloro., Gulf Oil Co., Jergen's Lotion, Woodbury Shampoo, terine, Life & Viceroy Cigarettes, Remington Rand, Inc., Samsonite Luggage, Hills Coffee, Zippo Lighters, Good Luck Margarine, Colgate Dental Cream, Minute Maid Or Juice, Super Coola, Royal Instant Pudding, Pall Mall, Phillip's 66, Bayer Aspirin, U Army, American Radiator
ELLIOT, UNGER & ELLIOT, INC. 411 WEST 54TH ST NEW YORK, N. Y. STEPHEN ELLIOT, JUDSON 6-5582	--	X	X	Ponds, Tide, Colgate Shaving Cream, Hinds Hand Cream, Pan American, Vicks, Scott P Florida Citrus, Revlon, Helena Rubinstein, Spry, Pall Mall, Chesterfield, Drene, Good Margarine, Lilt, Chloradent
FAMOUS STUDIOS 1 WEST 45TH ST NEW YORK 36, N. Y. JUDSON 2-1500	X	X	X	5-Day Deodorant Pads
PAUL J. FENNELL CO. 101 NORTH LA CIENEGA BLVD LOS ANGELES 48, CAL. PAUL J. FENNELL, CRESTVIEW 6-0847	X	X	--	Campbell's Soup, V-8 Vegetable Juices, Schmidt's Beer, Cheerios, Palmolive Shave C Oxydol Detergent, Campbell's Ketchup, Ked's Shoes, Rice Krispies, Valley Forge Beer, C Spray Cranberry Sauce
FILM ASSOCIATES INC. 1600 SOUTH DIXIE AVE DAYTON 9, OHIO EDWARD LANG, WALNUT 2164	--	X	X	Jergens Shaving Cream, Gem Commercial Building & Loan
FILMACK STUDIOS 1327 SOUTH WABASH AVE. CHICAGO, ILL. DON MACK, HARRISON 7-3395	X	X	X	Manor House Coffee, Swift's Ice Cream, Rival Dog Food, Oshkosh B'Gosh Overalls, Wip, Toni, Sealy Mattress, Helene Curtis, Deep Magic, Quaker Noodles, Bright Pro Swift's Franks
FILM CREATIONS, INC. 61 WEST 56TH ST. NEW YORK 19, N. Y. JOSEPH M. BARNETT JUDSON 2-3824	X	--	X	Amoco Gas, Permalube Oil, Roi-Tan Cigar, Amm-i-dent, Electric Auto-Lite, Atlas Luden's Cough Drops, Eskimo Anti-Freeze, Omega Watches, Ronson Lighters, Sa Medaglia D'Oro, Sylvania Electric Products, Willys-Overland Motors
FILMWRIGHT PRODUCTIONS, INC. 3 EAST 57TH ST. NEW YORK, N. Y. MAX GLANBARD, ELDORADO 5-6038	--	X	--	Prell Shampoo, Prell Packets, Ivory Snow, Tide, Log Cabin Syrup, Sure-Jell, Crosley Crosley Refrigerator, Crosley Washer, Crosley Freezer, Better School Campaign, Elna Machines, Maxwell House Coffee, Sugar Crisp, Nucoa, American Association for the National Conference of Christians and Jews
FIVE STAR PRODUCTIONS, INC. 6530 SUNSET BLVD HOLLYWOOD, CAL. H. W. McMAHAN HOLLYWOOD 3-4807	X	X	X	McGlaughlin's Instant Manor House Coffee, Uncle Ben's Rice, Raleigh Cigarettes, Scouring Pads, Pet Milk, Kellogg's, Stopette, Parker Pen, Schaefer's Snorkel Pen, Helene Curtis, Standard Oil, Pacific Coast Borax, Dodge, Ralston, Pabst Blue Ribbon, tion Milk, Budweiser, Baron Syrup, Old Style Beer
DON FLAGG PRODUCTIONS 445 HARRISON ST. SAN FRANCISCO, CAL. DON FLAGG, YUKON 2-4363	*	*	*	Belfast Root Beer, Tintair, Cardinet Candy Co., Vano Starch, Bleach & Cleaner, Creamery, Cresta Blanca Wine, Emporium Dept. Store, Ford Motor Co., Kay Jewelr Nulaid Eggs, Oral B Co., Lucerne Milk, Lucerne Frozen Juices, Miss Saylor's Choc White Star Tuna
FOCAL POINT FILM PRODUCTIONS 342 MADISON AVE. NEW YORK 17, N. Y. JOHN STRANG MURRAY HILL 7-8717	*	*	*	(Not reported)
GEORGE F. FOLEY, INC. 625 MADISON AVE. NEW YORK, N. Y. D. J. VILARDI, PLAZA 1-1860	X	X	X	Prudential Life Insurance Co., Masland Carpets, U. S. Coast Guard Recruiting, Listerine Paste, Phillips "66" Oil & Gas
GENERAL DISPLAY PRODUCTS CO 105 NORTH SEVENTH ST ST. LOUIS 1, MO ROBERT O. SCOTT GARFIELD 6490	*	*	*	(Specializes in beer commercials)
GENERAL ENTERTAINMENT CORP. 128 EAST 56TH ST NEW YORK 22, N. Y. HOWARD G. BARNES ELDORADO 5-3520	*	*	*	A. S. Beck Shoes, Picturesque Stockings, Lady Hampshire Hose
GLOBAL TELEFILMS, INC. 35 WEST 53RD ST NEW YORK, N. Y. WILLIAM SNYDER, CIRCLE 5-7991	X	X	X	Black Drug, National Shoes, Colgate, General Electric

SYMBOLS X *means company has this facility available.* -- *means company does not have this facility.* * *means no report available on facilities.*

OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
Y S. GOODMAN PRODUCTIONS ST 53RD ST. YORK, N. Y. EL GOODMAN, PLAZA 5-3520	--	--	X	(Open-end commerciols for various retail cotegories.)
JAM HANDY ORGANIZATION EAST GRAND BLVD. OIT 11, MICH. GE B. FINCH, TRINITY 5-2450	X	X	X	DuPont Cellophone & Nylan, Detroit Firemen's Fund Associotion, General Electric Fan, Gillette Sofety Rozor, Hotpoint Applionces, Kretschmer Wheat Germ, Narragonsett Brewing Co., Oldsmobile, Chevrolet, Packord Cors, Pfeiffer Brewing Co., RCA Estote Appliances (Gas & Electric Ranges), Schoenling Brewing Co., Trico Windshield Washers & Wipers
INSON STUDIO EST 46TH ST. YORK, N. Y. HANKINSON, JUDSON 6-0133	X	X	X	Wesson Oil, Jello, Arnold, Tide, Nestles, Mennen, Silex, Magic Maid Toaster, Kreml Shampoo, Pertussin, Surin, Q-T Snow Whip, Snowdrift
IS-TUCHMAN PRODUCTIONS ORTH HIGHLAND YWOOD 38, CAL. H TUCHMAN, YORK 7189	✲	✲	✲	MD Toilet Tissue, Procter & Gamble, Louis Milani's Foods, Koehler's Beer, Shipstads & Johnson Ice Follies
HARRISON PRODUCTIONS, INC. EST 89TH ST. YORK 21, N. Y. HARRISON, SUSQUEHANNA 7-1657	✲	✲	✲	Phillies Cigars, Coshmere Bouquet Soop, Esquire Boot Polish, Rayco Seot Covers & Convertible Tops, "TOT" 50 Stapler, Old Rabbinical Brand Wine
LEY PRODUCTIONS, INC. EST 47TH ST. YORK 36, N. Y. G HARTLEY, JUDSON 2-3960	--	X	--	Lo France Bluing, Sweetheart Soap, Kreisler Watchbond, Surf, G. E. Tv Sets ond Clack Radios, American Red Cross, Dreem Point, open-end beer commerciols
Y PHOTOGRAPHS DSWORTH ST. ALO, N. Y.	✲	✲	✲	Weber's Horserodish Mustord, Old Friar Brand Wine, H. Seeberg, Inc. (Men's Clothing)
AND-WEGLAND PRODUCTIONS ORTH ST. ALO, N. Y.	✲	✲	✲	Buffolo Bisons, Pilsener Beer, India Pole Ale
YWOOD TELEVISION PRODUCTIONS IFTH AVE. YORK, N. Y. MAC GOWAN, MURRAY HILL 2-0326-7-8	X	X	X	Ship 'n' Shore Blouses, Coty, Internotionol Silk, New Jersey Young Democrats Meyner for Governor, Hudson County Reg. Democrots Kenny for Moyor, Morch of Dimes, Colonial Air Lines, Notionol Air Lines, Merrimoc Hots, A&P Fruits & Veg., Underwood Portoble, Koywoodie Merschoum Pipe
YWOOD TELEVISION SERVICE, INC. CARPENTER ST. H HOLLYWOOD, CAL. ON W. SCOTT, SUNSET 3-8807	✲	✲	✲	Quoker Oots, Holo Shompoo, Nescofe, Covolier Cigorettes
IES SOUND FILMS ER, COLO.	✲	✲	✲	Gotes Rubber Co.
GE HURRELL PRODUCTIONS WEST ALAMEDA BANK, CAL.	--	X	X	Birdseye Products, Bond-Aid Plostic Strip, Piel's Beer
INC. ADISON AVE. YORK 22, N. Y. R. BAKER JR., ELDORADO 5-6620	--	X	X	A&P Fruits & Veg., Compbell Soups, Window Wonder, Lysol, Mennen Boby Products, Dunhill Cigorettes, Ipono Toothposte, Mum, Prince Albert Tobocco, Joy Liquid Soap, Angel Skin, Lody Esther Creom, Borden's Instant Coffee, Arrid, Eversharp Pens, Ex-Lax, Lilt, Vitalis, Knickerbocker Beer, Fronco-Americon Spaghetti Souce, Rise, Simoniz, Bulovo Wotch
RIAL WORLD FILMS, INC. AST OAK ST. AGO, ILL. DAVIS OR GENE LUKAS, MICHIGAN 2-6200	X	X	X	Griesedieck Brothers Brewery, Nutrena Foods, Peorl Brewery, Esslinger Beer
RNATIONAL PRODUCTIONS LCORN AVE. NTO, ONTARIO, CANADA ITY 5-2450	✲	✲	✲	Imperiol Tobocco Co., O'Keefe Brewing Co.
RNATIONAL TELE-FILM PROD. ADISON AVE. YORK 28, N. Y. F. MOSS	✲	✲	✲	Comden Trust Co., Bonk of Americo, Minneapolis Sovings & Trust
INC. AST OAK ST. AGO 11, ILL. DAVIS, MICHIGAN 2-6200	✲	✲	✲	Perko-Lite, Nutreno Foods, Griesedieck Beer, Peorl Beer
H AND HERNDON BELMONT AS, TEX. HERNDON JR., TAYLOR 5168	✲	✲	✲	Deorborn Stoves, Mrs. Tucker's Shortening, Fritos & Chitos, Gebhordt's Chili, Wichita Federol Sovings & Loon

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(*Please turn to page* 80)

what's up?



NETWORK TELEVISION IS UP. Set circulation is up to 28 million... viewing time to 132 million hours a day ...advertising investment to 227 million dollars—*each with a year's gain of more than 25 per cent!*

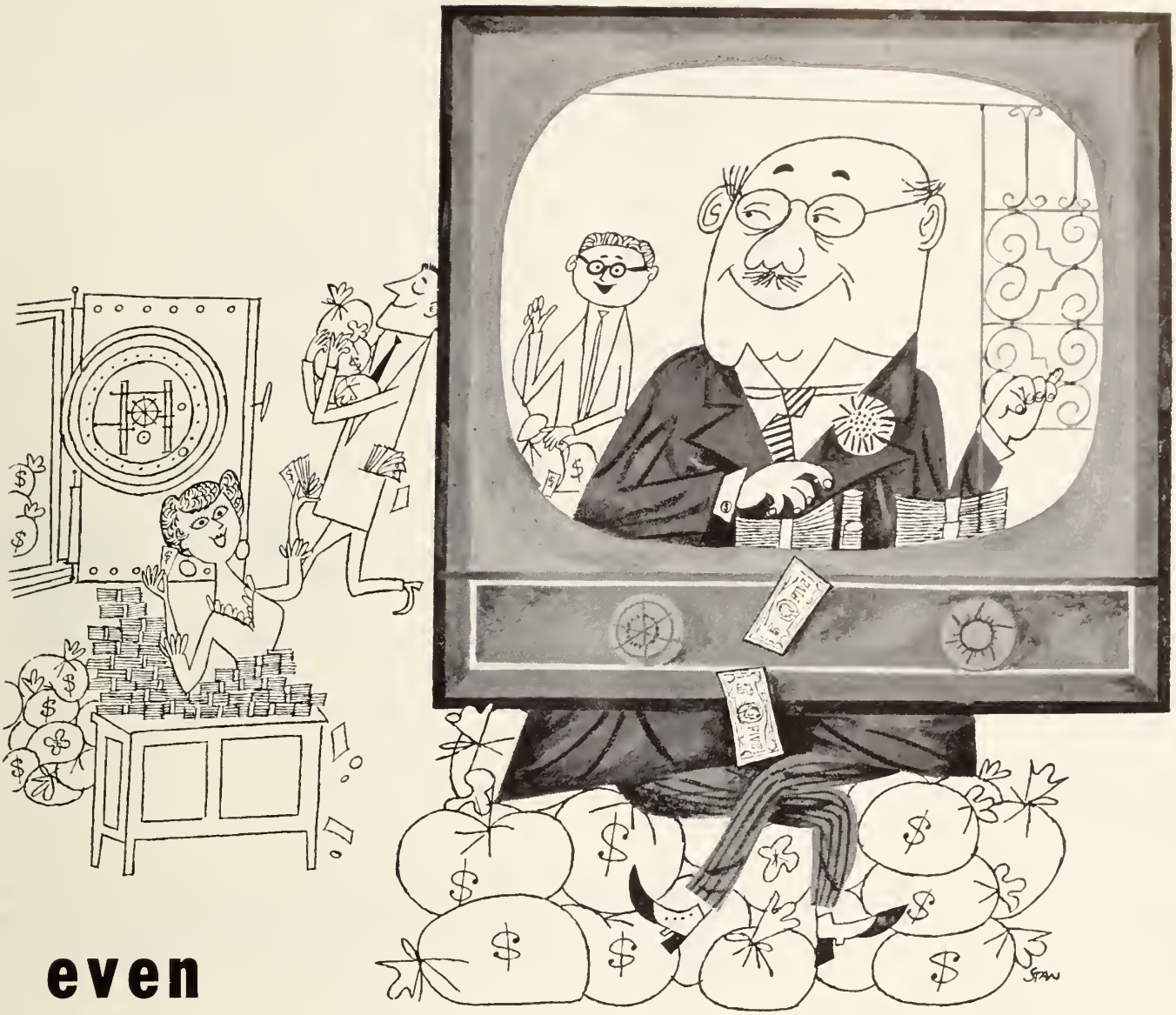
CBS TELEVISION IS UP. PIB figures, just released, confirm that advertisers invested more of their 1953 budgets on CBS Television than on any network for any year of broadcasting history.

They expressed this confidence in CBS Television because its program schedule won the greatest network popularity* *(with a 19 per cent lead at night and a 29 per cent lead during the day)*... because CBS Television brought this popularity into more and more markets *(up from 74 to 156 stations in one year)*... and because they were enabled to sell their products in American homes at the lowest cost per thousand in all television. **CBS TELEVISION**

*Trendex: Jan.-Dec., 1953

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
TOM KELLEY PRODUCTIONS 736 NORTH SEWARD ST HOLLYWOOD 38 CAL. TOM KELLEY, GRANITE 6831	*	*	*	Catalina Swim Suits, North Americon Airways, Regol Pale Beer, Bishop's Fund, Worl Blender
LOUIS W. KELLMAN PRODUCTIONS 1729-31 SANSOM ST PHILADELPHIA 3, PA LOUIS W. KELLMAN RI 6-7491	*	*	*	(Not reported)
HERBERT KERKOW, INC. 480 LEXINGTON AVE NEW YORK N Y HERBERT KERKOW PLAZA 1 1833	--	X	--	Telechron Clocks, Conoco, Hires Root Beer, Hills Bros. Coffee
JERRY KLEIMAN PRODUCTION STUDIO 4158 DE TONTY ST ST LOUIS MO	*	*	*	St. Louis Indepenent Pocking Co.
KLING STUDIOS 600 NORTH FAIRBANKS ST CHICAGO, ILL FRED A NILES, DELAWARE 7 0100	X	X	X	Motarola Rodios and Tv Sets, Standord Oil Products, Angel Soft Tissue, Restonic Mottress Reardon Paint, Hollicrofters Tv Sets, Carnu, Oh Henry, Armour Frankfurters, General Ele tric Ronges, Refrigerators, Air Conditioners, Cot's Pow, Serto Mottresses, Seoly Mottress Corling's Beer, Roleigh Cigorettes, Sunbeam Products, Admirol Tv Sets, Admiral Refrig ators, Chuckles, Oil Additive, Electricol Informotion Publicotions, Post Cornfetti, Godcho Sugors, Gunnison Homes, "Chevy" Ale, Ideol Dog Foad, O'Cedar Corp., Americon Fom flakes, Schaeffer Pen Co., Story Brewing Co., Toni. Also syndicoted spots for bank co mercials, beer, food, bread, potato chips and ice creom
LALLEY & LOVE, INC. 3 EAST 57TH ST NEW YORK, N Y JAMES A LOVE, ELDORADO 5-1382 PITTSBURGH, J A LOVE, ATLANTIC 1-0508	--	X	X	Gunther Beer, Guinness Ale, Seazo Oil, Good & Plenty Condy, Climolene, Riviero Fon (We inghouse), Pertussin, Nobisco 100% Bron, Chrysler Autos, Stork Club Show Opening (Chr ler), Studio One Show Opening (Westinghouse), Philip Morris Cigorettes, Etiquet Sti Sohio Motor Oil
KENT LANE, INC. 1274 SOUTH THIRD ST LOUISVILLE 3, KY KENT LANE, MAGNOLIA 8569	X	X	X	More Per Mile for State of Kentucky, Honey Krust Breod, Red Owl Stores, Delmonico Fo
ROBERT LAWRENCE PRODUCTIONS, INC. 418 WEST 54TH ST NEW YORK 19, N Y ROBERT L LAWRENCE, JUDSON 2-5212	--	X	X	Vel, Eostern Air Lines, Superstick, Cut Quick, Cheer, Oxydol, Covolier Cigorettes, Hide Bed, Beoutyrest, Shell Gasoline, Plymouth Cors, Betty Crocker Coke Mixes
GENE LESTER PRODUCTIONS 1187 NORTH VINE ST HOLLYWOOD 28, CAL. GENE LESTER HILLSIDE 7287	*	*	*	Chevron Gos, Squirt, Studeboker, Union 76—Gosoline, Triton Oil, Schlitz Beer
LEWIS & MARTIN FILMS, INC. 218 S WABASH AVE. CHICAGO 4, ILL. HERSCHELL G LEWIS, WEBSTER 9-6134	X	X	X	Johnston's Candy, Christion Reform Church, Alko-Seltzer, Angel Soft Tissues, Bro-Con- Manor House Coffee, Wrigley's Gum, Shompoo Whip, Florsheim Shoe Co., Gront Kitch wores, Robert A. Johnsan Toys, Rotosphere, Enterprise Point, Picture-Croft
JACK LEWIS STUDIOS 705 EAST MAIN ST. RICHMOND, VA JACK LEWIS, 3-4862	X	X	--	Dow Chemicol
VERNON LEWIS PRODUCTIONS 71 WEST 47TH ST NEW YORK 36, N Y VERNON LEWIS LUXEMBURG 2-1322	--	X	X	American Heort Assaciation, ASR Ascot Lighters, Viceroy Cigorettes, Chrysler Cars, Po olive After Shave, Druggist Supply Co., Bromo-Seltzer, Glamorene Rug Cleoner, Robert Clothes, Hi-V Orange Juice, Hood Rubber Co. (Beoch Shoes, "P-F" Convos Shoes), Koi Frazer Corp., Hind's Honey and Almond Cream, Nash Cors, Poloroid Lond Comero, Sh Creme Shompoo, Schaefer Beer, Irish Cream Ale, Scruton, Geritol, Newsweek Mogoz Westclox Div. of General Time, Wildroot Shampoo, Ziopo Lighters
LOU LILLY PRODUCTIONS 5746 SUNSET BLVD HOLLYWOOD, CAL.	*	*	*	Sugor Jets, Camel Cigarettes
LOTT VIDEO PRODUCTIONS BROADWAY & ELEVENTH ST SANTA MONICA, CAL D. N LOTT, EXBROOK 1-8279	*	*	*	Paul Trousdale Homes, Molibu Lond Property, Borrego Springs Desert Property
LOUCKS & NORLING STUDIOS, INC. 245 WEST 55TH ST NEW YORK 19, N Y WIL MARCUS, COLUMBUS 5-6971	X	X	X	General Electric Refrigerotors
MAC STUDIOS ROOSEVELT HOTEL HOLLYWOOD, CAL H GRAFMAN, HOLLYWOOD 3-7111	--	--	--	Protect-O-Seal Point Co.
MPO PRODUCTIONS, INC. 15 EAST 53RD ST NEW YORK N Y JUDD POLLOCK MURRAY HILL 8-7830	--	X	X	Horton's Ice Cream, Ford Cors, Lincoln-Mercury, Borden Co., Remington Arms

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even the thrift peddlers rely on WSM-TV

CHANNEL 4 • NASHVILLE

That's the gist of a message from Thad Crandell, executive vice president of Fidelity Federal Savings and Loan Association of Nashville, who says:

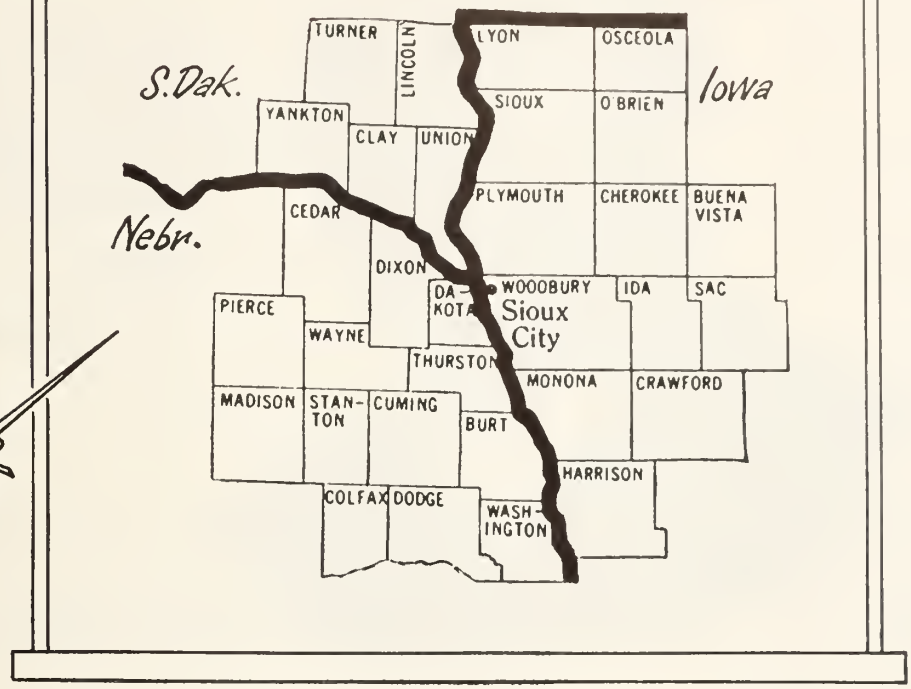
"In the 1½ years we've used WSM-TV our total assets have grown from 13 million to over 20 million dollars. We interview every new customer who opens a savings account, and we've learned that WSM-TV has produced more of our new business than any other advertising medium we've used."

For similar success, why not hook your product to WSM-TV's selling power? See Irving Waugh or any Petry Man for details.

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
MARCH OF TIME 369 LEXINGTON AVE NEW YORK, N. Y. JUDSON 6-1212	*	*	*	Nash-Kelvinator Electrical Equipment
CHARLES MICHELSON, INC. 15 WEST 47TH ST NEW YORK [illegible] N. Y. CHARLES MICHELSON, PLAZA 7-0695	--	--	X	Open-end film spots for: used car dealers, retail jewelers, appliance stores, banks, baker brewers, weather jingles
MILNER'S PHOTOGRAPHY 4125 FOREST PARK AVE. BALTIMORE, 7, MD. ERVIN M. MILNER, MAGNOLIA [illegible]	*	*	*	Esskay Meats, Luzianne Coffee, B&O Railroad
MOTION PICTURE ADVERTISING CO 1029 CARONDOLET ST NEW ORLEANS, LA.	*	*	*	First National Bank of Atlanta, Orkin Exterminating Co.
MOTION PICTURE SERVICE CO 125 HYDE ST SAN FRANCISCO, CAL. LEE MARSHALL, ORD 3-9162	X	X	X	Italian Swiss Colony Wine, Acme Beer, Sick's and Rainier Beer, Fisher Flour Mills, Ca Dog and Cat Food, Fab-Spray, Craftsmen's Insurance Agency, Pacific Guano Co., Fo Wheel Brake Co., California State Fair, Bay Meadows Race Track, Girard French Dressin Coffee Vendar
OWEN MURPHY PRODUTIONS, INC. 729 SEVENTH AVE NEW YORK 19, N. Y. OWEN MURPHY, PLAZA 7-8141	X	X	X	American Tel & Tel Co., Firestone Tire & Rubber Co., Philco Tv sets, National Biscuit C New Holland
NATIONAL PRODUCTIONS 1001 CONNECTICUT AVE. WASHINGTON, D. C. ROBERT L. FRIEND, ST 3-2222	X	X	--	Dictograph Acousticon Hearing Aids, Modern Compact Vacuum, George's Radio & Tv A pliances, Bamberger's Department Store, Schultz Wallpaper
NATIONAL SCREEN SERVICE CORP. 1600 BROADWAY NEW YORK 19, N. Y. MELVIN L. GOLD, CIRCLE 6-5700	X	X	X	Aeroshave, Autabrite, Prudential, Gemex Watch Bands, Alumaroll Awnings, Croft Ale, G eral Mills, National Bohemian Beer
NATIONWIDE PICTURES 2100 JACKSON DALLAS, TEX.	*	*	*	Fred-Bell Food Products, Vaporette
STANLEY NEAL PRODUCTIONS 45 ROCKEFELLER PLAZA NEW YORK, N. Y. DONALD J. LANE, COLUMBUS 5-8335	--	X	X	Armour & Co.
TED NEMETH STUDIOS 729 SEVENTH AVE. NEW YORK 19, N. Y. TED NEMETH, CIRCLE 5-5147	X	X	X	Rise, Schick Electric Shaver, Arrid Spray Deodorant, Coty Cream Powder Compact, Read Anthracite Coal, Pan American Airways, Old Dutch Cleanser, Goodyear Tires, Ronson Lighte Spred Satin Paints, Noxzema Shave Cream, Philadelphia & Reading Coal & Iron Co., G den Paints
NEWS REEL LABORATORY 1733 SANSOM ST PHILADELPHIA, PA. LOUIS W. KELLMAN, RI 6-3892	*	X	X	(Not reported)
NICHOLLS ENTERPRISES, INC. 2021 S. E. BELMONT ST. PORTLAND 15, ORE. CHARLES NICHOLLS, VERMONT 4372	*	*	*	(Not reported)
JOHN NORMAN PRODUCTIONS P.O. BOX 6863 HOUSTON 5, TEX. JOHN NORMAN, LY 7336	X	X	X	(Not reported)
NORTHWEST MOTION PICTURES 1716 [illegible]0TH AVE., WEST SEATTLE 99, WASH. RAY PAULSEN, GARFIELD 6391	X	X	X	Pacific Power & Light Co.
OLYMPIC FILMS CINCINNATI, OHIO	*	*	*	Bisquick, Wheaties
PACKAGED PROGRAMS, INC. 634 PENN AVE PITTSBURGH 22, PA. M. E. FIERST, GRANT 1-1750	X	X	X	Johnston Co. (printing), Termitol Restonic (mattress), Farm Bureau (insurance), Du Fryrite, Black Angus Rotisserie, Serta (mattress), Florist Association, Savings & Loan Cou il, Oswald & Hess Meat Products, Regent Bottling, Carlton Hous, Commonwealth Sanitco Co., Insured Savings & Loan Association, King's Men Clothes, Nolla Shops, RCA Esth Appliance Co., Sweet Clean Laundry
PARAGON PICTURES, INC. 2548 EASTWOOD AVE. EVANSTON, ILL. JAMES E. FORD, DAVIS 8-7900	X	X	X	Johnson Outboard Motors, West Bend Aluminum, Hinckley & Schmitt Water, Blue C wn Spark Plugs

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Sioux City Sue-land --the KVTV Market





31 farm-rich counties in Iowa, Nebraska and South Dakota with 556,500 population, $653 million in '52 retail sales, and approximately 85,000 television sets as of January, 1954.

Reach Sioux City Sue-land via Channel 9 at minimal rates, maximal interest. See our national sales reps, The Katz Agency, for complete data.



CBS, NBC, ABC & DuMont

Represented by The Katz Agency

KVTV *Channel 9*

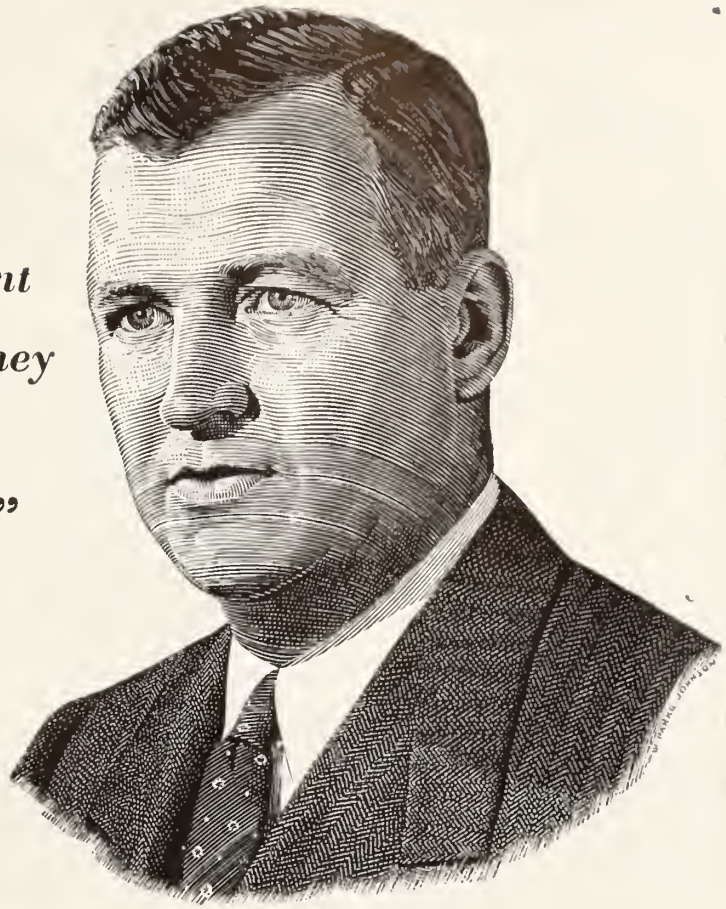
SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570**, *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

NAME OF FIRM LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
PARROT FILMS STUDIO KEOSAUQUA AT 17TH DES MOINES IOWA EDWARD H GOLDMAN 2 4211	X	--	X	(Not reported)
PAUL PARRY PRODUCTIONS 7557 SUNSET BLVD HOLLYWOOD 46, CAL. PAUL PARRY GRANITE 4774	✲	✲	✲	Calcinatar
LINOSLEY PARSONS PRODUCTIONS, INC 5746 SUNSET BLVD HOLLYWOOD 28, CAL. LINDSLEY PARSONS HUDSON 2 7111	✲	✲	✲	Dawson's Beer, Crowford's Clothes, Floyd Rice, Ford Dealers, Dow Drug Stores
PATHESCOPE CO OF AMERICA, INC 580 FIFTH AVE NEW YORK N Y EDWARD J LAMM PLAZA 7-5900	X	X	X	Corling's Black Label, Carrier Air Conditioner, Pink Foom, Linit Storch, Koro, Eost Gas Co., Fisher Brothers Food Choin, Floko, Flokhorn, Junket Rennet Powder, Na Shredded Wheat, Q-T Instont Frosting, Rybutol, Westinghouse Loundromot, Coca-G. Washington Coffee, Sno-Whip Frosting
RAY PATIN 6650 SUNSET BLVD HOLLYWOOD CAL	✲	✲	✲	Broma Quinine Cold Tablets
TONY PETRI 144 WESTMINSTER ST PROVIDENCE 3, R I	✲	✲	✲	Autacrat Coffee Products, Columbio Bicycles
PHOTO-ART COMMERCIAL STUDIOS 420 S W WASHINGTON PORTLAND 4, ORE. CLAUDE PALMER, BR 5411	--	X	X	Standord Oil of Califarnia
POLARIS PICTURES, INC. 5859 WEST THIRD ST LOS ANGELES 36, CAL. PERRY KING, WEBSTER 3-4608, YORK 8058	X	X	X	Holly Ranges, Lucky Loger Beer, Studebaker Deolers, Studeboker, Stondard Oil of Te
PREMIER-HARDCASTLE TELEVISION PROD 5033 LOCUST ST ST LOUIS 3, MO. NEWSTEAD 3555	✲	✲	✲	Budweiser Beer, Rice Chex, Wheat Chex, Southwestern Bell Telephone Co., Dozz Opener, Old Judge Coffee, Knapp-Monarch Chefster & Cornpopper
THE PRINCETON FILM CENTER, INC. PRINCETON, N J SHERMAN PRICE, PRINCETON 1 3550 (N.Y.C.) PLAZA 5-0322	--	X	X	(Public service tv films), duPont Paint Div., Stanley Works, Blue-Cross, Blue-Shield, French Co., RCA (service), Block & Decker
PRODUCTIONS ON FILM, INC. 1515 EUCLID AVE. CLEVELAND 15, OHIO MURPHY McHENRY, SUPERIOR 1 9829	X	X	X	Hood Tires, Clevelond Tronsit System, Finco Antennos, Brick Industry, Old Dutch UHF Converters (Allionce Mfg.), Ohio Milk Producers, Iron City Beer, P.O.C. Beer, ard Oil of Ohio
PYRAMID PICTURES 1520 SPRING ST N W ATLANTA, GA	✲	✲	✲	Holsum Bread, Redfern Sousage Co.
REID H. RAY FILM INDUSTRIES, INC. 2269 FORD PARKWAY ST. PAUL 1, MINN 208 S. LA SALLE ST. CHICAGO ILL.	X	X	X	Studeboker Cars, Robin Hood Flour, Grain Belt Beer, Bollord Biscuits, Anderson W Notionol Sofety Council, Creom of Wheot, Lond O'Lokes Butter, G. E. Electric B Jocob Beer, Hormel, Internotionol Horvester
ROLAND REED PRODUCTIONS 275 S BEVERLY DR. BEVERLY HILLS, CAL. CRESTVIEW 6-1101	--	X	X	Bisquick, Gruen Watch Co.
REELA FILMS, INC. 17 N W THIRD ST MIAMI, FLA. FRANK BRODERICK, 2 2108	✲	✲	✲	Cities Service Gosoline, Coco-Colo, Fob-Spray, Pobst Blue Ribbon Beer
REGENCY PRODUCTIONS, INC 112 WEST 48TH ST NEW YORK 36, N Y JOSEPH SCHAEFFER, JUDSON 2 0274	--	X	X	J. C. Penney Shoes, Grond Union Stores, Old Brior Tobocco, Chunk-E-Nut Peonut Cook & Dunn Paint, Olympic Tv
REPUBLIC PICTURES HOLLYWOOD, CAL	✲	✲	✲	Generol Electric Major Applionces, Cavolier Cigorettes
RKO-PATHE, INC. 105 EAST 106TH ST NEW YORK 29, N Y SACRAMENTO 2-2600	X	X	X	Bostan Gas Co., Johnson's Pride, Cor Plote, Hord Gloss Glo Coat, Beoutiflor an Monsanto Soop Products, National Educotion Associotion, National Foundation for Ifa Poralysis, Nationol Multiple Sclerosis Society, Scott Poper Products, Super Kemton P Trans World Airlines
FREDERICK K. ROCKETT CO. 6063 SUNSET BLVD HOLLYWOOD 28, CAL. FRED K. ROCKETT, HI 3183	X	X	✲	Richfield Oil, Nesbitt Orongeode, Rio Grande Oil, Pobco Paint & Linoleum

SYMBOLS X *means company has this facility available.* -- *means company does not have this facility.* ✲ *means no report available on facilities.*

"Wise public debt management with its goal of sound money is of prime concern to every American."



MUNDY I. PEALE
President
Republic Aviation Corporation

"Wise public debt management with its goal of sound money is of prime concern to every American. Regular purchase of U. S. Savings Bonds contributes importantly to the achievement of this objective and, at the same time, helps assure our future security, individually and as a nation. We at Republic Aviation feel a deep sense of pride in the knowledge that 94% of all our employees became investors as a result of our most recent campaign and that $631,000 in bonds are purchased each month on our automatic Payroll Savings Plan."

Perhaps the importance of U. S. Savings Bonds and the Payroll Savings Plan as factors in wise debt management and the achievement of sound money may not have occurred to you.

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• For every dollar of public debt held by a commercial bank, about five new dollars may be created in the form of credit. Obviously, the larger the amount of the public debt held by individuals, the greater the check on inflationary tendencies.

• At the end of 1953, the cash value of Series E and H Bonds *held* by individuals was more than 36 billion dollars. This total is growing steadily, thanks largely to the month after month purchases of Series E Bonds by more than 8,000,000 Payroll Savers.

• Sales of E and H Bonds in 1953—23% higher than in 1952—provided cash for *all* E and H Bond maturities and redemptions and still left over $210,000,000 *net* for the reduction of bank-held debt.

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Why not team up with Mr. Peale and other leaders of industry in their efforts to help America reach its goal of wise public debt management and sound money? All you have to do is (1) show a *personal* interest in your Payroll Savings Plan. Get the figures on the percentage of employee participation and the amount of monthly savings by your employees. (2) Wire, phone or write to Savings Bond Division, U. S. Treasury Department, Washington, D. C. You'll get all the help you need to build up or install a Payroll Savings Plan that will reflect your company and its interest in America.

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NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
ROCKET PICTURES, INC. 6108 SANTA MONICA BLVD. HOLLYWOOD 38, CAL. J. RICHARD WESTEN, GRANITE 7131	X	X	✣	Prudential Insuronce Co., Santa Barbara Chomber of Commerce
ROLAB STUDIOS & PHOTO-SCIENCE LABS SANDY HOOK, CONN. H. ROGER, GARDEN 6-2466	X	X	X	Special effects on subcontract basis for New York producers
MAX ROTHSTEIN 850 TENTH AVE. NEW YORK, N. Y. MAX ROTHSTEIN, COLUMBUS 5-3189	--	X	X	Clearasil
LESLIE ROUSH PRODUCTIONS, INC. 333 WEST 52ND ST. NEW YORK 19, N. Y. JOHN FOX, COLUMBUS 5-6130	X	X	X	American Telephone & Telegraph, Benrus Watch Co., Canada Dry Ginger Ale, Plym Cars, Eskimo Pie Ice Cream, Goodyear Tires, Nobisco Bisquits and Shredded Wheat, V Rose Coffee
GEORGE MILES RYAN STUDIOS MINNEAPOLIS, MINN.	✣	✣	✣	Bisquik, Betty Crocker Piecrust Mix
SARRA, INC. (NEW YORK-CHICAGO) 200 EAST 56TH ST. NEW YORK, N. Y. JOHN HENDERSON III, MU 8-0085 16 EAST ONTARIO ST. CHICAGO 11, ILL. JOSEPH RETZER, WH 4-5151	X	X	X	Lucky Strike, Chesterfield, Encore Cigarettes, Philco, Sylvania Television, Pet Milk, Blue Ribbon Beer, A&P Food Products, Chose Nationol Bonk, Sunoco, Virginia Dare Solada Tea, B. C. Headache Tablets & Powders, Cunard Cruises, Jergens Lotion, M Rice, Swans Down, Nabisco Sugar Honey Grahams, Ritz Crackers, Northern Tissue, Sto Ballantine Beer & Ale, Palmolive Soap, Dyanshine Shoe Polish, Dress Parade Shoe P Bromo-Quinine Cold Tablets, Manor House Coffee, Poof, Finesse
SCREEN GEMS, INC. 233 WEST 49TH ST. NEW YORK, N. Y. JOHN H. MITCHELL, CIRCLE 5-5044	X	X	X	Esso, Ford Motor Cars, Gerber Baby Foods, Coca-Cola, Prudential Insurance Co., Beer, Campbell's Pork & Beans, American Tobacco Color Library, Camels, Motorol Ford Foundation, Schaefer Beer, Pall Mall Cigarettes, Spring Step, Anacin, General M Oldsmobile, BVD Corp., Crosley Tv, National TB Assn., Chevrolet, Hamilton Watches, weiser Beer, Lucky Strike, Helena Rubinstein, U. S. Steel, British American Oil, J Lotion, Kool Cigarettes, Johnson's Wax
FLETCHER SMITH STUDIOS, INC. 321 EAST 44TH ST. NEW YORK 17, N. Y. FLETCHER SMITH, MURRAY HILL 5-6626	X	X	X	Esso, Ponds, Westinghouse, Oldsmobile, Lucky Strike
SOUND MASTERS, INC. 165 WEST 46TH ST. NEW YORK 36, N. Y. J. LEROY GIBSON, PLAZA 7-6600	X	X	X	Atlontic Refining Co., M & M Candies, Chef Boy-Ar-Dee, Bordens' Products, Cotts' ages, Ehlers' Coffee, Plymouth Cars, Bufferin, Public Service Co., Lava Soap, Dunhill rettes, De Beers Diamonds (editorial)
SOUTHWEST FILM PRODUCTIONS, INC. 5301 POST OAK RD. HOUSTON, TEX. JOHN PAUL GOODWIN	✣	✣	✣	(Nat reported)
WILBUR STREECH PRODS. 1697 BROADWAY NEW YORK 19, N. Y. WILBUR J. STREECH, JUDSON 2-3816	X	X	X	Cities Service Gas & Oil, Thom McAn Shoes, Sinclair Gas & Oil, Groves 4-Wa Tablets, Celonese Acetate Rayon
BILL STURM STUDIOS, INC. 723 SEVENTH AVE. NEW YORK, N. Y. A. D. HECHT, JUDSON 6-1650	X	X	X	Greenmint Mouthwash, Louis Burk Summer Cold Cuts, Hi-Test Gasoline, Preen Floo Classified Telephone Book (N. Y.), Hydrox Cookies, Hi-Ho Crackers, Krispy Krockers, Strike, Saturday Evening Post
SUN DIAL FILMS, INC. 341 EAST 43RD ST. NEW YORK 17, N. Y. CHARLES REED JONES, MURRAY HILL 6-2046	X	X	X	The Burger Brewing Co., Cincinnati Reds, Loew's Theatres, Metro-Goldwyn-Mayer P Paromount Pictures, Philco, Schonbrunn Coffee Co.
SWIFT-CHAPLIN PRODUCTIONS 4216 WEST JEFFERSON BLVD. LOS ANGELES, CAL.	✣	✣	✣	Drewry's Ltd.
TRANSFILM, INC. 35 WEST 47TH ST. NEW YORK 36, N. Y. WILLIAM MIESEGAES, JUDSON 2-1400	X	X	X	American Cancer Society, Pall Mall Cigarettes, Amozo Instant Dessert, Hellmon's ings, Bulova Watches, Crobbe Clipper, Franco-American Spaghetti, Arrid, Vaselin Tonic, Vaseline Cream Hair Tonic, Cashmere Bouquet, Cue Shampoo, Fab, Florient Palmolive Soap, Rapid Shove, Veto Spray Deodorant, Cue Magazine, Scratch-Ex, Pos Crisp, Buick, Cadillac, Pontiac, Gilbert Trains & Accessories, Gillette Safety Razor, Brewing Co., Griffin Shoe Polish, Golden Crescent Watch Bands, Ben-Gay, Rheingol Lux Flakes, Lux Soop, Frostee Sherbet, Nash Motors, Prestone Anti-Freeze, Nescof quin Hand Cream, Silk & Satin Lotion, My-T-Fine, Obay, Heed, Ivory Snow, Cama Tide, Ivory Soap, Drene Shompoo, Crisco, Comels, Servel Refrigerators, Chase & Coffee, FFV Caokies & Crockers, Reelshav

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Assured "Program Interest" for Your TV Commercials



FREE MOVING PUPPETS

"Py-Co-Pay, Py-Co-Poy Tooth Brush . . . Free-moving puppets make the commerciol o feoture in itself. (Cecil & Presbrey Advertising Agency)

"Notional Shoes ring the bell . . . one of the three dancing singing bells that visuolize the jingle of this octive, regionol advertiser. (Emil Mogul Advertising Agency)

THAT TALK AND ACT LIKE LIFE ITSELF

- *They talk with perfect lip synchronization.*
- *Amazing lifelike movements with the unequalled appeal of fantasy.*
- *Specially created and produced from your own story board.*
- *Successor to the flat animated cartoon at a price well within the reach of the local or regional advertiser.*

No hands, no strings, no gadgets . . . your story board comes to life with these new custom made, moving and talking puppets.

These attention-compelling, lifelike figures bring a new era of glorious fantasy to TV commercials that assures *program interest* for your selling message.

Commercials already produced for prominent advertisers are available for demonstration. Created in Europe under the experienced supervision of Ralph N. Weil, Wm. L. Snyder, Arnold Hartley and Richard E. O'Dea. Write, wire or phone for details.

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TEMPO PRODUCTIONS 588 FIFTH AVE. NEW YORK 36, N. Y. ERIC POMERANCE, PLAZA 7 0744	X	X	X	Chiclets, G. Washington Instant Coffee, Kools, Campbell Soups, V-8 Juice, CBS-Col Television Receivers, Plymouth Cars, Cashmere Bouquet, Colgate Shaving Cream, C Auto-Lite Battery, Flit, Bakers Instant Cocoa Mix, Maxwell House Coffee & Instant C Post-Tens, Post Cereals, General Motors Trucks, Household Finance Corp., Quick Starch, Esso Gas & Oil, Johnson's Car Plate Wax, Players Cigarettes, Tide, Seabrook Vegetables, Old Spice Products, Royal Pudding, Whitman's Candy, Derby Foods
TELEFILM, INC. 6039 HOLLYWOOD BLVD HOLLYWOOD, CAL. HOLLYWOOD 9 7205	X	X	X	Nash Motors
TELEMATED CARTOONS 70 EAST 45TH ST. NEW YORK, N. Y. SAUL S. TAFFET, MURRAY HILL 6-8933	X	X	--	Sinclair Gasaline, Sinclair Fuel Oil, Langines-Wittnauer Watches, Nedicks, Richfiel traleum Products, Aeramist
TELEMOUNT PICTURES, INC. P.O. BOX 4555 LOS ANGELES 24, CAL. HENRY B. DONOVAN	*	*	*	(Not reported)
TELENEWS PRODUCTIONS, INC. 630 NINTH AVE. NEW YORK 36, N. Y. CHARLES N. BURRIS, JUDSON 6-2450	--	X	X	Wheaties, Esso, Jacksan Brewing Co.
TELEVISION GRAPHICS, INC. 245 WEST 55TH ST. NEW YORK, N. Y. LEE BLAIR, JUDSON 6-1922	X	X	--	Pepsadent, Philip Morris, General Electric Radios, Tv tubes, Kem-Tone, Spic & Spa Mall, Ammens Powder, Kalynas, Universol Appliances, Alcao oluminum utensils and num fail, 1954 Nash Airflytes, Pure Gas & Oil, U. S. Industriol Chemicols
TELEVISION SCREEN PRODUCTIONS, INC. 17 EAST 45TH ST. NEW YORK 19, N. Y. CHARLES J. BASCH JR., MURRAY HILL 2-8877	X	X	X	American Legion Aux., Arthritis & Rheumatism Foundation, Bonified Flaar, Flips Disp Filter, Benrus Watches, Pequat Sheets & Pillowcases
TELEVISION SNAPSHOTS, INC. 50 PARK AVE. NEW YORK 16, N. Y. BABETTE J. DONIGER, MU 9-6874	--	X	X	(Editorial, non-commercial films), Caty, Inc., Ship 'n' Share Blouses, McColl's Magazi Council of USA, Douglas Fir Plywood Assn., US Brewers' Foundation, Frogronce Fou
TEL RA PRODUCTIONS 1518 WALNUT ST. PHILADELPHIA, PA. KINGSLEY 6-4140	*	*	*	Chrysler Corp., Ford Motor Cars, Miller Brewing Co.
TIMES SQUARE PRODUCTIONS, INC. 145 WEST 45TH ST. NEW YORK 36, N. Y. CHAS. W. CURRAN, CIRCLE 6-4443	--	X	--	Chevrolet, Nash-Kelvinator, Servel
TRESSEL STUDIO 59 W. HUBBARD ST. CHICAGO 10, ILL. GEORGE TRESSEL, SU 7-1297	*	*	*	Narge
T.V. SPOTS, INC. 5746 SUNSET BLVD. HOLLYWOOD 28, CAL.	X	X	X	Missian Bell Wine, Ken-L-Rotian Dog Food, Milky Way Candy Bar, Lemon Growers Baard, Lucky Lager Beer, American Trust Co., Thare-Fed Dog Food, Buchan's Bread, Oil, Speedway Gasaline, Michigan Bank, Faygo Beverages, Kingon Meats, Wisco Jahnstans Candy, Kasca Dag Food, Rainier Beer, Pantiac Dealers, Helms Bread, Be Bread, Pacific Telephone, Associated Oil, Western Airlines, White Magic Soap, Miss Brew 102, Farmers Insurance, Santo Fe Wine, Mars Candy
UNIFILMS, INC. 146 EAST 47TH ST. NEW YORK, N. Y. CHARLES E. GALLAGHER, MURRAY HILL 8-9325	X	X	X	Chase National Bank, PIO Wines, White Ash Cigar, Straehmann's Bread, Sun Helena Rubinstein
UNITED FILM & RECORDING STUDIOS 301 EAST ERIE ST. CHICAGO, ILL. WM. L. KLEIN SUPERIOR 7-9114	*	*	*	Holsum Bakery, Alka Seltzer, Py-O-My, Cat's Paw, Bake Rite, Studebaker
UNITED WORLD FILMS, INC. 445 PARK AVE. NEW YORK, N. Y. NORMAN E. GLUCK, PLAZA 9-8000	X	X	X	Pepi-Cola, Caca-Cola, Lustre Creme, De Sata-Plymouth, Bulava Watches, Marlbor ettes, Camels, Matarala Tv, Lux Flakes
VAN PRAAG PRODUCTIONS 1600 BROADWAY NEW YORK, N. Y. PLAZA 7-2857	X	X	X	Bank of Manhattan, Bulava Watch Co., Continental Baking Co., Ford Motor Co., Sales Co., Kellogg Co., Pepperidge Farms, Rubel Baking Co., J. B. Williams Co.

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NAME OF FIRM LOCATION AND SALES CONTACT	FACILITIES INCLUDE: Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
VICTOR RADIO AND TELEVISION ENT. BOX 485 PASSAIC N J B MEYER	--	--	--	Sunrise Embraidery Co., Vanala Herb Tea, Syrena Recarding Ca., Magnatape, Redmant Co., Pal-Tone Film Carp., Barker Carp., Prebal Drug Mfg. Ca., Mauntainside Forms Co. Arnett Corp., Caldair Carp., Detmall Carp., Varimex Ca., Ltd., Zemal Mfg. Corp.
VIDEART, INC. 240 EAST 39TH ST NEW YORK 16 N Y LEXINGTON 2 7378	✣	✣	✣	Rinsa, Spry
VIDEO FILMS 1004 E JEFFERSON AVE. DETROIT 7, MICH CLIFFORD HANNA, WO 2 3400	X	X	X	Argus Cameras, The Detrait News, Frankenmuth Beer, Kasca Mills, Mini-Breaker, Ver Ginger Ale, Detrait Edisan Ca., Dadge Dealers af Greater Detrait, Stroh Brewery Co., Mi Pawer, Big Bear Markets, Candy Creme Wine, Lincaln-Mercury, Mel-O-Dry Beer, Chev Leader Carpet Cleaning Ca., Salita Headache Tablets, Nash Motars, Natianal Vo Cleaners, Schmidt's Pie Crust, Pfeiffer Beer, Ramon Bleach, Republican Stote Central mittee, Rase Jewelers, Shafer's Bakeries, Keyko Margarine, "79" Gasaline & Oil, munity Tarch Drive
VIDEO PICTURES, INC. 510 WEST 57TH ST NEW YORK 19, N. Y OTIS P. WILLIAMS, MU 8-1162	--	X	X	Burnett Praducts, Armstrang Cork, Benrus Watches, Poslam, Omega Oil, Alkaids, Mi Dry Shampaa, Wizard Aerasal, Black Flag Autabrite, Acroshave, Tintair, Hytran Ra Tv Carp., Cliquat Club, Dannan Yogurt, Falstaff Brewing Ca., Mrs. Filbert's Oleomarg White Owl Cigars, Birdseye Chicken Pie, Griffin Shoe Polish, Vanity Foir Tissue, Bleach, E-Z Starch, Moanshine Bleach, Bexel Special Farmula, Neo Aqua Drin, Namo L Naxzema, Old Reading Beer, Remington Shaver, Simaniz, Canti Shampoo, Aerawax
VIDICAM PICTURE CORP. 210 EAST 39TH ST. NEW YORK, N. Y AL JUSTIN, MURRAY HILL 6-3310	--	X	X	Swansdawn Cake Mix, General Electric Major Appliances, Lucky Strike, Hoaver Vac General Electric Tv Sets, Standard Oil, Halo Shampoo, Atlas Batteries, Cashmere Bo Saap, Birdseye Beefpie, Rybutal, Juvenal, R.D.X., Westfield Watches, Philip Marris, eye Fish-sticks, Bufferin, Uncle Ben's Rice, Good Humor
VOGUE-WRIGHT STUDIOS 237 E ONTARIO ST. CHICAGO ILL. GEORGE T BECKER, WHITEHALL 4-0211	X	X	X	Da It Shop, Drewry's, Ltd., Homm's Beer, Casite Mfg., Texize Hausehald Cleaner, V mann Brewing Co., Bendix Washers & Dryers, Dari-Rich Chocolate Drink, Kellogg's Flakes
WBAP-TV 3900 BARNETT ST. FORT WORTH 3, TEX	✣	✣	✣	Magnalia Petroleum Co.
WPTZ MOTION PICTURE UNIT 1600 ARCHITECT'S BLDG. PHILADELPHIA PA. LOCUST 4-5500	✣	✣	✣	Pyrene Mfg. Ca.'s Fire Extinguishers
ROGER WADE PRODUCTIONS 15 WEST 48TH ST. NEW YORK 36, N Y. ROGER WADE CIRCLE 7 6797	X	X	X	American Telephane & Telegraph, Chesapeake & Potomac Telephone Co., Sealtest Flo
WASHINGTON PHOTO & SOUND 1121 K ST. N W. WASHINGTON 5, D C. JOHN CONVERY	✣	✣	✣	(Nat reparted)
WELGOT TRAILER SERVICE 630 NINTH AVE. NEW YORK 36, N Y CHARLES L. WELSH, CIRCLE 6 6450	X	X	X	Hammer Beverages, Inkograph Ca., Pratacel Plastic Floar Palish, Columbia Tru-Fit D Ring, General Driving School
RUPE WERLING HIDDEN HAVEN CHALFONT, BUCKS COUNTY, PA. LEXINGTON 707	--	--	--	Write commercials ta arder
WILDING PICTURE PRODUCTIONS, INC. 386 MADISON AVE. NEW YORK, N. Y. PLAZA 9 0854	X	X	X	Shelby Bikes, Bendix Washers, Dryers, Ranges, Freezers & Retrigerators, De Sot Ford Cars, Alcaa
WILLARD PICTURES, INC. 45 WEST 45TH ST. NEW YORK 19, N Y. JOHN M. SQUIERS JR., LU 2-0130	X	X	X	Nash-Kelvinatar, Peter Paul Maunds, Medico Filterettes, American Institute af Acco
WINIK FILMS CORP. 625 MADISON AVE. NEW YORK, N. Y. LESLIE WINIK, PLAZA 3-0681	X	X	X	Mademaiselle, Blue Bell Wranglers Jeans
RAPHAEL G. WOLFF STUDIOS 7021 HOLLYWOOD BLVD. HOLLYWOOD 28, CAL. GRANITE 6127	X	X	X	(Institutianal advertising features)
GORDON YODER 6055 RIDGECREST ROAD DALLAS TEX	✣	✣	✣	Mercantile Bank

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Old Leather Lungs

INDIANA BASKETBALL FANS have been defined as Hoosiers who see, hear and count by twos. They are among the first to double-cheer Tom Carnegie, WFBM's ubiquitous sportscaster who is seen and heard by double-counting Hoosiers every night of the week. His is an intense, though demanding, audience. When Tom recently broadcast five high school basketball games in a single day, his tour de force was greeted with a roar of silence. Not that his listeners were struck dumb: they simply didn't want to miss his late sports broadcast.

People have been hanging on Tom Carnegie's words ever since he placed 4th in his high school oratorical contest. By the time of his graduation from William Jewell College (where he was silenced momentarily when elected President of the Student Body) our Tom had talked his way into the Collegiate Oratorical Championship of Missouri. Never at a loss for wind, his lung power propelled him through 74 inter-collegiate debates in 18 states.

In rapid-fire sports announcing, Carnegie's leather lungs are vital, especially when he finds time to breathe. Breathless example: Indianapolis Speedway Classic. Chief Announcer of the 500-mile Memorial Day race since 1946, Carnegie has yet to be lapped. Nor does he expend his wind talking in circles. Leather Lungs Carnegie has play-by-played more than 100 Big Ten and Notre Dame football contests, has lost count of the basketball games.

Mass-producing words may be Tom's specialty, but his word quality is what sells listeners. Carnegie's oratorical experience is an undebatable asset behind the mike. Journalistically speaking, the man can write: a member of Sigma Delta Chi, he held down a sports column on the *Indianapolis Star* for four years.

Tom was born in Connecticut and attended school and college in Missouri. Hoosiers have adopted him, however, and his voice has been heard on Indiana radios since 1942. Almost a native son by now, Carnegie has been entrusted—for the past five years—with the sacrosanct ritual of narrating Indiana's official high school track and basketball films.

As one of the most popular after-dinner speakers in Indiana, Tom personally meets hundreds of his listeners every year. He speaks to thousands more on radio and tv, as loyal a group of sportsmen and women as ever heard a commercial. Tennis, anyone?

WFBM WFBM-TV

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Represented Nationally by the Katz Agency

Affiliated with **WEOA**, Evansville; **WFDF**, Flint; WOOD AM & TV, Grand Rapids

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7315 Carnegie Ave.
Cleveland 3, Ohio
Ernest C. Carpenter, Endicott 1-2707

FILM ASSOCIATES
440 East Schantz Ave.
Dayton, Ohio
E. Raymond Arn

FISCHER PHOTOGRAPHIC LABORATORIES
1731 N. Mobile Ave.
Chicago 39, Ill.
Eugene J. Fischer, Merrimac 7-5316

GENERAL FILM LABS
66 Sibley St.
Detroit, Mich.
E. B. Busley

GENERAL PICTURES PRODUCTIONS
Kempton Rd.
Des Moines, Iowa

LAKESIDE LABORATORY
Dunes Highway
Gary, Ind.
Paul Ireland

SOUTHWEST

JAMIESON FILM CO.
3825 Bryant St.
Dallas, Tex.
Hugh B. Jamieson

SOUTHWEST FILM LABORATORY, INC.
2015 Young St.
Dallas 2, Texas
Irvin Gans, Riverside 6782

TEXAS INDUSTRIAL FILM CO.
919 M & M Bldg.
Houston 2, Tex.
N Don Macon

ROCKIES

WESTERN CINE SERVICE
111 East Eighth Ave.
Denver 3, Colo.
Herman Urschel

PACIFIC COAST

ACME FILM LABORATORIES, INC.
1161 N. Highland Ave.
Hollywood 38, Cal.
Sam Sawelson, Ho 4-7471

ASSOCIATED FILM LABORATORIES
5631 Hollywood Blvd.
Hollywood 28, Cal.
Wilson Leahy, Ho 4-8195

CINEMA RESEARCH CORP.
7000 Romaine St.
Hollywood 38, Cal.
Harold A. Scheib, Ho 2-7464-65

COLOR CORP. OF AMERICA
2800 West Olive Ave.
Burbank, Cal.

COLOR REPRODUCTION CO
7936 Santa Monica Blvd.
Hollywood 46, Cal.
Larry E. Layos, Ho 4-8225

CONSOLIDATED FILM INDUSTRIES
959 Seward St.
Hollywood 38, Cal.
Sidney P. Solow, Ho 9-1441

EMMETT-VAIL ENTERPRISES, INC.
6926 Melrose Ave.
Hollywood 38, Cal.
T. H. Emmett, We 8-5171

FILMEFFECTS OF HOLLYWOOD
1153 N. Highland Ave.
Hollywood 38, Cal.
Charles S. Leeds, Ho 9-5808-09

GENERAL FILM LABORATORIES CORP.
1546 N. Argyle Ave.
Hollywood 28, Cal.
G. Carleton Hunt, Ho 9-6391

HOLLYWOOD FILM ENTERPRISES, INC.
6060 Sunset Blvd.
Hollywood 28, Cal.
Mickey Kaplan, Ho 4-2181

FRANK HOLMES LABORATORIES, INC.
7619 Sunset Blvd.
Los Angeles 46, Cal.
Frank Holmes, Ho 7-6333

HOUSTON COLOR FILM LABS
230 West Olive St.
Burbank, Cal.
Robert Burns

MULTICHROME LABORATORIES
760 Gough St.
San Francisco 2, Cal.
Robert B. McKenney, Hemlock 1-6567

PATHE LABORATORIES, INC.
6823 Santa Monica Blvd.
Los Angeles, Cal.
Charles Amory, Ho 9-3961

TECHNICOLOR MOTION PICTURE CORP.
6311 Romaine St.
Los Angeles 38, Cal.
Dr. Herbert T. Kalmus

TELEFILM, INC.
6039 Hollywood Blvd.
Hollywood, Cal.
Joseph A. Thomas

CANADA

ASSOC. SCREEN NEWS, LTD.
7000 Northcliffe Ave.
Montreal, Que.
Maurice Metzger

CRAWLEY FILMS, LTD.
19 Firmount Ave.
Ottawa, Ont.
F. R. Crawley

FILM LAB OF CANADA
310 Lakeshore Rd.
Toronto 14, Ont.
Arthur Gottlieb

SHELLY FILMS, LTD.
156 King St., W.
Toronto 14, Ont.
Leon Shelly

SOUND RECORDING

EAST

RCA FILM RECORDING STUDIOS
411 Fifth Ave.
New York 16, N. Y.
Everett Miller, Mu 3-7611

REEVES SOUND STUDIOS, INC.
304 East 44th St.
New York 17, N. Y.
Chester L. Stewart, Oregon 9-3550

SOUND MASTERS, INC.
165 West 46th St.
New York 36, N. Y.
Charles Bellante, Plaza 7-6600

EMIL VELAZCO, INC.
723 Seventh Ave.
New York 19, N. Y.
Emil Velazco, Plaza 7-8530

MIDWEST

SONIC FILM RECORDING, INC.
548 Lake Shore Dr.
Chicago 11, Ill.
Jack H. Lieb, Whitehall 3-1840

PACIFIC COAST

CINESOUND CO.
5968 Santa Monica Blvd.
Hollywood 38, Cal.
Walter F. Soul, Ho 5-7103

RCA VICTOR DIVISION, RADIO CO AMERICA
1016 North Sycamore Ave.
Hollywood, Cal.
J. Watson Jones, Hillside 5171

SOUND SERVICES, INC.
1021 Seward St.
Hollywood 38, Cal.
R. E. Warn, Hempstead 1136

OPTICAL EFFECTS

EAST

CINEFFECTS, INC.
115 West 45th St.
New York 36, N. Y.

FILM-ART ANIMATION SERVICE
1587 Broadway
New York 36, N. Y.
Neil Sessa, Circle 6-2426

FRANCIS LEE STUDIOS
479 Sixth Ave.
New York 11, N. Y.
Francis Lee, Chelsea 3-8914

VIDEART, INC.
240 East 39th St.
New York 16, N. Y.
Albert Zuckerman, Le 2-7378-9

MIDWEST

THE CARTOONISTS
100 East Ohio St.
Chicago 11, Ill.
William Langdon, Su 7-2755

SPINN & ASSOCIATES
623 South Wabash
Chicago, Ill.
Mrs. Louis Spinn, We 9-7334

PACIFIC COAST

HOLLYWOOD FILM CO.
946 N. Seward St.
Hollywood 38, Cal.
Ben Teitelbaum, Ho 4-7191

RAY MERCER & CO.
4241 Normal Ave.
Hollywood 29, Cal.
Morton Stein, Olympia 8436

TITLE SERVICES

EAST

KNIGHT TITLE SERVICE
524 West 25th St.
New York 1, N. Y.
Robert B. Knight, Watkins 4-6688

TITLE SERVICES

N TITLE SERVICE
East 47th St.
York 17, N. Y.
es D. Murray, Plaza 9-3074

OTION PICTURE TITLES
Sixth Ave.
York 19, N. Y.
7-2126

WEST
HIC ARTS WORKSHOP, INC.
East Ontario St.
go, Ill.
. Wirtz, Su 7-2422

HT STUDIO
East Chicago Ave.
go 11, Ill.
r F. Krohn, Superior 7-5069

MUSIC FOR FILMS

T
O-MASTER CORP.
Madison Ave.
York 17, N. Y.
rt Rosen, Murray Hill 3-3881

MAS J. VALENTINO, INC.
West 46th St.
York 36, N. Y.
s J. Valentino, Circle 6-4675

WORTH PRODUCTIONS, INC.
West 57th St.
York 19, N. Y.
Laughlin Jr., Judson 6-5700

PACIFIC COAST

ASSOCIATED MUSIC, INC.
9032 Burton Way
Beverly Hills, Cal.

CAIN-SCHUMANN MUSIC SERVICE
4606 North Radford Ave.
North Hollywood, Cal.

STOCK LIBRARIES

EAST

ADVANCE FILM LIBRARIES
729 Seventh Ave.
New York 19, N. Y.
Circle 5-6873

CBS TV FILM LIBRARY
421 West 54th St.
New York, N. Y.
Clay Adams, PI 1-2345

FILMS OF THE NATIONS DIST., INC.
62 West 45th St.
New York 36, N. Y.
Maurice T. Groen, Murray Hill 2-0040

FOX MOVIETONE NEWS, INC.
460 West 54th St.
New York, N. Y.
Frank Barry, Co 5-7200

LLOYDS FILM CO.
729 Seventh Ave.
New York, N. Y.
Columbus 5-5400

MARCH OF TIME
1270 Avenue of Americas
New York 20, N. Y.
Bill Mead, Ju 6-1212

NBC TV FILM LIBRARY
105 East 106th St.
New York, N. Y.
Ted Markovic, CI 7-8300

STOCK SHOTS UNLIMITED
1600 Broadway
New York, N. Y.
Plaza 8-0878

TELENEWS PRODUCTIONS, INC.
630 Ninth Ave.
New York 36, N. Y.
Virginia Dillard, Judson 6-2450

PACIFIC COAST

FILM CLASSIC EXCHANGE
1611 N. La Brea Ave.
Hollywood 28, Cal.
Charles H. Tarbox, Ho 7-4255

FILM TREATMENT

EAST

COMPREHENSIVE SERVICE CORP.
245 West 55th St.
New York 19, N. Y.
Michael Freedman, Co 5-6767

PEERLESS FILM PROCESSING CORP.
165 West 46th St.
New York 36, N. Y.
Louis J. Mikulka, Judson 2-0052

RAPID FILM TECHNIQUE, INC.
21 West 46th St.
New York 36, N. Y.
Jack Bernard, Judson 2-2446

STANDARD FILM PROCESSING CO.
723 Seventh Ave.
New York 19, N. Y.
Albert Beck, Circle 5-4997

VACUUMATE CORP
446 West 43rd St.
New York 36, N. Y.
Lucille H. Fleck, Longacre 4-1886

PACIFIC COAST

PEERLESS FILM PROCESSING CORP.
959 Seward St.
Hollywood, Cal.
Victor C. Krupa, Hollywood 7-9223

DISTRIBUTION

EAST

BARNETT INTERNATIONAL FORWARDERS, INC.
723 Seventh Ave.
New York 19, N. Y.
William Barnett, Circle 5-6080

BONDED FILM STORAGE CO., INC.
630 Ninth Ave.
New York 36, N. Y.
Chester M. Ross, Judson 6-1030

MODERN TALKING PICTURE SERVICE
45 Rockefeller Plaza
New York 20, N. Y.
Alex Leslie, Ci 6-0292

MIDWEST
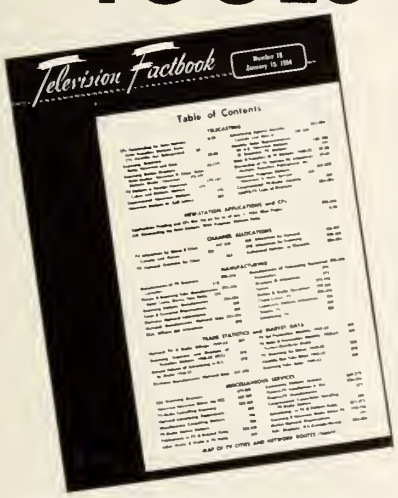
MODERN TALKING PICTURE SERVICE
140 East Ontario St.
Chicago, Ill.
Peter Markovich, Delaware 7-3572

PACIFIC COAST

MODERN TALKING PICTURE SERVICE
612 South Flower St.
Los Angeles, Cal.
John Lipsky, Dunkerque 4-2511

TOOLS OF YOUR TRADE

Newly Published—for Everyday Reference



TV FACTBOOK No. 18

Semi-annual Edition of January 15, 1954 (374-pp.)

Contains basic data on all TV stations & networks (including rates); complete list of applications & CPs granted, with reported starting dates; directories of station reps & major ad agencies; directories of TV set & tube manufacturers, transmitter & studio equipment makers, film & live program suppliers, community antenna systems, FCC personnel, legal & engineering consultants; plus many other features—some 50 in all.

$3.00 per copy

1954 AM-FM STATION DIRECTORY

Listing oll North Americon stotions by stotes ond cities, with compony nomes, addresses, frequencies, powers, FM ontenno heights, network offiliotions. Directory also includes AM & FM stations by frequencies, AM & FM opplications by states & frequencies as of Jon. 1; AM & FM stotions by coll letters. Printed in convenient loose-leaf form with spoce for your own notes. **$7.50 per copy.**

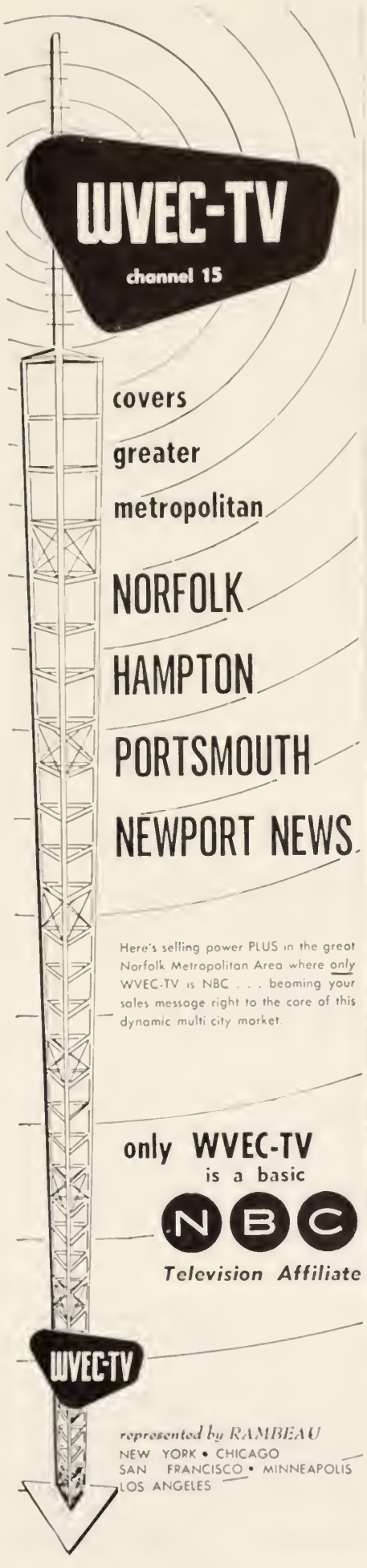
FCC COLOR DECISION

Full text of FCC's decision odopted Dec. 17, 1953, including Appendix describing operation of new system. Report (15 printed pages) olso contains full text of FCC's technicol stondards amended to incorporote color. **$2.00 per copy.**

TELEVISION MAP
(43x29-in.)

Showing oll stotions in operotion os of Jonuory 1, 1954 (U.S., Territories, Conodo ond Mexican border); oll cities with TV opplicotions pending or CPs granted; all cities over 10,000 population; present ond projected microwove and cooxiol circuits (occurotely drown byAT&T engineers). **$1.00 per copy.**

Address orders to: ***Television Digest*****, Wyatt Bldg., Washington 5, D.C.**



FILM OVER-ALL

(*Continued from page 45*)

er actors are used. The Screen Actors Guild terms have so increased the cost of using live actors on or off camera that producers, agencies and advertisers all devote a certain part of their efforts to eliminating live actors from the copy. As a result, a chosen few actors get more money for less work, while the majority get both less work and less money."—*Ralph Cohn, vice president, Screen Gems.*

One veteran film maker, Transfilm's Walter Lowendahl, executive vice president, summed up the trend situation when he told SPONSOR:

"The tv film commercial business is becoming much more solid and stable than it was a few years ago. The little guys, both clients and producers, are dropping out. There's more agency-client knowledge, which in turn has led to more experimenting, better production quality, fewer 'cheap commercials,' better planning, more emphasis on visual selling, and a better blending of commercials with programs."

► ***New developments:*** With color video due to become increasingly important in 1954 and 1955, a great deal of tv film thinking is naturally taking on rainbow hues.

So far, however, there have been more brainstorms and bull sessions than there have been commercial production orders. But a few major steps have been taken.

Last November, Peter Elgar productions completed what is generally conceded to be the first made-expressly-for-tv color commercial, a minute announcement for Pall Mall, via Sullivan, Stauffer, Colwell & Bayles. Some 5,000 feet of color film (Eastman Negative-Positive 5,248) were shot, as well as some 3,000 feet of black-and-white. Cost guesstimate: Nearly $15,000 for the whole works. Pall Mall intends to use it sparingly in black-and-white tv, meanwhile waiting for tv color to become widespread.

Elgar, incidentally, is currently preparing a color documentary for Pabst Beer. The big brewer, one of the few "national" beers, plans to use footage from this film in future tv color commercials. This is similar to a step taken last summer by American Tobacco, which ordered some 47,000 feet of Technicolor to be shot by Screen Gems in and around Lucky Strike factories, also with an eye to future tv use.

On the program side of the commercial tv fence, some producers have experimented with shot-in-color commercial lead-ins to syndicated tv film shows. A notable example is the color experimentation done recently by Ziv Tv for one of its *Favorite Story* clients, Schaefer Brewing. Tests have been made, during the color filming of the syndicated drama series, in which star Adolphe Menjou hoists a stein of Schaefer and invites viewers to watch another of his favorite yarns. Schaefer may ultimately use such color footage in program telecasts. (For a report on color film program activity, and a run-down on color film problems and costs, see SPONSOR, 25 January.)

Since color film has been a factor in theatrical commercial advertising for some 28 years now, it's no surprise that many advertisers have a sizable stockpile of commercial color footage stored away. Such advertisers include: United Fruit, Pet Milk, S.O.S., Reed's Candy, Folger's Coffee, Alka-Seltzer.

"Production in color serves to build up a library of material that may be useful when color telecasting becomes a daily reality. Meanwhile, color film can be used with greater success than black-and-white for theatrical screenings of commercials," pointed out Perry King, vice president of Polaris Pictures.

Other producers warned, however, that shooting a color tv commercial today still comes under the heading of experimentation. A stockpile of color footage is no guarantee that a sponsor will be geared-up and rarin' to go when a sizable percentage of U. S. video homes have color receivers, they said.

"Color is becoming a factor in our tv film planning, but in a reverse sort of way. We recommend very strongly against making tv spots in color *now*. By the time color tv is in popular use, the products now being advertised will undoubtedly undergo a great change themselves. In addition, packages and labels will probably be different, copy themes and campaigns will be so different that it is foolish to think the commercials being made today will be used a year or two or three from now," said the president of a Midwestern commercial film production firm.

But despite such cautions, many advertisers and agencies want to know the basic cost facts and production hurdles facing them today in making color film commercials.

As gathered by SPONSOR editors from producers, agencies, stations, equipment makers and film companies, here are the facts:

1. Networks are adding color film equipment now, and there will be a limited, rotating schedule of colorcasts during 1954. Advertisers on this color schedule will need a certain amount of color film commercials; or they will have to do their commercials live. NBC TV for example, plans to air all of its network shows at least once in color during the year.

2. The average U. S. tv station, according to station and equipment supplier estimates, won't have local color film equipment (for spot use) before early 1955, which puts the starting date of spot color video a year away.

3. There's still a lot of work to be done in the 16 mm. field to resolve the problems of finding a good, stable, durable color film print stock for tinted tv. The 35 mm. color print stocks look much better on color video—but few stations have 35 mm. equipment for black-and-white; fewer still will have it for color.

4. Color experimentation is expensive. Just to shoot a minute announcement in color instead of black-and-white, according to Transfilm Executive V.P. Walter Lowendahl, will add anywhere "from 25 to 40% or more to the cost of a finished color negative." Thereafter, color prints cost about three times as much per foot.

5. The big question mark is RCA's Video Tape Recorder. If this gadget comes into widespread use in the next two years, it will make present color film commercials, on a processing basis, over-priced. Color may be cheaper, in other words, if you wait.

► ***Industry problems:*** In recent months, the business in tv film commercials has boomed along—but for the most part the boom has benefited the larger film producers.

The smaller independent producers —those who do most of their business with local and regional accounts—cited two financial headaches to SPONSOR:

1. A narrowing margin between production costs and production profits has put the squeeze on the smaller film companies.

2. A general lack of film knowledge at the regional and local advertiser level makes life tough for small producers.

As a result, several of the smaller

16mm Film Achievements



"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject THE LOOK OF THINGS the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

WHBF-TV
ROCK ISLAND, ILL.
is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (250,000)
Les Johnson, V.P. and Gen. Mgr.
QUAD-CITIES
IOWA
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK
Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

The ONLY single medium to reach 280,000 homes in the rich Agricultural Industrial "Heart of the Nation"
KHOL TV
Kearney, Nebraska
CBS-TV DUMONT
Represented by
MEEKER TV, Inc.
Duane L. Watts, Station Manager

commercial producers told SPONSOR that they viewed the near future of tv film commercials as anything but golden. Here are two typical comments:

"The small producer is finding it more and more difficult to keep his head above water in producing tv commercials. He is being forced into industrial and educational films where he finds conditions more profitable. We have cut our tv production down considerably over last year and, while not turning any business away, are not actively seeking tv film commercial business."—*Bernard Howard, president, Academy Film Prod., Chicago.*

"Among West Coast accounts the trend is still to buy production of film commercials on a cost basis instead of considering the more important factors of ideas, quality and effectiveness. The outlook locally for 1954 shows absolutely no improvement. Our selling and service costs for one or a series of tv commercials, usually obtained at ridiculous prices, are as large as those involved in selling and servicing contracts for longer pictures at fair prices. Consequently, it is not in our interest to solicit tv commercial business."—*Perry King, v.p., Polaris Pictures, Los Angeles.*

In addition to fighting a sometimes losing battle with overhead, the smaller film firms frequently run into some diplomatic problems with sponsors.

Here's how a regional film producer in the South summed up the situation:

"We have produced nothing but routine commercials for the following reasons: (1) Agencies in this part of the country have no conception of tv commercials or any other phase of motion pictures. (2) The client's budget is usually so limited than any deviation from routine, or anything else that would lift up a commercial from the routine class increases the cost. (3) We seldom work from shooting scripts. All we get is what might be termed a 'radio commercial' to which some picture ideas are added in a haphazard way."—*Jack Lewis, president, Jack Lewis Studios, Richmond.*

Similarly, a Midwestern independent producer, who asked that his name be withheld, cited the problems that come when new tv markets are created:

"Station sales staffs are primarily interested in selling air time, which they pursue with great vigor. Since most of these people are carry-overs from radio, with little or no tv experience, they are completely oblivious to the need for good visuals. They get as many advertisers on the air as possible, in the shortest length of time, and as cheaply as possible, usually using slides and balops prepared by their staff artist. This condition usually exists for 60 to 90 days until some of the more aggressive advertisers become disgruntled with the handling of their pitches and suddenly become conscious of the need for good film."

Small producers, for the most part, saw no immediate solution to such problems. Only time, larger local/regional ad budgets for tv and better understanding of film methods by smaller advertisers are likely to ease the strain on these film makers.

At the other end of the scale, the problems facing the big film producers are similar, although not as acute.

Ben Gradus, president of International Movie Producers' Service, summarized them thusly:

"After three or four years of intensive work in making film commercials, the big agencies and the leading film producers have learned a lot.

"However, sponsors don't always realize what the problems are today in budgeting a good film commercial. Quality work is available—but it costs money, and not all advertisers can see the value of top work. And, we still have our problems with agencies and clients who want commercials made on a super-rush basis, which usually cost the client more money and which reduce the margin of profit for the producer.

"There's still room for more film education at advertising agencies, particularly at the account executive level. Account men will sometimes promise a client almost overnight service on film commercials; then, we have to break our necks to back them up. Or else, timebuyers will snap up a whole series of good time slots in spot tv without checking to see if there's a supply of film commercials ready to be slotted in them. Again, we're caught in the rush."

(For a round-up of money-and-time-saving tips from producers to advertisers, see story page 46.) ★ ★ ★

52 SHOWS READY FOR YOU
Sportsman's Club
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

FILM TIPS

(*Continued from page* 47)

steer an agency away from a commercial approach which may be an unintentional carbon copy of a competitor's.

3. *Don't rush producers on job estimates.*

Agencies, producers told SPONSOR, have learned a good deal about the time element in the actual production of tv film commercials. But they still have the habit of asking for rush service on job estimates.

Producer consensus: It takes a producer anywhere from one to two days to prepare an accurate estimate on a single film commercial or commercial series. And, if the estimate is carried through to an actual production budget, it takes at least another half day.

A valuable piece of advice regarding job estimates was cited by Transfilm's Executive V.P. Walter Lowendahl:

"Agencies should try to have a meeting with commercial film producers before the job estimate is made, at which time the agency should give the producer a clear idea of just what the commercial is supposed to be. If you don't, and you want rush estimates, the producer must interpret the storyboards for himself. Bids can vary all over the lot because of different interpretations. Later, a low bid might have to be revised upward, thus doing away with any 'saving' the agency may have felt it was making for its client."

4. *Plan far enough in advance so that the producer has enough time to do a good job on film commercials.*

Almost from the beginning of the upward surge in film commercial business, the production pace has been hectic. And this hectic pace is often costly.

"We feel that the most important problem facing the tv film commercial producer today is that of accelerating his production rate," Robert Gross, executive producer of American Film Producers, told SPONSOR. "Most agencies and sponsors, after recovering from the initial shock of discovery that filmed commercials could not be delivered within 24 hours like radio commercials, have extended their thinking to provide 30-, 60- and 90-day schedules."

How long should an agency allow for the making of a tv film commercial?

(*Please turn to page* 106)



KBTV
DENVER

Best Buy in Colorado!

Top-Rated NBC Show--56.1 (ARB) Top-Rated CBS Show--50.4 (ARB)

We doubt if there's an availability adjacent to these ratings, BUT there ARE some adjacent to these TOP-RATED KBTV and ABC-TV features:

ABC-TV DENVER

	ARB
The Name's the Some	44.2
Moke Room for Doddy	41.5
You Asked for It	36.6
Stu Erwin	33.7
Kroft Theoter	28.0
Motorolo TV Hour	24.9
Ozzie & Horriet	23.4
Pepsi-Colo Ployhouse	22.8
Peter Potter Show	21.9
Super Circus	20.0
Wolter Winchell	19.4

KBTV-DENVER

	ARB
Superman	37.7
City Detective	32.0
Amos 'n' Andy	29.1
Liberoce	27.4
Johnny Mock Brown	25.1
Abbott & Costello	23.4
Hopolong Cossidy	22.8
Kit Corson	21.7
Rocky Mtn. Barn Donce	20.4
KBTV Live Wrestling	20.0
Coptoin Midnight	19.4

★ KBTV Tops in 10:00 P.M. News ★

		ARB
KBTV—Bill Michelsen	Mon. thru Fri.	18.0
Stotion "B"	Mon. thru Fri.	10.3
Stotion "C"	Mon. thru Fri.	8.7

★ KBTV Tops in Weather Reporting 10:15 P.M. ★

		ARB
KBTV—Vince Monforte	Mon. thru Fri.	13.7
Stotion "B"	Mon. thru Fri.	10.3
Station "C"	Mon. thru Fri.	8.7



Source: ARB Denver Television Audience Reports, Nov. 27-Dec 3

KBTV
CHANNEL 9 DENVER
ABC-TV ABC-TV

JOE HEROLD, Manager
JERRY LEE, Commercial Manager
STUDIOS AND OFFICES: 1089 BANNOCK STREET
DENVER, COLORADO

Contact Your Nearest Free & Peters Representative

TV COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 8 February 1954 SPONSOR

SUNDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing ...orgie Jessel ... Pro Co. ... alt wks L ... (see bel) ... watch bds ... alt wks L ... $15,000	Omnibus 6-6:30 pm (cont'd) You Are There, Alt wk sponsors: Electric Cos Adv; Ayer (see bel); Prudential Ins 95NY L C&H $20,500	No network programing Igor Cassini Show NY L Meet Your Congress, Beorus Watch 2Wash L C&P $4000	Meet the Press, Pan Amer World Airways, JWT alt wks; Revere Copper: 22Wash 19L; St Georges & Keyes $3500 Roy Rogers, Gen Fds: grape nuts, post toasties 39Hy F B&B $22,000
7	...You Asked For It ... Pkg: ... peanut btr ... L&F ... $11,500 Paul Whiteman's TV Teen Club ... L ... $8500	Life with Father, S C Johnson: waxes, finishes 62NY L NL&B $28,000 Private Sec'y: Every 3rd week: Jack Benny $50,000; American Tob: lucky strikes 91NY F BBDD $21,000	Author Meets the Critics NY L Opera Cameos NY L	Paul Winchell Show, P&G: cheer, camay 78NY L Y&R $20,000 Mr Peepers, Reynolds Metals 55NY L Seeds $19,000
8	The Mask ... L $26,750	Toast of the Town, Lincoln-Mercury Dealers 123NY L 8-9 K&E $39,000	No network programing	Colgate Comedy Hour, Colgate: ajax, palmolive, halo, colgate ttbpst 74NY 67L 8-9 Bates $70,000
9	Walter Winchell ... Drug Prods ... alt wks ... L ... $7,500 TBA Peter Potter ... L ... $9000	Fred Waring Show, General Electric Inst'l 85NY L BBDD $22,500 Man Behind the Badge, Bristol-Myers: sal hepatica, ipana, bufferin 66Hy,NY L DCSS $14,000	Rocky King, Det; Am Chicle: clorets; DFS (see bel); Pharmaceuticals: RDX, geritol 65NY L Kletter $9800 Plainclothesman, Co-sponsors: Larus: holiday, edgeworth tob; W&L (see bel); Carter: arridt 23NY L Bates shr $8000	Goodyear TV Playhouse 9-10, Goodyear Tire & Rubber 58NY 41L alt wks Y&R $28,000 Philco TV Plyhs, Philco Corp: radio, TV sets, refrig 81NY 54L alt wks Hutchins $32,000
10	...the Bank ... Dodge Div, Chrysler Corp L ... $12,500 ...of Decision ... Gresham ... L ... $3500 No network programing	The Web, P Lorillard: kent cigs 59NY L Y&R $11,000 What's My Line? Remington-Rand; Y&R alt wks; Jules Montenier: stopette, poof 45NY L Earle Ludgin $9,500	Dollar a Second, Mogen David Wine Corp: mogen david wine 110NY L Weiss & Geller $10,500 Man Ag'st Crime, R J Reynolds: camel cigs 9NY F (also on NBC) Esty (see NBC)	Letter to Loretta, P&G: tide, lilt 100NY F B&B: Blow $30,000 Man Ag'st Crime, R J Reynolds: camel cigs 40NY F (also on Du Mt) Esty $26,000
11	No network programing	Sun News Spec'l, Norwich: pepto bismol, unguentine 60NY L B&B $1750 No network programing m-sun	No network programing	No network programing

MONDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News, Whitehall Pharm; Blow co-sp m-f; Mutual of Omaha co-spon m,w 33NY 7:15-30 L B&J shr $15,000 Jamie, Duffy-Mott: apple products sus alt wks 30NY L Y&R $12,500	No network programing m-f D Edwards News, GM: oldsmobile 28NY m,w,f L DPB shr $13,000 Perry Como, L&M: chesterfields 73NY m,w,f L C&W $24,000	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing m-th Arthur Murray, Assoc Prods: 5-day deod pads 50NY L Grey $10,000 Camel Nws Carvn, R J Reynolds Tob 70NY m-f L&F Esty $17,500
8	Sky King, Derby Fds: peter pan peanut btr 27NY F NL&B $10,000 Dr. I. Q., Bazel Bishop 78NY L Raymond Spector	Burns & Allen, Carnation Co 88Hy alt m F; E. W (see bel); Goodrich: tires 82Hy alt m F BBDD $25,000 Talent Scouts, Thos J Lipton: tea, soup mixes, frostee dessert 73NY L Y&R $20,000	Twenty Questions, Bauer & Black: curads 36NY L Leo Burnett $10,000 No network programing	Name That Tune, Alt wk sponsors: Speidel Corp: watchbands; SSCB (see bel); Block Drug 72NY L C&P $12,000 Voice of Firestone, Firestone Tire & Rubber 67NY L Sweeney & James $21,500
9	Junior Press Conference Phila L Travel Corner NY F	I Love Lucy, Philip Morris: phil morris cigs 106Hy F Biow $35,000 Red Buttons, Gen Fds: inst maxwell hs coff; gaines dog fd 95NY L B&B $22,000	Boxing co-op 9NY L	RCA Victor Show starring Dennis Day, RCA: prods & services 70Hy L JWT $28,000 R Montgomery Presents 9:30-10:30; S C Johnson wxs 80NY alt m 45L NL&B (see bel)
10	In Our Time NY F No network programing	Studio One, Westinghouse: appliances, TV, radio sets, lur-bolet piano mirs 88NY L McE $30,000	Boxing (cont'd) Ringside Interviews NY L	Who Said That? Panel quiz with Walter Kiernan co-op NY L
11	No network programing	Chronoscope, Longines-Wittnauer Watch Co 51NY m,w,f L Bennett $4,000 No network programing m-f	No network programing m-f	No network programing all wk

TUESDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing m-1	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News, Whitehall Pharm; Blow co-sp m-f; Beal Lemon 33NY tu,th L S&S shr $15,000 Cavalcade of America, DuPont 28NY F BBDO $35,000	No network programing m-f D Edwards News, Am Cig: pall mall 26NY tu, th L SSCB sh $13,000 Jo Stafford, Gold Seal Co 70Hy L Campbell-Mithun	Captain Video NY m-f L Marge & Jeff NY m-1 L No network programing	No network programing Dinah Shore, Chevrolet Motor 82Hy tu, th L C-E $23,000 Camel Nws Carvn, R J Reynolds m-1 (see mon) Esty
8	No network programing	Gene Autry, Wrigley: doublemint gum 11NY F R&R $28,000 Red Skelton, Pharmaceuticals, Inc: geritol 66Hy L Edward Kletter $36,200	Life is Worth Living, Bishop Sheen, Admiral Corp 165NY L Erwin, Wasey $11,000 Pantomime Quiz, Deleon & Hedges: parliament cigs 13NY L alt wks B&B $12,000	Milton Berle Show, Buick Div, Gen Motors 110NY L, 2 wks out of 3 Kudner $70,000 Bob Hope Show, General Fds 77NY L, Every 3d wk Y&R $70,000
9	Danny Thomas, Alt wk sponsors: American Tob: lucky strikes; BBDD (see bel); Dodge, Chrysler: 112NY L Grant $24,750 U.S. Steel Theatre, US Steel Corp 99NY L 9:30-10:30 alt wks BBDD $35,000	This Is Show Bus, Schick: elec shvr; Kudner alt wks; Carter Prods 125NY L SSCB $12,000 Suspense, Elec Auto-Lite: spark plugs, batteries 35NY L C&P $13,500	No network programing	Fireside Theatre, P&G: crisco, duz, ivory soap 60Hy F Compton $20,000 Armstrong Circle Theatre, Armstrong Cork: floor coverings 51NY L BBDD $16,000
10	Motorola TV Hour, Motorola: radio, tv sets, other prs 89NY L 9:30-10:30 alt wks R&R $32,000 Name's the Same, Swanson: pltry 07NY alt tu L; Ludgin (see bel); American Chicle 54NY alt tu L DFB $7500	Danger, Block Drug: amm-i-dent, pycopay brushes 72NY L C&P $10,000 See It Now, Aluminum Co: alcoa alum prs 34NY L&F FSR $16,000	No network programing	Judge for Yrself (Fred Allen), P Lorillard: old gold cigs 80NY 44L L&N $22,500 Mr & Mrs North, Revlon Prods; Weintraub; Congoleum-Nairn 19NY F McE $26,000
11	No network programing m,t,th,f	TBA No network programing m-f	No network programing m-f	No network programing all wk

WEDNESDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News, Whitehall Pharm; Blow co-sp m-f; Mutual of Omaha; B&J co-sp m,w Mark Saber, Sterling Drug 32NY F DFS $9000	No network programing m-f D Edwards News, GM: oldsmobile m,w,f (see mon) D P Brother Perry Como, L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing m-th Eddie Fisher, Coca-Cola Co 78NY w,f 42L D'Arcy $20,000 Camel Nws Carvn, R J Reynolds m-f (see mon) Esty
8	At Issue NY L Thru the Curtain NY L Answers for Americans NY F	Godfrey's Friends, All sponsor TBA 67NY L alt wks 8-8:30; Toni: home perm 87NY L; W&G (see bel) alt wks 8-8:30; Pillsbury Mills; LB alt wks; General Mtrs: Frigidaire 93NY L alt wks 8:30-9 FCB shr $45,000	Johns Hopkins Science Review 5Balt L Chicago Symphony Ch L 8:30-9:30	I Married Joan, General Elec: appliances 75NY,Hy F Y&R $23,000 My Little Margie, Scott Paper 40Hy F JWT $22,500
9	The Big Picture NY F Wrestling Ch L	Strike It Rich, Colgate: lustre crm, palmolive shv crm, veto 58NY L Esty $8500 I've Got a Secret, R J Reynolds: cavalier cigs 109NY F Esty $8,000	Chicago Symphony (cont'd) Stars on Parade NY L	Kraft TV Theatre, Kraft Foods: velveeta, kraft deluxe slices 49NY 43L JWT $20,000
10	Wrestling from Rainbo co-op & sus 10-12 m Ch L	Blue Ribbon Bouts, Pabst Sales: blue ribbon beer 79Var L 10 pm to concl Warwick & Legler $30,000 Sports Spot, General Cigar: white owl 52NY 10:45-11 L Y&R $1500	The Music Show Cb L No network programing	This Is Your Life, Hazel Bishop: cosmetics 45Hy L Raymond Spector $12,000 No network programing
11	Wrestling from Rainbo (cont'd)	Chronoscope, Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-f	No network programing all wk

THURSDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing m-f	No network programing m-1	No network programing m-f	No network programing m-f
7	No network programing m-f John Daly News, Whitehall Pharm; Blow co-sp m-f; Real Lemon; S&S co-sp tu,th Lone Ranger, General Mills: wheaties 51NY F DFS $15,000	No network programing m-f D Edwards News, Am Cig: pall mall tu,th (see tu) SSCB Jane Froman, GE Lamp Div 28NY L BBDD $4500	Captain Video, Walter H. Johnson Candy 53NY th only L Franklin Bruck $2500 Marge & Jeff NY m-f L No network programing	No network programing Dinah Shore, Chevrolet Motor tu, th (see tu) Campbell-Ewald Camel Nws Carvn, R J Reynolds m-f (see mon) Esty
8	Quick as a Flash, Thor Corp: appliances 34NY alt th L HH&M $6500 Ray Bolger, alt wk sponsors: Amer Cig & Cig: pall mall cigs; SSCB (see bel); Sherwin-Williams 82Hy F FSR $28,000	Meet Mr. McNutley, Gen Electric 66NY L Maxon $29,500 Four Star Plyhs, Singer Sewing Machine Co 55NY F Y&R $25,000	No network programing Broadway to Hollywood, Tide Water Assoc Oil Co: tydol 12NY L L&N $2950	You Bet Yr Life (Groucho Marx), DeSoto Mtr Div of Chrysler 81NY F BBDD $18,500 Treasury Men in Action, Borden Co: all products 32NY L&F DCSS $14,000
9	Talent Patrol NY L Kraft TV Theatre, Kraft Foods: cheese, food prs 49NY L 9:30-10:30 JWT $16,000	Lux Video Theatre, Lever Bros: lux soap, lux flakes 83Hy L JWT $20,000 Big Town, Lever: rinso, shadow wave, chlorodent 81NY F McE $21,000	What's the Story? Allen B Du Mont Labs: du mont tv sets NY L Direct $3000 No network programing	Dragnet, Liggett & Myers: chesterfields 89NY F Cngh'm & Walsh $21,000 Ford Theatre, Ford Motor Co: autos, trucks 53NY F JWT $23,000
10	Kraft Theatre (cont'd) No network programing	Philip Morris Playhouse, Philip Morris cigarettes 59NY L Biow $17,000 Place the Face, Carter: arridt; SSCB (see bel); Toni prom, wh rn 05Hy alt th L T-L, LB $11,000	No network programing	Martin Kane—Private Eye, US Tobacco Co: sencoro, sano cigs 84NY 45L Kudner $14,000 No network programing w,th
11	No network programing all wk	TBA TBA	No network programing m-f	No network programing all wk

FRIDAY

Time	ABC	CBS	Du Mont	NBC
6	No network programing m-f	No network programing m-f	No network programing m-1	No network programing m-f
7	No network programing m-f John Daly News, Whitehall Pharm; Blow co-sp m-f; Beltone Hearing; D&B co-sp f Stu Erwin Show, General Mills: cheerios 58NY F DFS $13,500	No network programing m-1 D Edwards News, GM: oldsmobile m,w,f (see mon) D P Brother Perry Como, L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh	Captain Video NY m-f L Marge & Jeff NY m-f L No network programing	No network programing Eddie Fisher, Coca-Cola w,f (see w) D'Arcy Camel Nws Carvn, R J Reynolds m-f (see mon) Esty
8	Ozzie & Harriet, Hotpoint: appliances 41NY F alt wks Maxon $30,000 Pepsi-Cola Playhouse, Pepsi-Cola Co 47NY F Biow $23,500	Mama, Gen Fds: maxwell hs coffee, minute rice 37NY L B&B $22,500 Topper, R J Reynolds: camel cigs 96NY L Esty $27,000	No network programing Melody Street NY L	Dave Garroway Show, Pontiac Mtrs 81NY L McJ&A $25,000 Life of Riley, Gulf Oil 64NY L Y&R $22,500
9	Pride of Family, alt wk sponsors: Armour: dial soap, other prs; FC&B (see bel); Bristol-Myers: ipana, vitalis 34Hy L Y&R $17,000 Comeback, Sealy Mattress 56NY L alt wks Olian & Bronner $8000	Schlitz Playhouse of Stars, Schlitz Brewing 69NY F L&N $26,000 Our Miss Brooks, Gen Fds: swans-down, sanka 87Hy L Y&R $26,000	Life Begins at Eighty, Serutan Co: serutan, geritol 51NY L Edward Kletter $2500 No network programing	Big Story, Amer Cig & Cig: pall mall; SSCB (see bel); Simoniz Co: wxs 51NY alt f L&F SSCB $16,000 Campbell TV Soundstage, Campbell Soup 41NY 31L WW $11,000
10	Film program TBA No network programing	My Friend Irma, Brown & Wmsn: kool cigs 86Hy L Bates $28,000 Person to Person, American Oil 45NY L; Joe Katz; Hamm Brewing 11NY L Campbell-Mithun shr $20,000	Chance of a Lifetime, P Lorillard: old golds 21NY L L&N $9500 Down You Go, Helene Curtis: spray net 24Ch L R&R $6000	Cavalcade of Sports, Gillette Safety Razor Co 67NY L 10 pm to concl Maxon simul $40,000 Greatest Fights, Chesebrough Mfg: vaseline hr tonic 26NY F Cayton $2500
11	No network programing m,tu,th,f	Chronoscope, Longines m,w,f (see mon) V A Bennett No network programing m-f	No network programing m-1	No network programing all wk

SATURDAY

Time	ABC	CBS	Du Mont	NBC
6	Tommy Henrich Sports Show, Emerol Mfg 81NY L Hilton & Riggio No network programing The Dotty Mack Show Cinci L	No network programing	No network programing	No network programing
7	On Your Way, Vitamin Corp: rybutol, juvenal Var L BBDD $8000 Leave It to the Girls, Ex-Lax 16NY L Warwick & Legler $4500	Meet Millie NY L Beat the Clock, Sylvania Electr Prods 52NY L C&P $9000	No network programing	Mr Wizard Science prog Cb L Ethel & Albert, Sunbeam Corp: electr appliances 49NY L Perrin-Paus $13,900
8	Enterprise USA NY F Greatest Sports Thrills NY F	Jackie Gleason, Co-sponsors: Nestle: nescafe; Sherman & Marquetta; Schick: elec shavr; Kudner; Sheaffer Pen; Seeds 54NY L per spon: $24,000 total: $72,000	No network programing	Spike Jones Hy L Ted Mack's Original Amateur Hour, Pet Milk Co: evap milk 65NY 58L Gardner $11,000
9	Saturday Night Fights (Boxing), Bayuk Cigar Co: phillies 18NY L 9pm to concl Ellington $14,000 Fight Talk 14Var L	Two for the Money, P Lorillard: old gold cigs 63NY L L&N $12,000 My Favorite Husband, Int'l Silver; Y&R (see bel); Simmons: beauty rest, hide-a-bed 35Hy alt wks L Y&R $26,000	No network programing	Show of Shows; Martha Raye Shw; SOS Cleaner: McCann-Erickson; Benrus: C&P; Griffin: BC&P; Cat's Paw Rubbr: S A Levyne; Armour: FC&B; Bourjois: FC&B; Whitehall Pharm: J F Murray; Holmes & Edw's: McCann-Erickson; Schwayder: Grey; Dow: McJ&A; Adolph's Ltd.: Erwin, Wasey; Lewis Howe: DFS; Zippo: Ayer; Johnson & Johnson: Y&R 40NY L 10 min: $12,000; ½hr: $30,000
10	On Guard NY F No network programing	Medallion Thr, Chrysler Corp 124NY L BBDD $27,500 TBA	Col. Humphrey Flack, Amer Chicle 31NY L co-sponsor: Du Mont Labs DFS $14,000 Wrestling from Chicago Ch co-op L	Your Hit Parade, Amer Tobacco: lucky strike; Crosley Div, Avco 97NY alt wks L BBDD $32,000
11	No network programing all wk	No network programing	Wrestling from Chicago Ch co-op L Sports Showcase, Amer Home Prs 13Cb L 15 min Geyer $1775 Wrestling (resumes 11:20)	No network programing

...tes and explanations to help you use this chart

...t cover talent and production only, do not include commercials or time charges. They ... (include the 15% agency commission) to the client. Some film shows are con... ...d for on the basis of so many originals and so many reruns. In such cases, the ...present the average cost per show over the full season. ...is Eastern Standard Time.

...EVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, ..., alt, alternate; pr, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; ..., F, film; TBA, to be announced. 75NY means show is carried on 75 stations, origi... in NYC; 50L means 50 of those stations telecast show live, the rest carry it via kine. ...products in addition to those mentioned in chart are plugged on this program. ...TV starting 22 Feb and running M-F 9-10 am, ABC TV will simulcast ABC Radio's ...'s Club, originating in Chicago. Sponsors: Quaker Oats, JWT; Toni, Weiss & Gel...; ...o: Hutchins; Swift, JWT.

...TV: Arthur Godfrey, M, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast, time ...lent, $1,400,000 annually for two TV quarter hours and 2½ radio quarter hours per ...e advertiser. Telecast on 30-55 stations; originates live from NYC, other points ...AY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six ...es each at a gross cost (time and talent) of $3,333 per segment. Segments are avail... ...advertisers on a widely flexible basis; a client can purchase anything from a one-... ...a regular schedule of from one to five segments a week to an intensive campaign of ...segments per show. Some clients have participated only in certain kinds of weather ...Chemical uses announcements only on stormy days). Due to Today's commercial flexi... ...the status of its advertisers is constantly in a state of flux. Today has carried 90 ...so far in 1953; among those currently or recently using the program are (listed with ...): Pontiac Motor, MacManus, John & Adams; Crosse & Blackwell, VanSant, Dugdale; ...Clearasil, R&B; Squibb, Cunningham & Walsh; Emerson Drug, Lennen & Newell. ...als are seen on from 32-45 stations in the East, Southeast and Midwest. The ...s actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the ...the second hour in both the East and Central zones, and the third hour in the Central ...commercials in the first hour are repeated in the third ...

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Adolph's Ltd., Erwin, Wasey: NBC, Sat 9-10:30 pm
Alcoa, FAS&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; Sat 10-10:30 pm; ABC, alt Tu 10:30-11 pm
Amer. Cig., SSCB: CBS, Tu, Th 7:30-45 pm; NBC alt F 9-9:30 pm; ABC, alt Th 8:30-9 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:45-4 pm
Amer. Home Pr., Biow: CBS, M-F 12:15-30 pm; Geyer: DTN, Sat 11:05-20 pm; ABC, M-F 7:15-30 pm
Amer. Metal, Lavenson: NBC, F 5:30-45 pm
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm
Amer. Tobacco, BBDO: CBS, Sun 7:30-8 pm; NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm
Armstrong Cork, BBDO: NBC, Tu 9:30-10 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
B. B. Pen Co., H&B: ABC, alt Sun 6:30-7 pm
Bauer & Black, Burnett: DTN, M 8-8:30 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Beltone, Olian & Bronner: ABC, F 7:15-30 pm
Benrus, C&P: NBC, Sat 9:30-10 pm; DTN, Sun 6:30-7 pm
Benson & Hedges, B&B: DTN, Tu 8:30-9 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm
B. Graham, W. F. Bennett: ABC, Sun 10:30-45 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10 pm; M 8:30-9 pm; NBC, alt M 8-8:30 pm
Borden Co., DCSS: NBC, Th 8:30-9 pm
Bourjois, FCB: NBC, Sat 9-9:30 pm
Bristol-Myers, DCSS: CBS, Sun 9:30-10; Y&R: ABC, alt F 9-9:30 pm; CBS, Tu 2-2:15 pm
Brown Shoe Co., Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
Campbell Soup, Ward Wheelock: CBS, M, W, F 2-2:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; Bates: DTN, Sun 9:30-10 pm
Cats Paw Rubber Co., S. A. Levyne: CBS, Tu 1:30-45 pm; NBC, Sat 10-10:30 pm (10 min)
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, C-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Th 5:45-6 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:45-4 pm
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Helena Curtis, R&R: DTN, F 10:30-11 pm
Dorby Foods, NL&B: ABC, alt M 8-8:30 pm
Doeskin Prods., Grey: NBC, Th 3:30-45 pm
Duffy-Mott Co., Y&R: ABC, M 7:30-8 pm
DuMont Labs., direct: DTN, Sun 10-10:30 pm
Ekco Prods., D-F-S: NBC, alt M 3:30-45 pm
Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Rockhill: ABC, Sun 12:30-1 pm
Ex-Lax, Warwick & Legler: ABC, Sat 7:30-8 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
Cemex, BBDO: ABC, alt Sun 6:30-7 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:45-8 pm; Y&R: NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; Tu 8-9 pm
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm
General Motors, Oldsmobile, D. P. Brother: CBS, M, W, F 7:35-45 pm; Frigidaire, FC&B: CBS, Tu, Th, 10:30-45 am; alt W 8:30-9 pm
Gerber Prods., D'Arcy: NBC, W 3:15-4 pm
Gillette, Maxon: NBC, F 10-10:30 pm
Cold Seal, Campbell-Mithun: CBS, Tu 7:45-8 pm
B. F. Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear, Y&R: NBC, alt Sun 9-10 pm
Green Giant, Leo Burnett: CBS, Th 2:30-45 pm
Greyhound Corp., Beaumont & Hohman: CBS, Sun 5-6:30 pm
Hagan Corp., Ketchum, McLeod & Grove: CBS, W 3:30-45 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Holmes & Edwards, McCann-Erickson: NBC, Sat partic 10-10:30 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Lewis Howe Co., D-F-S: NBC, Sat 9-10:30 pm
Int'l Cellucotton, FC&B: CBS, M-Th 10:15-30 am
Int'l Shoe, D'Arcy: DTN, Sat 11:30-12 n
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt. W. Orr: NBC, M, W, F 12-12:15 pm
Johnson & Johnson, Y&R: NBC, Sat 10-10:30 pm
Johnson Candy, Bruck: DTN, Th 7-7:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm, CBS, Sun 7-7:30 pm
Kellogg, Burnett: CBS, Tu 2:30-45 pm; Th 2:15-30 pm; NBC, Tu, Th 5:30-45 pm; CBS, Tu, Th 10-10:15 am
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Lambert, Lambert & Feasley: ABC, F 8-8:30 pm
Landers, Frary & Clark, Goold & Tierney: NBC, W 3:30-45 pm
Larus, Warwick & Legler: DTN, Sun 9:30-10 pm
James Lees & Sons, D'Arcy: NBC, M 3:30-45 pm
Lever Bros.: JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 10:45-11 am; Avec: CBS, M, W, F 3:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, ...
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Dennell: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm; L&N: NBC, Tu 10-10:30 pm; ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 6:50-45 pm
Mars, Inc., Leo Burnett: ABC, Sun 5:30-6 pm
Minnesota Mining, C&P: CBS, M, W 10-10:15 am
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Deepfreeze Appliance, Roche, Williams & Cleary: CBS, Th 1:30-45 pm
Motorola, R&R: ABC, alt Tu 9:30-10:30 pm
Mutual of Omaha, Bozell & Jacobs: NBC, M, W 7:15-30 pm
Mystik Tape, Hartman: CBS, F 1:45-2 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Sherman & Marquette: CBS, Sat 8-9 pm; C&P: ABC, alt Sat 11-11:30 am
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Owens-Corning, FSR: CBS, M-Th 10:15-30
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pacific Mills, JWT: CBS, M 1:30-45 pm
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Pepsi-Cola Co., Biow: ABC, F 8:30-9 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm; DTN, Sun 9-9:30 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
... Campbell-Mithun: CBS, Tu 1:45-2 pm
Pontiac Motors, McMJ&A: NBC, F 6-6:30 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10-10:30 pm; 7-7:30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Purex, FC&B: NBC, Th 3:15-30 pm
Quaker Oats, S&M: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
Real Lemon, Schwimmer&Scott, ABC, M-F 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St. Georges & Keyes: NBC, Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M-F 7:45-8 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schaefer Pen, Seeds: NBC, Sat 9-10:30 pm
Schick, Kudner: CBS, alt Tu 9-9:30 pm; Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 5:30-9 pm; CBS, Sun 6-6:50 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seeman Bros., Weintraub: CBS, Th 2-2:15 pm
Sherwin-Williams, FAS&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
Snow Crop, Maxon: CBS, M-Th 10:15-30 am
S.O.S., McCann-Erickson: NBC, Sat 9:30-10 pm; M 11-11:15 am; W 3:15-30 pm
Speidel Corp., SSCB: NBC, alt M 8-8:30 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Star-Kist Tuna, Rhoades & Davis: CBS, M-Th 10:30-45 am (alt das)
Stokely, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swansen, Ludgin: ABC, alt Tu 10:30-11 pm
Sweets Co., Mosello & Eisen: ABC, Sun 7:30-8 pm
Swift, JWT: CBS, W, Th, 1:30-45 pm; NBC, Sun 3:30-4 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tappan Stove, Ketchum, MacLeod & Grove: CBS, Th 3:30-4 pm
Tide Water Oil, L & N: DTN, Th 8:30-9 pm
Thor Corp., Henri, Hurst: ABC, Th 8-8:30 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12-12:15 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vitamin Corp., KFC&C: ABC, Sat 7-7:30 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm
Wesson, Fitzgerald: CBS, W, F 11-11:15 am
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., W&G: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Tu 5-5:30 pm

BIG MARKET FACTS...

WTRF-TV WHEELING CHANNEL 7

Serving... and SELLING

- ★ 1st Market in West Virginia
- ★ 48th Market in United States
- ★ 20 cities of more than 10,000 population
- ★ Plus a RICH...buzzing...BOOMING primary area

Primary Market Data

Population:	1,413,200
Families:	403,700
TV Families:	248,123
Buying Income:	$1,877,921,000
Retail Sales:	$1,212,266,000

INTERCONNECTED

Primary Affiliate NBC
Secondary Affiliate ABC

National Representatives: George P. Hollingbery Co.

New York, Chicago, Atlanta, Los Angeles, San Francisco

WTRF-TV Channel 7
WHEELING, W. VA.

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KWFT-TV CHANNEL 6

in Wichita Falls ☆Texas!

CBS AND DuMONT TELEVISION NETWORKS

Wichita Falls Television, Inc.

SUNDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing	Lamp Unto My Feet NY L Look Up and Live NY L	No network programing	No network programing
11:15				
11:30	No network programing	No network programing	No network programing	No network programing
11:45				
12:00	No network programing	No network programing	No network programing	No network programing
12:15				
12:30	No network programing	No network programing	No network programing	No network programing
12:45				
1:00	No network programing	Faith for Today Faith for Today, Inc 21NY L Rockhill $2000	Contest Carnival Quaker Oats Co: puffed wheat, rice 31Atlantic City, NJ L Sherman & Marquette $12,000	No network programing
1:15				
1:30	No network programing	Elmer Davis Commentary NY L No network programing	No network programing	No network programing
1:45				
2:00	TBA	No network programing TBA	No network programing	No network programing
2:15				
2:30	TBA	Youth Takes a Stand NY L Man of the Week Wash L	No network programing	No network programing
2:45				
3:00	Roller Derby co-op (From 5th Regt Armory, NYC) NY L	Juvenile Jury Pharmaceutical: Inc: gerilol 32NY L Edward Klettner $4500 NY L Adventure	No network programing	No network programing
3:15				
3:30		Excursion Ford Foundation Worldwide NY L ¼ hr: $11,250 ½ hr: $23,500 Zoo Parade Cb L	TBA	
3:45				
4:00		Omnibus 5-6:30 Partic sponsors: Greyhound Corp 86 M Kelvinator Geyer 72NY L&F per spon: $17,500	No network programing	No network programing
4:15				
4:30	Sugar Circus Kellogg Co: corn flakes 47NY L 5-5:30 LB ¼hr $14,000			Hallmark Hall of Fame Hall Bros: hallmark cards 37Ily,NY L
4:45	Mars Inc: milky way, candy 53NY L 5:30-5 ½ hr			

MONDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing m-f	Arthur Godfrey* Minnesota Mining & Mfg m-w-f 10-10:15 Cecil & Presbrey Int'l Cellucotton FC&B: Snow Crp Mason all das Star-Kist Tuna m,w 10:30-45 Rhoades & Davis Lever: nepsodent m,w 10:45-11 McCann-Erickson	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 Breakfast in Hollywood Hy m-f L
11:15				
11:30	No network programing m-f	Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Les Burnett Sponsor TBA for m,w 11:15-30 Strike It Rich Colgate: tthpst; rel, amer oats, palmolive, fab, ales 34NY L m-f Esty $8000	No network programing m-f	Hawkins Falls SOS Cleaner 58Ch alt m L McE $3500 Three Steps to Heaven NY m-f L Ask Washington Wash m-f L
11:45				
12:00	No network programing m-f	Valiant Lady Gen Mls: bisqk* 47NY m-w-f L DFS shr $10,000 Love of Life Amer Home Pr 65NY m-f L Blow Search for Tom'w PAG: joyt 55NY m-f L Blow $8500 Guiding Light PAG: ivory dupr 43NY m-f L Cereal $10,000	No network programing m-f	Brida & Groom Jergens Co 52NY m,w,f L Drr $7500
12:15				
12:30	No network programing m-f	Brighter Day P&G 70NY m-f L Compton $9,000 TBA Garry Moore Purlite Mills 3WT 1:30-45 Thorne Co 68NY L LB ¼ hr $2038	No network programing m-f	No network programing m-f
12:45				
1:00	No network programing m-f	Double or Nothing Campbell Soup 48NY m-w-f L Ward Wheelock $8000 Art Linkletter Lever: surf 38Hy m,w,f L Ayer (see bell) Pillsbury Mills flour mixes 39Hy m-w-f L LB ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Celeste: cho-chip marshmallow rich, nut, cashew bar 45NY m-w-f L Esty $8000 Bob Crosby Show Bkfst Club m-f L Ilo	No network programing m-f	Paul Dixon Show m-f 3-4 (Participating segments available; see text below) River Brand Rice Mills 10-min seg Donshue & Co 10min: $400
1:45				
2:00	No network programing m-f	Kate Smith m-f 3-4 James Lees: carpets D'Arcy 3:30-45 Corn Prods: Bof all m 3:45-4 C L Miller 50NY L ¼hr $3500	No network programing m-f	Kate Smith m-f 3-4 Dow Chemical Co 3:45-4 Mel&A 50NY L ¼hr $3500
2:15				
2:30	No network programing m-f	Bio Payoff m-f NY sus tu,th L Bob Crosby Show Amer Dairy Assn 33Hy sus tu,th 3:45-4 seg Campbell-Mithun $3100	No network programing m-f	Paul Dixon Show m-f 3-4 (Participating segments available) 10Cline L For 10min $400
2:45				
3:00	TBA	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs 42NY m-f L Blow; Goyer $10,000 Robert Q Lewis NY m-f L	TBA	No network programing m-f
3:15				
3:30	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† 61Ch L alt m 4:15-30 DFS ¼hr $1200 Do Your Account NY m-f L P&G tu, w, t sus m, th	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account P&G tide 62NY L tu, w, f Benton & Bowles $6500
3:45				
4:00	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Standard Brands: royal puddings, gelatin 45L 53NY Balsa ¼hr $1600	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: rice krispies† 4NY 44L LB tue,th 5:30-45 (see bell) Colgate: tthpst 51NY 5:45-6 44L Balsa ¼hr $1600
4:15				
4:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15	No network programing m-f	No network programing m-f
4:45				

TUESDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing m-f	Arthur Godfrey* Kellogg Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Snow Crp Mason all das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Tool Co tu,th 10:45-11 Wales & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 Breakfast in Hollywood Hy m-f L
11:15				
11:30	No network programing m-f	Arthur Godfrey* National Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Les Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Ch m-f L Three Steps to Heaven NY m-f L Ask Washington Wash m-f L
11:45				
12:00	No network programing m-f	Valiant Lady Toni Co 47NY tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w PAG: joyt m-f (see mon) Blow Guiding Light PAG: ivory, dupr m-f (see mon) Compton	No network programing m-f	Brida & Groom NY sus tu,th L Jergens m,w,f
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton TBA Garry Moore Cats Paw Rubber 58NY L Lovyne (see bell) Pillsbury Mills ballard biscuits 48NY L C-M ¼hr $2038	No network programing m-f	No network programing m-f
12:45				
1:00	No network programing m-f	Garry Moore (cont'd) Bristol Myers: insna m/c thpst 75NY L tu 2-2:15 DCSS ¼hr $2030 Art Linkletter Kellogg: all pr 38Hy L LB tu 3:30-45 Pillsbury Mills m-th 3:45-5 LB ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Celeste m,w,f (see mon) Esty	Paul Dixon Show m-f 3-4 (Participating segments available) 10Cline L 10-min seg $400	Kate Smith m-f 3-4 SOS Cleaner all w 7½ min seg McCann-Erickson Landers, Frary & Clark: Univl Elec Coold & Tierney Borden Co w 3:30-45 DCSS Gerber Prods: w 3:45-4 D'Arcy 50NY L ¼hr $3500
1:45				
2:00	No network programing m-f	Bob Crosby Show Hexan Corp: Calgon water softener 43Ily w3:30-45 L m 2:10 Ketchum, McLeod & Grove L ¼ hr $3100	No network programing m-f	Paul Dixon Show m-f 3-4 (Participating segments available) 10Cline L 10-min seg $400
2:15				
2:30	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert D Lewis NY m-f L	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account P&G tide 62NY L tu, w, f Benton & Bowles
2:45				
3:00	TBA	Woman With A Past NY m-f L The Secret Storm sus tu,th L Robert D Lewis NY m-f L	TBA	
3:15				
3:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15 No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: rice krispies† 4NY 44L LB tue,th 5:30-45 (see bell) Colgate: tthpst 51NY 5:45-6 44L Balsa ¼hr $1600
3:45				
4:00	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Continental Bkg: wonder bread, hostess cakes 85NY SHL ¼hr: Bales $1590	No network programing m-f	No network programing m-f
4:15				
4:30	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: tu,th (see tu) Les Burnett	No network programing m-f	No network programing m-f
4:45				

WEDNESDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing m-f	Arthur Godfrey* Minn. Mining Cerll & Presbrey m,w 10-10:15 Int'l Cellucotton FC&B: Snow Crp Mason all das Star-Kist Tuna m,w 10:30-45 Rhoades & Davis Lever: nepsodent m,w 10:45-11 McCann-Erickson	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 Breakfast in Hollywood Hy m-f L
11:15				
11:30	No network programing m-f	Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Les Burnett Sponsor TBA for m,w 11:15-30 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Weems Oil, Snowdriff Sales 101Ch w,f L Fitzgld $5000 Three Steps to Heaven NY m-f L Ask Washington Wash m-f L
11:45				
12:00	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) Blow Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w PAG: joyt m-f (see mon) Blow Guiding Light PAG: ivory, dupr m-f (see mon) Compton	No network programing m-f	Brida & Groom Jergens Co m,w,f L Robt W. Dry No network programing m-f
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton TBA Garry Moore Swift & Co 65NY L Best Fds: rlt, shinola 54NT L ¼hr Ludgin $2038	No network programing m-f	No network programing m-f
12:45				
1:00	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 3:45-5 (see mon) Leo Burnett	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Celeste m,w,f (see mon) Esty Bob Crosby Show Hexan Corp: Calgon water softener 43Ily w3:30-45 L m 2:10 Ketchum, McLeod & Grove L ¼ hr $3100	Paul Dixon Show m-f 3-4 (Participating segments available) 10Cline L 10-min seg $400	Kate Smith m-f 3-4 SOS Cleaner all w 7½ min seg McCann-Erickson Landers, Frary & Clark: Univl Elec Coold & Tierney Borden Co w 3:30-45 DCSS Gerber Prods: w 3:45-4 D'Arcy 50NY L ¼hr $3500
1:45				
2:00	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert D Lewis NY m-f L	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account P&G tide tu, w, f Benton & Bowles
2:15				
2:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15 No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Continental Bkg: wonder bread, hostess cakes 85NY SHL ¼hr: Bales $1590
2:45				
3:00	TBA	Woman With A Past NY m-f L The Secret Storm sus tu,th L Robert D Lewis NY m-f L	TBA	
3:15				
3:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15 No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Ludens Mathes 5:30-45 American Meat Specialties Lavenson Welch Grp Juice DCSS alt f 5:45-6 49NT (see ¼hr $1600
3:45				
4:00	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: tu,th (see tu) Les Burnett	No network programing m-f	No network programing m-f
4:15				
4:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15	No network programing m-f	No network programing m-f
4:45				

THURSDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing m-f	Arthur Godfrey* Kellogg Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Snow Crp Mason all das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Tool Co tu,th 10:45-11 Wales & Geller	No network programing all wk	Dina Dong School Ch m-f L ¼ hr $745 ½ hr $1160 Breakfast in Hollywood Hy m-f L
11:15				
11:30	No network programing m-f	Arthur Godfrey* Neil Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Les Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Hawkins Falls Ch m-f L Three Steps to Heaven NY m-f L Ask Washington Wash m-f L
11:45				
12:00	No network programing m-f	Valiant Lady Toni Co tu,th (see tu) Les Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w PAG: joyt m-f (see mon) Blow Guiding Light PAG: ivory, dupr m-f (see mon) Compton	No network programing m-f	Brida & Groom Jergens Co m,w,f (see mon) No network programing m-f
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton TBA Garry Moore Swift & Co 59NY m,th L JWT Norge Div, Borg-Warner 63NY th-onl L TWT ¼hr $2038	No network programing m-f	No network programing m-f
12:45				
1:00	No network programing m-f	Garry Moore (cont'd) Seaman Bros: aircrft 2-2:15 Weinbaum Knitwear 3:15-30 Lee Burnett Art Linkletter Green Giant Co: canned peas, corn 41Hy th-onl L LB (see bell Pillsbury Mills m-th 3:45-5 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff m-f NY sus tu,th L Bob Crosby Show Tupman Store M-H&C 34Hy L Amer Dairy tu,th 3:45-4 Campbell-Mithun	Paul Dixon Show m-f 3-4 (Participating segments available) 10Cline L For 10min $400	Kate Smith m-f 3-4 Purex Corp FC&B 3:15-30 half of segment Landers Malbes 3:15-30 half of segment Simonix Co: auto finishes 4th 3:45-4 SSCB 50NY L ¼hr $3500
1:45				
2:00	No network programing m-f	Woman With A Past NY m-f L The Secret Storm sus tu,th L Robert D Lewis NY m-f L	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account NY m-f L sus m, th
2:15				
2:30	TBA			
2:45				
3:00	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert D Lewis NY m-f L	No network programing m-f	
3:15				
3:30	No network programing m-f	Howdy Doody Kellogg Co: tu,th (see tu) Les Burnett	No network programing m-f	
3:45				
4:00	No network programing m-f		No network programing m-f	No network programing m-f
4:15				
4:30	No network programing m-f		No network programing m-f	No network programing m-f
4:45				

FRIDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing m-f	Jack Paar NY L	No network programing all wk	Ding Dong School General Mills: cereals, mixes 81Ch L f only Tathem- ¼hr Laird $1160 Breakfast in Hollywood Hy m-f L
11:15				
11:30	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon)	No network programing m-f	Hawkins Falls Weems Oil, Snowdriff Sales 101Ch w,f L Fitzgerald Three Steps to Heaven NY m-f L Ask Washington Wash m-f L
11:45				
12:00	No network programing m-f	Esty Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w PAG: joyt m-f less mon Blow Guiding Light PAG: ivory, dupr m-f (see mon) Compton	No network programing all wk	Brida & Groom Jergens Co m,w,f (see mon) Robt W Drr
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Corry Moore Converted Rice 61NY L LB (see bell Myrtle Tupo m-f 1-15 2 only 67NY L Geo Hartman	No network programing m-f	No network programing m-f
12:45				
1:00	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Kellogg: all pr 38Hy L LB ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Bio Payoff Celeste m,w,f (see mon) Esty Bob Crosby Show Frolochoc Co: Rnuts 3:30-45 General Mills Wlly 3:45-4 L Kool Reeves $3100	Paul Dixon Show m-f 3-4 10Cline L (Participating segments available) 10-min $400	Kate Smith m-f 3-4 Consolidated Cosmetics ale f 3:30-45 BBDD ¼ hr: $3500
1:45				
2:00	No network programing m-f	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account P&G tide tu, w, f Benton & Bowles	No network programing	No network programing
2:15				
2:30	THA	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert D Lewis NY m-f L	No network programing m-f	Hollywood wrestling Hy L
2:45				
3:00	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Ludens Mathes 5:30-45 American Meat Specialties Lavenson Welch Grp Juice DCSS alt f 5:45-6 49NT (see ¼hr $1600	No network programing	No network programing
3:15				
3:30	No network programing m-f	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15 No network programing	No network programing m-f	No network programing
3:45				
4:00	No network programing m-f		No network programing m-f	No network programing m-f
4:15				
4:30	No network programing m-f		No network programing m-f	No network programing m-f
4:45				

SATURDAY

	ABC	CBS	DuMont	NBC
11:00	No network programing	TBA Animal Time Ch F Smilin' Ed McConnell Brown Shoe Co: 63NY F Burnett $4500	No network programing	No network programing all wk
11:15				
11:30	No network programing	Space Patrol Nestle choc prods Cocil & Presbrey Nelson-Purina: wheat, rice chex 53Ily all rtks L Cardner $6500 No network programing	Winky Dink and You (Jack Barry) NY L Red Brown of the Rocket Rangers NY L $7500	No network programing Tom Corbett Space Cadet Int'l Shoe Co: red goose shoes 37NY L all wks D'Arsy $4000
11:45				
12:00	No network programing	Brida & Groom Jergens Co m,w,f (see mon) Robt W Drr		
12:15				
12:30	No network programing	The Big Top National Dairy Prods: arsitcrt Irs cream, swel-test dairy prods 92Phila L Ayer $14,000	No network programing	No network programing all wk
12:45				
1:00	No network programing	Lone Ranger General Mills: wheaties, kix 6NY F DFS $15,000 What Is the World? Phila L	No network programing	No network programing
1:15				
1:30	No network programing	Double or Nothing Campbell Soup m w f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Kellogg: all pr 38Hy L LB ¼hr $4000	No network programing	No network programing
1:45				
2:00	No network programing	Bio Payoff Celeste m,w,f (see mon) Esty Bob Crosby Frolochoc Co: Rnuts 3:30-45 Simonix Co: auto finishes 4th 3:45-4 SSCB 50NY L ¼hr $3500	No network programing	No network programing
2:15				
2:30	No network programing	Bio Payoff Celeste m,w,f (see mon) Esty Bob Crosby Frolochoc Co: Rnuts 3:30-45 General Mills Wlly 3:45-4 L Kool Reeves $3100	Paul Dixon Show m-f 3-4 10Cline L (Participating segments available) 10-min $400	No network programing
2:45				
3:00	No network programing	Welcome Travelers P&G: prell, ivory snow† (see mon) DFS Do Your Account P&G tide tu, w, f Benton & Bowles	No network programing	Hollywood wrestling Hy L
3:15				
3:30	No network programing	Barker Bill's Cartoons General Mills: sugar jets 84NY m,w,f L Esty 5-5:15 No network programing	No network programing	No network programing
3:45				
4:00	No network programing	Pinky Lee Show Hy m-f L Howdy Doody Ludens Mathes 5:30-45 American Meat Specialties Lavenson Welch Grp Juice DCSS alt f 5:45-6 49NT (see ¼hr $1600	No network programing	No network programing
4:15				
4:30	No network programing		No network programing	No network programing
4:45				

YEAR-END REPORT ON

BELL SYSTEM NETWORK TELEVISION SERVICE

In 1953 the Bell System added some 17,000 channel miles to radio relay and coaxial cable routes for video transmission. About 50,000 channel miles of coast-to-coast and border-to-border network now connects some 240 stations in 150 cities with a potential audience for a single program of 100,000,000 people.

1953 moved ahead with—

—a record number of stations added to the Bell System television network

—an international video link with the connection of television facilities extending into Canada

—the first coast-to-coast color television transmission.

More television "firsts" and new developments can be expected in the year to come. The Bell System will continue to keep in step with the industry's requirements for network service.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

FILM TIPS

(Continued from page 97)

Here's one large Eastern producer's rule-of-thumb:

• It takes about five weeks to shoot a good, typical film commercial—one which might contain live action, animation and some opticals—from the time the finished storyboard is delivered. Working at a brisk pace, as many as two one-minute (or minute-and-a-half) commercials can be turned out by the producer in this five-week period for the client.

• Each additional pair of commercials—for the same product, and done in approximately the same manner of production—requires at least another week.

• To deliver 100 prints of the commercials, the producer needs another couple of days to allow for laboratory processing.

• Commercials that require more than the usual amounts of animation or stop motion need up to eight weeks of preparation, since the complicated processes involved here cannot be hastened without getting into great expense and overtime payments.

5. If you must have an occasional rush job, don't try to create "new" commercials.

Producers, who have gotten to know a lot about agency problems in the past four or five years, are aware that there are times when an ageney *must* order commercials on a "disaster" basis to meet sudden deadlines. For such emergencies, producers reeommended that the agency try first to remake some old commercials, salvaging as much original footage as possible. This is *not* a money-saver in most cases. But it does frequently save on time and tempers.

6. Don't fail to consult your producer frequently. He usually knows more about tv film production and short cuts than you do.

The vice president of a Hollywood commercial production firm told SPONSOR recently:

"The most important advice that can be given to advertising agencies and sponsors concerning film commercials is to confide in the producers of their choice and to regard them as key members of their creative and poliey-making groups. Qualified producers know the visual medium and have used it successfully for more than 40 years. Television is only another means of reaching an audience, although it is the greatest. With the proper agency-sponsor-producer relationship, the effectiveness of film commercials will multiply."

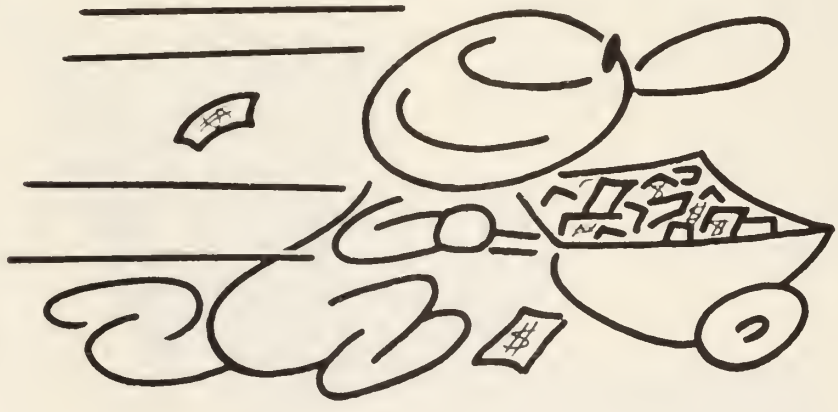
Such cooperation can save money. Not long ago, a leading drug firm—one that spends sizable amounts of money in both tv program and spot announcement campaigns—met with a top New York commercial producer. The drug firm wanted to order a batch of filmed program commercials of minute-and-a-half length, and some minute announcements.

The producer, after seeing that the same product was to be sold in both cases, suggested a money-saving procedure which the client followed. This was how it worked out.

The program commercials were filmed at a eost of about $5,500 apiece. Then, for an additional $100 to $150, the negatives were trimmed down to minute length and announcements of standard length prepared. The sponsor, in effect, got two items for the price of one.

HERE COMES THE BONUS!

(WICHITA AND MORE)



Windy, the bright spirit of TV in Central Kansas, is rushing in with your KTVH BONUS... that's yours for the asking! That is... asking for time on the one TV station that not only blankets the important Wichita-Hutchinson market but gives you a vast, exclusive Central Kansas *BONUS* coverage... *BONUS* sales... *BONUS* profits! KTVH business offices in Wichita and Hutchinson; studios in Hutchinson; Howard Peterson, General Manager.

KTVH

HUTCHINSON - WICHITA

CBS BASIC — DU MONT — ABC

REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

The point: by working closely with the agency, the producer helped plan the program commercials from the very beginning so that they could be cut easily to minute length without sacrificing any production values or selling impact. If the consultation had not been made, the two sets of commercials would have cost the client twice as much as he spent.

7. *Try to keep admen with little film experience from tampering with commercials during production.*

The inexperienced advertising executive or ad manager who "takes over" at the last minute has become a grim joke in the film commercial business.

Reason: He usually manages to run the costs up before he's through.

"I've seen account supervisors and advertising managers who didn't know an 'answer print' from their elbow show up on the set during shooting and louse up everything," one New York producer confided.

"Few of them are aware of the costs involved in making changes at a late stage of production," the producer added. "For example, 'camera time' costs perhaps $500 an hour *within the normal working day*—and this doesn't include the charges for talent. If you go into overtime—as we have on some occasions when admen have held creative bull sessions on the set—it will cost you $750 an hour; again that is plus talent charges. You can see what this does to production budgets if nothing is being accomplished.

"My advice to tv clients is to work out all the details of their tv objective *before* the cameras start to roll, assign a supervisor to the job who knows film technique and then keep hands off."

SPONSOR heard many other comments on this topic from film executives, all of whom seemed to feel about the same way. Some producers reiterated the "don't rehearse on camera time" warning; others warned against letting inexperienced executives see processed film in the pre-final stages since narration, sound, music or opticals may be missing and only an expert could visualize a good final result.

As Charles W. Curran of New York's Times Square Productions sums it up:

"The most important advice is to let professionals do the job and not the amateurs."

8. *Try to learn (or have your admen learn) as much as possible about the techniques, problems and trends of tv commercial film production.*

Several producers advised tv sponsors and their staffs to pay close attention to what's being done today in the way of new film commercials. As Gerald L. Karski, president of San Francisco's Motion Picture Service Co., stated:

"The trend in tv film commercials is back to the old proven principle of more picture and less talk. Watch the ingenious new screen tricks on your television screen. Study the commercials. Producers are lying awake nights to dream them up and many of them contain valuable pointers for you. Remember that tv is for the *eye*."

9. *At the same time, beware lest your tv admen get so immersed in technique that your film commercials become "gimmicky."*

This is the other side of the coin. Film producers frequently warned that fancy film techniques, like too much of any good thing, can spoil a commercial's effectiveness.

"As I can see it, the trend today is toward a growing complexity of technical structure, with agencies placing more emphasis on wipes, superimpositions, and special effects than on actual

BETTER PROJECTION THROUGH PRINT PROTECTION

A Message of interest to:
Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

Peerless Services include:

Peerless Protective and Preservative Film Treatments
Release Prints, Trailers, Television Shows on Film, Kinescopes, TV Commercials, Theatre Screen Advertising, Prints for Continuous Projection Negatives, Masters, Originals, Filmstrips, Transparency Slides, Microfilm

Film Rejuvenation
Shrinkage Reduction
Scratch Removal
Rehumidification
Cleaning and Repairs

Film Library Servicing
Shipments, Inspection, Cleaning, Repairs, Inventory and Booking Records, Storage

Servicing TV Shows on Film
Insertion of Commercials, Shipments to Stations, Booking Records, Follow-up, Inspection on Return, Cleaning, Repairs, Replacements, Storage, Substitution of Commercials, Reshipments

Film Distribution Servicing
Storage pending orders, Inventory Records, Shipments to Purchasers

Filmstrip Packaging
Breakdown of rolls into strips, Packaging in cans, Labeling, Boxing of Sets, Storage pending orders, Shipments

Without exception, ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film – from initial release to the last booking – is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting prints. Peerless-treated prints start off right and keep in good condition longer. So when you order prints, don't forget to include "PEERLESS TREATMENT" in every purchase order.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.
20 YEARS EXPERIENCE IN SAFEGUARDING FILM

PEERLESS TREATMENT available also through Official Licensees in
ATLANTA • CHICAGO • CLEVELAND • DALLAS • DAYTON • DETROIT
HOLLYWOOD • KANSAS CITY • NEW YORK • PORTLAND • SAN FRANCISCO
ST. PAUL • WASHINGTON • Berne • Brussels • London • Mexico City • Sydney • Toronto

content of the spot," said Herschell G. Lewis of Lewis and Martin Films, Chicago. "It is as though we are trying to prove to ourselves what a degree of technical excellence we can pour into a spot, whether that spot warrants dazzling treatment or not. The question, of course, is this: Does all this striving for visual effect add any power to the commercial message?"

Similarly, veteran film executive Max Glandbard, president of New York's Filmwright Productions, told SPONSOR:

"A question that sponsors should ask more frequently today is: Are my tv commercials using the *proper* technique for the *particular* result I want?

"In the endless search for variety and novelty, agencies and clients have utilized a profusion of techniques in their commercials, such as animation, live action, split screen, lip sync, off-screen narration, and so forth. Too often, though, these are lumped together capriciously with a little animation here, some off-screen narration there and the like.

"Take animation, for example. Animation is an eye-catcher; it always evokes high interest. As a visual device, it is probably unexcelled in its ability to create humor and liveliness, to get across certain technical explanations, and to implant a brand name in the viewer's mind. If that is the purpose of your campaign, then you need nothing else. But if you want the viewer to feel he *must* go out and buy your product, then animation alone cannot do the job; it cannot deliver an emotional impact."

10. *Don't try to beat the costs of tv film commercials by constant shopping around among the fringe producers. You'll nearly always get poor films.*

Costs admittedly are up in tv film commercials. The same commercial you made last year will cost you, several producers estimated recently, about 10% more. The commercial you made two years ago will cost you about 20% more today.

But cost-cutting is not a matter of bargain-basement tactics. Good preproduction planning and frequent huddles between sponsor, agency and film producer are the secret.

It's true that one producer may underbid another just to land a well-known account. But, eventually, the producer's loss must be made up if he wants to stay in business and if he wants to produce a quality film product. The sponsor, in the end, pays—either in extra charges or in poor films—in nearly every case.

As one of the largest tv film producers told SPONSOR:

"True professionalism has come to the tv film industry. But sponsors must remember that professionalism has a price." ★ ★ ★

FILM SERVICES

(*Continued from page 49*)

that chill can't kill." To make the point visually, Caravel needed some action shots of skiing, ice boating and other winter sports, which would be blended with the Ballantine "sell" through some trick optical wipes.

Solution: Caravel got in touch with NBC Film Division's stock shot library, ordered about 60 seconds' worth of sports footage (enough to make the whole Ballantine series when snipped up) at a cost of about $2.50 per foot, plus lab fees of around 15c a foot. These shots would have cost Caravel (and Ballantine) many times more if they had to be specially shot instead of coming from the 157 million feet of stock footage available today in the



When Connie Cook Throws a Cookie Contest!

HERE'S WHAT HAPPENED!

October 26th — Connie Cook threw o Christmos Cookie Contest on her ofternoon "Connie's Kitchen" progrom over WOW-TV. Moil piled up . . . kept piling . . . 14,000 entries by the November 25th deodline . . . ond more were still coming in! Entries come from os for owoy os Florido and Colifornio! Thot's o reol vote of confidence for Connie, who began her "Connie's Kitchen" show on WOW-TV less thon 6 months ogo.

You con get this response for your product in the Omoho ond Missouri Valley Morket which yielded 42,000,000* Drug soles ond 290,800,000 Food soles in 1952.

Ask your Blair TV mon obout "Connie's Kitchen," or write Fred Ebener, Soles Mgr.

*1953 Sales Management Survey of Buying Power

WOW TV

BLAIR TV . . . 100,000 WATTS • NBC - DUMONT

A MEREDITH STATION — NBC-TV AND DUMONT AFFILIATE

various stock shot libraries which sell to tv.

(For a complete report on the uses and prices of stock film shots in tv, see "157 million feet of stock tv film: Are you getting the most out of it?", SPONSOR 14 December 1953, page 38.)

There are other categories of film service of interest to admen, such as:

Laboratories: A number of the larger producers of tv film commercials are equipped with full laboratory facilities, and thus handle all the lab work in connection with tv film commercial orders. But most producers have limited lab facilities, or no facilities at all.

In such cases, the ad agency must order prints through the producer (who farms the work out). Or else the agency is supplied with a finished negative by the producer and must then order the work done.

The laboratories listed in the directory on page 92 are all equipped to handle virtually all of the routine problems of 16 and 35 mm. developing and printing, both of picture and sound. Some are further equipped to make "blowups" (16 to 35 mm.) and "reduction prints" (35 to 16 mm.). A few—like Precision Film Laboratories, Byron, Color Service Co., and Tri-Art Color Corp.—are equipped to turn out color prints when the tv need arises.

Sound: Producers and agencies sometimes need sound recording facilities when narration is being dubbed over filmed action, when "lip synchronization" is being shot or when music is being scored.

SPONSOR's directory of service firms lists several of the top U. S. sound specialists. Nearly all are equipped with sound recording and dubbing facilities for 16 and 17½ mm. (magnetic) film. A few have facilities for complete 35 mm. recording (as many as three tracks); transcriptions; sound stages; re-recording theatres; sound negative development; cutting and editing facilities; mobile units.

Agencies who anticipate special sound problems in tv commercials will do well to discuss them prior to production with a film service company.

Opticals, animation: With the SAG scales now in effect, live action in film commercials is sometimes quite costly. One of the best substitutes—and a useful film commercial tool in its own right—is animation. A few big producers have their own animation facilities, but agencies will find (see 11-page chart of commercial film producers, starting page 50) that most producers must shop outside for this work. Similarly, fancy opticals—which are produced in much the same way as animation—are most often done by independent specialty firms.

Again, service firms recommend that agencies planning to use such techniques extensively in film commercials discuss their problems with the specialists. Most have had years of experience in the field, and can guide agencies and clients in their creative thinking, help save them money.

Titles, music: For the most part, firms specializing in these items work directly for film producers, functioning more or less as commercial art concerns and music libraries. Occasionally, agencies and sponsors may have a special problem in titling—such as a particular type face in which a superimposed slogan is to be printed; or a musical headache—such as the type of trumpet fanfare needed in a tv commercial's sound track to introduce a new product.

Pre-production meetings between agencies and these specialty firms may solve many minor problems of artwork and music backgrounds. ★ ★ ★

OPERATION BIG VOICE

ON THE AIR FEBRUARY 15

WLIB



ARCHITECT: Joseph and Vladeck • ENGINEERS: Seelye, Stevenson, Value and Knecht, N.Y.; Weldon & Carr, Wash., D. C.
CONSTRUCTION: Merritt-Chapman & Scott Corp.; Walter M. Bordeman & Sons, Inc.

NEW TRANSMITTER IN THE HEART OF NEW YORK CITY!
(in East River opposite 86th Street)
1.8 miles from Harlem
3.0 miles from East Bronx
4.8 miles from Bedford-Stuyvesant
4.9 miles from Jamaica

50% CLEARER
50% STRONGER
RECEPTION EQUAL TO ANY NEW YORK STATION

THE ONLY STATION WITH STUDIOS IN HARLEM . . .
the City within a City

WLIB
207 East 30th Street
New York 16, N.Y.
Oregon 9-2720

Live
Clearance
Mid-February
in
Nation's
31st
Retail
Market

CBS
WTRI TV
SERVING
ALBANY–SCHENECTADY–TROY

See your
HEADLEY-REED Man
for Prime Availabilities

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "*Milestones*" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"*Milestones*" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"*Milestones*" for February:
"A Few Remarks at Gettysburg" Abraham Lincoln
"St. Valentines Day"
"Washington at Yorktown" George Washington

"*Milestones*" for March
"Broad Stripes and Bright Stars"
"The Fall of the Alamo"
"Johnny Appleseed"
"St. Patrick's Day"

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

49TH & MADISON

(*Continued from page* 13)

RADIO'S BIGGEST YEAR

To corroborate my own opinions on your editorial in the December 28 issue, "1954 can be radio's biggest," [page 100], I consulted with our radio program manager. Accordingly, I discovered he feels very strongly that nighttime radio is very far from dead.

Acting on this belief he recently instituted a program entitled *This is Your Tune*, a record program whereby people call in the requests and have them played within minutes.

The program was scheduled for Saturday evenings from 8:30 to 11:00 p.m. So far it has been on two times, and, on only one telephone, 177 calls were recorded on the first program and 249 calls were recorded on the second program. In addition, a lot of favorable comment and letters have been received in praise of this idea.

We feel this is blatant proof of radio's strength.

JAY HOFFER
Promotion Manager
WJAR, Providence

I agree with the opinions expressed in your editorial, "1954 can be radio's biggest," that the battle of rating services should end before it ruins radio entirely. Every time someone gets a new idea for a survey, radio jumps headlong into the trap—*and buys it.* They still want to convince the radio "suspect" that Mrs. Jones on Elm St. is listening at 10:29 a.m. Let's get wise!

Radio is still the greatest medium for reaching the housewife (the real buyer). If we would all just show our true coverage area, we could all do a better job for clients.

The year 1954 can be the year to separate the men from the boys in radio. Those in radio who still don't know the potency of their medium had better try a different field.

I believe 1954 will bring more super market food accounts than ever before. We have received more inquiries in the past *month* than any previous *year.*

You can't beat the flexibility of radio. Tv can't, and certainly the newspaper can't. Here's a very good example of radio at work at its best. We had enjoyed a warm winter—no snow—temperatures 35 to 55 degrees. Every shoe store and department store was loaded with unsold rubbers and overshoes. Snow started coming down at a fast pace on Friday, January 14 at 2:00 p.m. One of our shoe stores (off radio for a few months) called for help on overshoes, etc. At 2:30 p.m. his ads were on the air. Result: *Stock was sold out* by 10:30 the following morning! Yes, he's back on a regular radio schedule. His newspaper ad would have taken two days to even be placed.

The only thing wrong with radio is *radio itself.* After almost three decades, I believe most everyone thinks it is here to stay. Radio only has to fight harder for its share of the advertiser's dollar—sell harder—make more calls on the unfriendly accounts.

Yes, 1954 can, and will be radio's biggest year. So, if you have been doing something the same way for the last 10 to 15 years it's evident it's being done wrong. Let's make the change.

PAT O'HALLORAN
Sales Manager
KPQ
Wenatchee, Wash.

CHOCK FULL O' NUTS

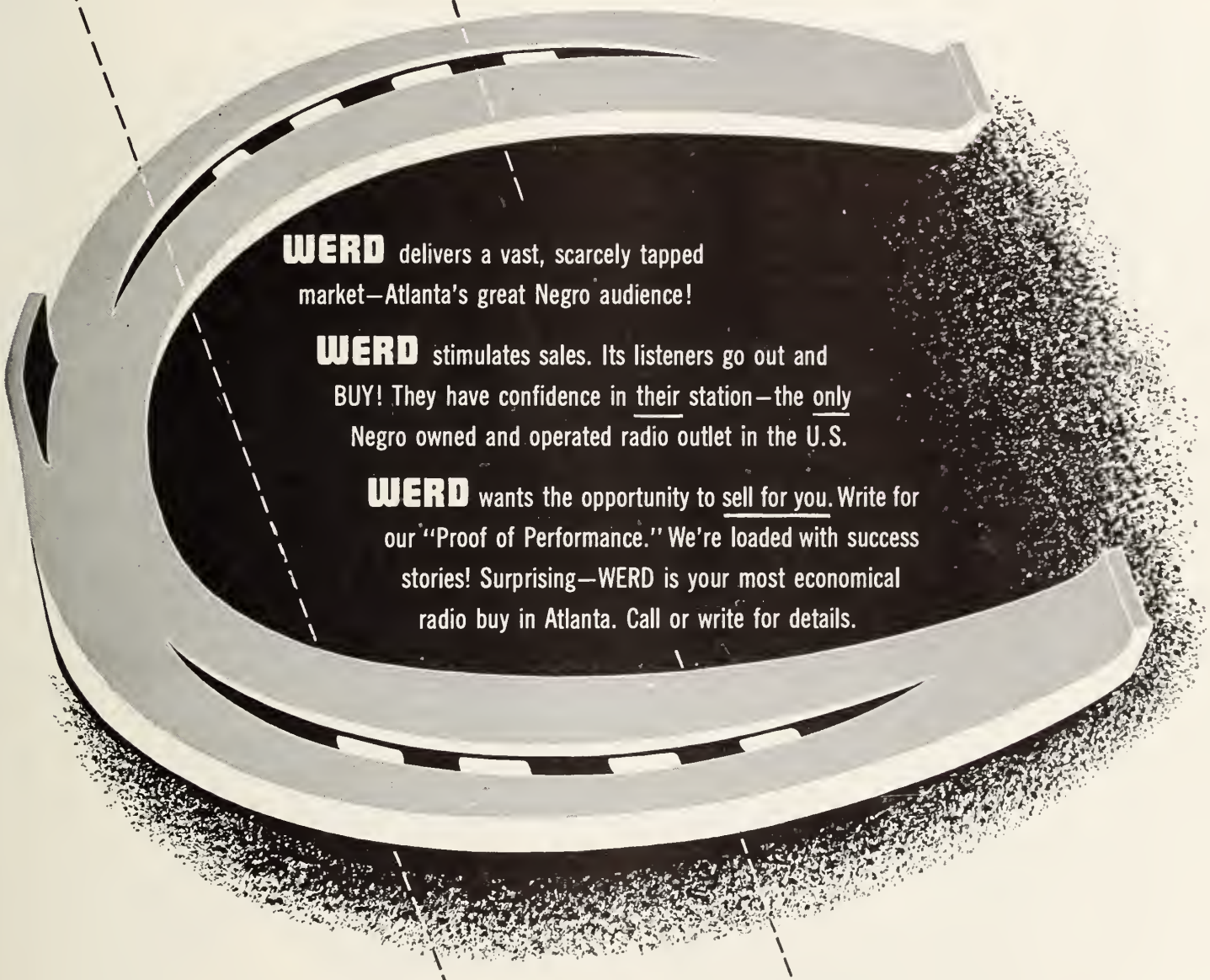
(*Continued from page* 37)

program. On television he combined the advantages of frequency with the prestige value of program sponsorship by scheduling station breaks in addition to a weekly comedy show.

• Since the lady of the house usually buys the family coffee Rieff planned the radio and tv announcements and participations to complement each other, at times when each medium has the highest potential housewife audience. Participations were bought in every WNBC daytime personality show, and one late-evening personality show. The tv program, *Jerry Lester's Late Date*, with singer Jean Martin (Saturday, 11:15 p.m. to 12:00 midnight), is scheduled to reach adults.

The restaurant chain's previous air efforts were confined to one 15-minute weekly radio show. *The Jean Martin Show*, which ran over WMCA, New York, for one month and then switched over to WNBC July through October 1952. (Jean Martin has more than the performer's usual interest in the success of her sponsor; she's the sponsor's wife.)

WERD — SALES RINGER IN ATLANTA



WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and BUY! They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by
JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

The firm's present air activities represent "the right formula to reach the largest number of prospective customers through selective, economical use of radio and television," the way Harold Rieff expresses it.

He explains: "In analyzing listening and viewing habits of housewives we discovered that the early-morning time and late afternoons were best to use radio; that television works best to reach the housewife in the early afternoons and evenings."

About 50 one-minute announcements and participations are used weekly on WNBC. Participations are such shows as *Wake Up Easy* (Allyn Edwards), the *Jim Coy Show*, the *Stan Freeman Show*, *Herb Sheldon Show*, *Faye Emerson Show* and *A Man and His Music* (Skitch Henderson).

All are of the chatter-and-music, informal variety with definite adult appeal. In addition to attracting the right audience these shows have two characteristics important for a new product: loyal audiences and personal-type salesmanship.

On tv the agency buys all available 10- and 20-second station breaks over WNBT to show a film produced by Depicto Films. The commercial is based around a jingle, also used on radio, which goes like this:

"Now anyone can make that heavenly coffee,
Heavenly coffee, heavenly coffee—
Chock full o'Nuts is that heavenly coffee
At your local chain or grocery store."

The jingle, composed by the agency, has a melodious tune combined with repetition of ultra-simple, easy-to-remember words. Its main theme—"heavenly coffee"—is carried out in all radio and tv commercials and print advertising and also appears on the can itself.

In addition to the repetition of the "heavenly coffee" idea in all phases of its ad drive the theme of higher price for higher quality also is used constantly.

Although this emphasis on price is patently an appeal to the higher-income consumer who doesn't worry about overloading the budget by adding a few cents here and there, Harold Rieff points out that most coffee lovers, regardless of income, are willing to sacrifice price to flavor.

At SPONSOR's presstime the price of the Top Three coffees in the New York area — Maxwell House, Savarin and Ehlers, not necessarily in that order—ranged between 99c and $1.04 in New York super markets. Chock full o'Nuts coffee was selling at about $1.09.

All coffees were recently affected by the hike in the price of green coffee to the roaster from about 58c to 72c a pound. Before the rise in green coffee, retail prices were five to 10c lower on all brands.

A second increase of 10c a pound was foreseen late last month by coffee industry leaders. They predicted that the second round of price increases will be felt by the consumer in February. The average price for all brands was expected to climb to about $1.15.

In the event of such an additional increase, Chock full o'Nuts coffee would maintain the 5c differential between itself and most other brands, a spokesman for the firm told SPONSOR. Its higher price—about $1.20—would remain an important factor in advertising copy, the spokesman added.

Chock full o'Nuts' premium price has figured in its advertising from the very beginning. In making a point of price, rather than hiding the fact that

WDAY
(FARGO, N. D.)
IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



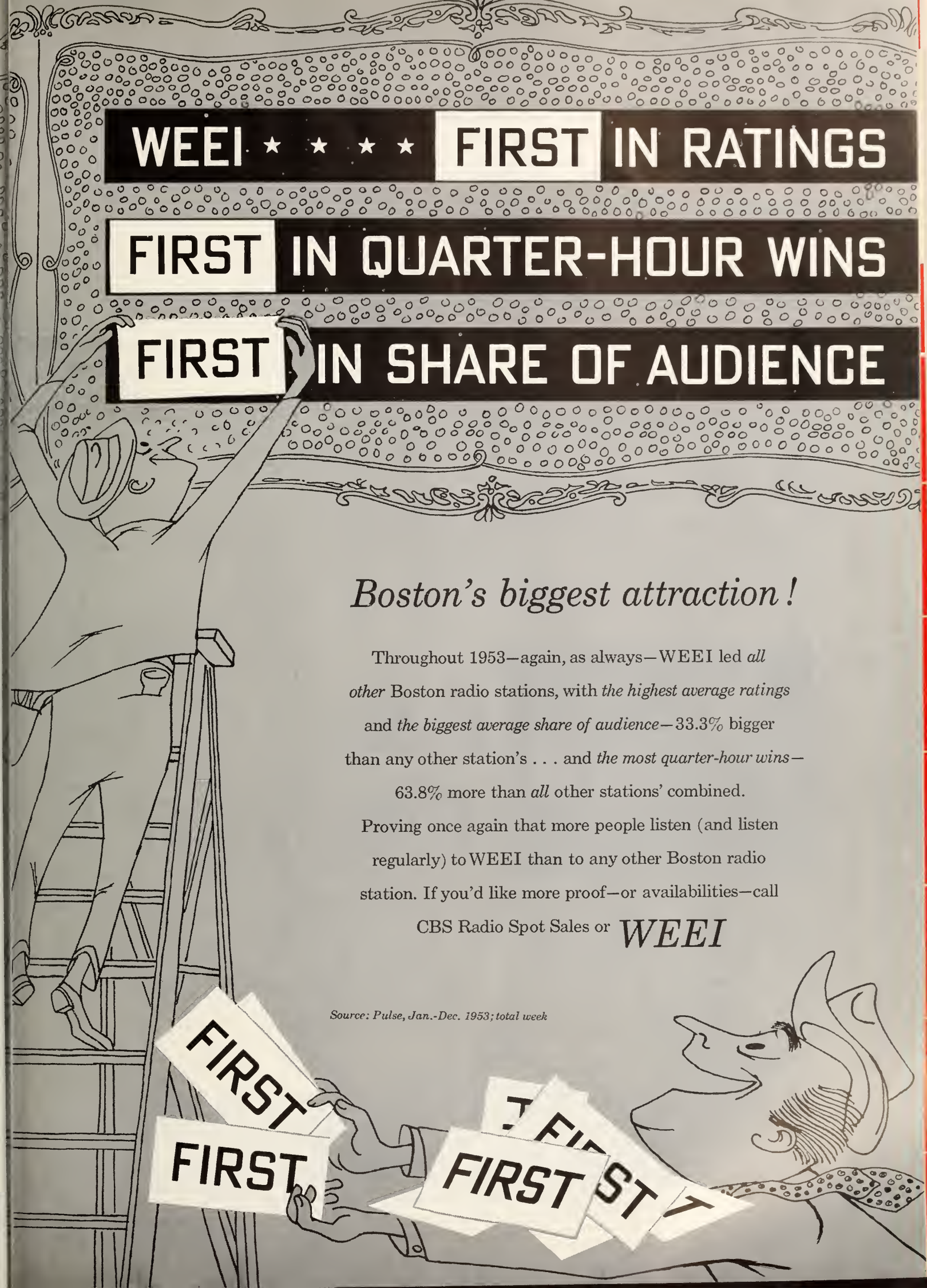
NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

WEEI ★ ★ ★ ★ FIRST IN RATINGS

FIRST IN QUARTER-HOUR WINS

FIRST IN SHARE OF AUDIENCE



Boston's biggest attraction!

Throughout 1953—again, as always—WEEI led *all other* Boston radio stations, with *the highest average ratings* and *the biggest average share of audience*—33.3% bigger than any other station's . . . and *the most quarter-hour wins*—63.8% more than *all* other stations' combined. Proving once again that more people listen (and listen regularly) to WEEI than to any other Boston radio station. If you'd like more proof—or availabilities—call CBS Radio Spot Sales or *WEEI*

Source: Pulse, Jan.-Dec. 1953; total week

it was more expensive than most other brands, the coffee is attempting to turn an obvious drawback into a sales argument. The first radio and tv announcements asked the consumer "to gamble 5c to make the most heavenly coffee you ever drank. . ." The copy also tied in with the restaurettes, with phrases like this: ". . . The same luxury blend of the world's finest coffees that has made our restaurettes famous. . ."

Current air copy still uses the restaurettes as a peg for mention of price. Here's a sample of the tv copy used on the Jerry Lester show. This commercial also indicates how advertising is used to force distribution of the brand:

"The Chock full o'Nuts restaurettes serve over three million cups of coffee a month. That's a lot of coffee in anybody's language. All these people wouldn't keep coming back if the coffee wasn't something special. For years, customers have been asking if they couldn't buy some of this coffee to make it at home. But THAT isn't the reason why Chock full o'Nuts finally decided to package their coffee for sale in grocery stores. They *tried* all the regular brands of coffee. And they found that *none* of them are in the same class with any good *restaurant* coffee. The reason is simple. Most regular packaged coffees have to sell at a fixed price. They have to compete with each other. They keep on changing their blends by mixing in more or less of cheaper coffees, so they can hold their lower price. That's why the same brand will often taste different to you from week to week. Chock full o'Nuts can't afford to fool around with their coffee like this. They do not *buy* and do not *use* ONE GRAIN of the cheaper coffees that may cost as much as 20c less a pound. The coffee they put in this can is the same as the coffee they serve in their restaurants — the best that money can buy. Look for it at your grocer's next week. If you don't see it, please ask for it. It costs a few cents more than regular brands. But you never made coffee before that tastes so good!"

Other commercials incorporate such themes as the benefits of coffee drinking, *per se*, during the winter months and the advantages of regular coffee over instant brands. Chock full o'Nuts feels it's important to sell the idea of drinking regular coffee as well as its own brand. It figures the brand will benefit directly from institutional selling combined with the more hard-sell approach.

In addition to these general themes the coffee's air commercials are likely to merchandise another special feature of the brand: the plastic coffee measure included in every tin. Commercials point out it's important to have exact measurements for each cup to make really good coffee. Directions are given to use one level measure of the coffee for each eight-ounce cup of water.

The can itself repeats many of the same themes used in the advertising, such as the reason for the brand's higher price. Imprinted on top of the can is the message: "You have paid a premium for the finest pound of coffee money can buy. If you brew it correctly, you will make the same cup of coffee that made our chain of eating places famous."

Also on the can is a reproduction of the cartoon drawing of a house which symbolizes Chock full o'Nuts restaurettes. This "house" also appears in all brand print advertising and on restaurette menus. Chock full o'Nuts coffee delivery trucks are exact replicas of the "houses." An outline of the house will also be used in an animated electric sign to be located on Broadway and 47th St. The sign will be in the form of a one-minute film showing a man drinking coffee at a restaurette, then going home and getting the same coffee there. The sign was due to begin operation this month for a year's time.

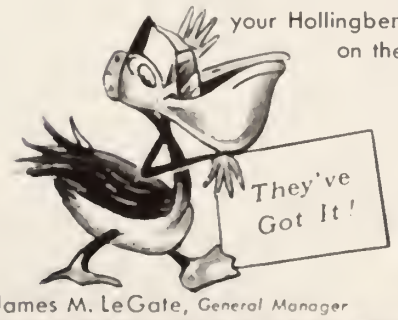
Car cards merchandise the coffee's weekly television show. These cards are a good example of how the firm uses repetition to build brand identification and consumer demand. Harold Rieff signed for a year's schedule on New York subways to achieve continual impact over that period. All subway cards include the house drawing, the price factor and the "heavenly coffee" slogan; all use the same blue and orange colors which appear on the package itself. In addition to car cards the coffee is advertised in all New York newspapers and in coffee trade publications.

The firm's air advertising is slated to get additional merchandising support this month via WNBC's "Chain Lightning" plan. Under the plan, a WNBC advertiser must spend $1,500 a week on time on the station. Once eligible, the advertiser gets merchandising aids in any or all of 12 chains covered by the plan in which it has distribution.



Billie and Bill

Billie O'Day, our Women's Commentator for six years, and Bill Ross, our early A. M. Disc Jockey, combine their talents in a 45-minute show — 9:15 – 10:00 A. M. Mondays thru Fridays. Though only a few months old, the show pulls 2,000 pieces of mail a month and plenty of results for its advertisers. Cost of participation is low. Ask your Hollingbery Man about putting **your** minute spots on the Billie and Bill Show — in Miami . . . one of the South's whopping Key Markets!



WNEW
Established January 18, 1926

James M. LeGate, General Manager
5,000 WATTS · 610 KC · NBC Affiliate
National Rep., George P. Hollingbery Co.

ANNUAL REPORT TO OUR ADVERTISERS

Since we make daily reports to our listeners on the business we carry, and the programs we feature, it seems only fair that we make an annual report to our advertisers who make possible this fine broadcasting fare.

First, KVOO listeners have continued to increase in number during 1953. They have made more money than ever before; they have spent more money for KVOO advertised products.

Second, during 1953, every recognized broadcast measurement service has again proved KVOO to have more listeners all of the time than any other station in Oklahoma's No. 1 market. This means your advertising dollars spent on KVOO again bought more listeners at lowest cost per listener.

Third, you'll be interested to know, too, that in 1953 KVOO had one of it's greatest dollar volume years in history.

WHAT'S AHEAD FOR 1954?

Every indication points to another year of expansion and growth in the KVOO market. Construction booms. Population growth is on a steady march. New industry builds new payrolls!

It's a year of opportunity in every field of business in Oklahoma's No. 1 Market, blanketed only by KVOO, Oklahoma's Greatest Station!

To get your share of this prime market, call, wire or write KVOO or your nearest Edward Petry & Company office for availabilities. You'll be glad you did!

RADIO STATION KVOO
NBC AFFILIATE
50,000 WATTS
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES
TULSA, OKLA.
OKLAHOMA'S GREATEST STATION

Chock full o'Nuts coffee is to be merchandised by aisle and dump displays one week this month.

A SPONSOR spot check of branches of 10 large New York chains and their purchasing agents revealed sales of the new coffee have been brisk. Managers replied "good" and "very good" when asked how the brand's sales had been running. A few estimated the coffee currently ranked fourth or fifth in total coffee sales for their stores. And the central buying offices for three large chains reported a large number of phone inquiries about whether their stores were stocking the brand. All said they were planning to reorder.

Although the company would not release any sales figures for the product Harold Rieff reports the firm is "very pleased" with initial sales results.

However, an executive of one of the leading New York coffee brands, in business over a long period of time, told SPONSOR:

"We feel Chock full o'Nuts is wasting their money. We don't think they're going about it in the right way.

"The company thinks it can take a certain amount of money and set the coffee market on fire. That's not the way, at all. You have to get into the coffee business slowly and build your way up over many years.

"In the beginning, a few people tried the coffee out of curiosity. Now, it's sleeping on grocers' shelves."

William Black, owner of the Chock full o'Nuts chain, is used to tough competition. He launched his restaurettes in the depression years.

It all started back in 1920 when he noticed a vacant space under a stairway on 43rd St. and Broadway, near Leblang's Drug Store. Joe Leblang, owner of the property, said Black could rent the space providing he didn't set himself up in competition.

Black took $200 he had saved and stocked the stand with 12 kinds of nuts. By 1930 the business had developed into a chain of 20 stores. During that same year, however, nut sales began dropping fast due to the depression. Black decided to revamp his nut stands into low-priced snack bars to fit shrinking purses of New Yorkers.

Today, the 25 restaurettes gross an estimated $10,000,000 annually, serving about 125,000 meals daily at an average 35¢ per meal. Specialties of the house: sandwiches, homemade breads, pies and doughnuts—and, of course, the same coffee that's now being marketed by grocers. ★ ★ ★



BOHEMIAN BEER

(*Continued from page* 33)

known as Boh—had a budget of well over $1 million.

When Boh turned to baseball sponsorship last year, it had to go into the neighboring city of Washington to find a major league team. This was fine for Boh since its distribution pattern includes the entire Washington Nationals' baseball area. But this year with the coming of a major league team to Baltimore, the Orioles, Boh will be buying baseball and will be on about 50 stations. As it did last year, Boh will sponsor 4½ innings of every game over WWDC, Washington, and WCBM, Baltimore.



*YOU MIGHT CATCH A 247-LB. TARPON**—

BUT... YOU NEED WJEF RADIO TO LAND SALES IN GRAND RAPIDS!

Morning, afternoon and night, WJEF is the Number 1 radio station in Western Michigan's Number 1 market—Metropolitan Grand Rapids.

Study the Conlan figures, left. On a quarter-hour, 52-time basis, WJEF gets:

12.6% more morning listeners than the next station (but costs 11.1% less)

25.2% more afternoon listeners (for 31.1% less)

9.6% more evening listeners (for 3.1% less)

There are 116,870 radio homes within WJEF's Metropolitan Grand Rapids Area—yet a daytime quarter-hour costs less than 25c per-thousand-radio-homes!

CONLAN RADIO REPORT

METROPOLITAN GRAND RAPIDS—NOVEMBER, 1953

	Share of Morning Audience	Share of Afternoon Audience	Share of Evening Audience
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
C	18.8	24.6	30.2
D	10.6	9.1	.....
E	9.1	7.3	.....
F	2.5	1.2	2.7
Other	3.1	4.2	5.4

AM-TV-FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.*

A good indication of the promotion-savvy tactics Boh will use this year can be found in its 1953 campaign.

The pitcher had no more than started his wind up for the start of the '53 season when Boh tossed up its first promotion.

It was the Favorite Player contest and it not only got heavy build-ups on the baseball broadcasts but Boh also bought full-page newspaper ads in Washington, D. C., dailies. (It's buying full-page newspaper ads in Baltimore this year to stimulate interest in the Orioles.)

The contest, open to everyone of legal beer-drinking age in Washington, offered 54 prizes, four of which were U. S. savings bonds. The Favorite Player was to get a new Packard automobile.

Here, in some detail, is a picture of what Boh did to make the promotion work:

1. Boh's dealers were given ballots, ballot boxes and other point-of-purchase displays tying in with the contest. The brewery arranged for frequent collection of the ballots so dealers weren't inconvenienced.

2. Publicity aids and announcements were made at the ball park and the players, in cooperation with the brewery and Packard dealers, made many per-onal appearances.

3. Packard auto dealers put up showroom displays, bumper cards and other publicity, as well as donating the car itself—all in return for the publicity tie-in.

4. Radio and tv announcements emphasized the contest deadline, 6 June, and Favorite Player night at Griffith Stadium in Washington on 26 June.

5. For Favorite Player night Boh increased excitement by announcing it would double the first four prizes to any winners who either were at Griffith Stadium or could appear at the ball team's office within half an hour after the game. The stadium, needless to say, was jammed to capacity.

6. Before game time, representatives of National Boh drove around the field in the new Packard with Clark Griffith, president of the ball club. Then news of second, third and fourth place winners were called out from a specially constructed Boh platform on the field.

As the crowd leaned forward, Clark Griffith announced that Jim Busby, centerfielder, had been elected Favorite Player and winner of the Packard. Busby himself announced the name of the first prize winner. Even the stadium band got into the act by playing, as the dignitaries left the field, the National Brewing jingle, "Cheery-Beery-Boh."

So much for the first half of the season.

With still a lot of baseball to go National Brewing and Kenyon & Eckhardt's promotion department decided to get started on another promotion.

The brewery was primarily interested in getting people to buy more of its beer—but it also wanted to keep the interest in baseball at a high level.

Boh thought, too, that because the Nats had a couple of losing streaks it was important to keep promoting baseball.

Packard cars and government savings bonds were out of the question for prizes, but Boh offered something far less costly that real ball fans would like about as much: An all-expense trip for two to the 1953 World Series games. Other prizes were 10 $100 bonds.

To enter contestants had to get entry blanks from their dealers and tell, in 10 words or less, "Why Boh's a hit."

Then every time a hit was made during games, an entry blank would be picked from a barrel and the fan would be awarded a set of beer glasses. The daily hit winners were then eligible for the grand prizes.

From past experience, Boh did not expect to get a mountain of entries. But when the totals for the season were added up the company was surprised to find more than 40,000 fans had entered the contest. The contest failed to raise Washington from fifth place in the American League, but resulting high interest in beer and baseball accomplished Boh's objective.

In the meantime Boh did everything possible to enable baseball fans throughout its five-state territory to hear the games on radio, though it could not arrange tv coverage as well.

The problems Boh faced in spreading coverage were (1) cost of telephone lines for a baseball network, and (2) the fact that to buy time outright





I'D NEVER HEARD OF OAK HILL, W. VA.!

STATE'S SECOND LARGEST STATION

SURPRISES MANY TIME BUYERS!

STATION COVERAGE DETAIL BY NCS AREAS

Total adio Homes in Area	STATE NCS Area County	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
	WEST VIRGINIA							
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREEN8RIER	3	15,490	85	15,130	83	6,720	36
	MONROE							
	SUMMERS							
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
	8RAXTON							
	DODDRIDGE							
	GILMER							
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
	CLAY							
	WE8STER							
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
	CALHOUN							
	JACKSON							
	WIRT							
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
	8OONE							
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

Pardon us if we give you a jolt, but li'l ole Oak Hill *does* contain WOAY — the *second most-powerful* radio station in West Virginia! Matter of fact, we think you'll have a tough time finding another radio station, *anywhere,* that gives you 102,200 daytime families for a mere $21.60 per quarter hour (26-time rate).

Our national business shows steady gains, month after month. How about joining the parade? Address Robert R. Thomas, Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM

on all the radio stations it wanted would take a big slice of its advertising budget in proportion to sales expectancy.

Boh overcame both obstacles. Instead of using network lines, Boh simply arranged for WWDC, the radio station which carried the game in Washington, to rebroadcast it over its fm outlet; the nearest station in a nearby city would pick up the fm broadcast and simultaneously rebroadcast the game on to the station next in line. Fm was used because it is a static-free transmission method.

The stations—which were delighted to get the games—would give Boh 4½ innings for its commercials. They were free to sell the other 4½ innings to any non-competitive sponsor. Stations carrying the games last season are expected to agree to the same arrangement this year.

In the meantime, Baltimore—partly through the considerable efforts of Boh's president, Jerold Hoffberger—has gotten its own major league club. Naturally Boh has stepped up to sponsor the Baltimore Orioles games this season.

Last year's Boh radio coverage of Nats games marked the first time there had been a telecast from every American League city. The tv coverage extended to 53 games, a selection of home and a record 30 away games.

Games last year were telecast on WTTG, Washington. Radio coverage originated from WWDC, Washington, and fed to the 33 stations carrying the broadcasts on the trade basis.

This season's baseball coverage "will be the most intensive in the history of Washington and Baltimore," says Ad Manager Almony.

Because neither one could clear time for the complete 1954 schedule, two tv stations are sharing the 26 home and 30 away games of the Orioles to be telecast to Baltimoreans. The stations, WAAM and WMAR-TV, also will share in telecasting to Baltimore 30 Washington Nationals' games.

Radio coverage in Baltimore will be handled by WCBM, which will broadcast every Oriole game (154 in all) live this year. Baily Goss, Ernie Harwell and Howie Williams will handle the play-by-play, color and commercials on both am and tv.

In Washington, WTTG will telecast 24 home and 30 away games of the Nats. WWDC, Washington, will broadcast the Nats full schedule on radio. Most of the 154 radio games will be carried live, but there will be a few recreations. Sound effects are used with the recreated games to add realism.

For the second year in a row for National Bohemian, Bob Wolff and Arch MacDonald will cover the Nats games on radio.

Two separate networks will be set up for the '54 season, Almony says. The Orioles' radio and tv network will cover Maryland and Central Pennsylvania. The Nationals' games will be on stations in the District, Virginia, West Virginia and North Carolina. Almony noted that games again would be telecast from every American League city during the '54 season.

Out-of-town coverage is handled entirely by National Boh. If a city doesn't have baseball originations, Boh sets up its own microphones, tv cameras and other equipment.

Some of the away telecast games, although sponsored by National Boh in Baltimore and Washington, are sponsored by other advertisers in different cities. To let two or more sponsors share the same picture when it's time



PUZZLE: Find the kitchen sink

The kitchen sink is in the load of corn . . . made possible by today's attractive cash prices.

In fact, there's a whole new steel cabinet kitchen on the way for still another Kansas farm home.

The decision to make this (and countless similar major purchases) was stimulated by WIBW . . . a fact that alert advertisers have known for years.

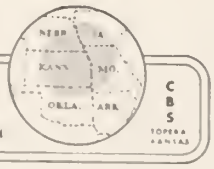
The reason's simple. WIBW is the station listened to most by Kansas farm families.* Use WIBW to influence decisions in favor of your brand.

*Kansas Radio Audience, 1953.

WIBW

Serving and Selling "THE MAGIC CIRCLE"

Rep., Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



VIC DIEHM Says:

WVDA Boston has the Greatest News Broadcaster since Paul Revere!





Rod MacLeish, News Chief of WVDA would have been a great help to Paul Revere. Rod's the kind of reporter who knows the news before it's news. With a colorful background, from minor newspaper jobs to covering a revolution for American and Foreign newspapers, WVDA's Rod MacLeish rates with the best in radio news reporting. Rod became prominent on the Boston radio news scene when sent to Holland to cover the flood disaster of 1953. Several of his shows on this disaster were used by ABC on News of Tomorrow and Headline Edition. Today Rod averages 2 to 3 feeds a week to ABC.

On the scene radio reporting of the USS Leyte explosion by MacLeish over WVDA was a national scoop. Shortly thereafter, a merchant ship exploded in the harbor. Rod talked the competition into leaving the scene before the real news was available, thus WVDA-ABC had it exclusively. Rod was radio's outstanding news coverage voice at Senator McCarthy's communist hearings in Boston. He scooped the "earways" on the CIO convention held here recently. Highlights of Rod's interviews with the "big wheels" were used on Taylor Grant's Headline Edition.

WVDA gives 3 times the news coverage of any other Boston station, and the high calibre reporting of Rod MacLeish is reflected in all the stations in the Vic Diehm group. So, if your client wants a news audience we'll deliver the tops in radio.

WAZL
HAZLETON, PA. NBC-MBS
(Represented by Robert Meeker Associates)

WHOL
ALLENTOWN, PA. CBS
(Represented by Robert Meeker Associates)

WHLM
BLOOMSBURG, PA. INDEPENDENT
(Represented by Paul H. Raymer Company)

WIDE
BIDDEFORD-SACO, ME. MBS-YANKEE
(Represented by Paul H. Raymer Company)

WVDA
BOSTON, MASS. ABC
(Represented by Paul H. Raymer Company)

Cover Central Missouri with KFAL



What coverage! KFAL beams your selling message convincingly to the same area it takes 9 other radio stations to cover. This clear channel station does a superb selling job on the all important Farm Market. Its top flight staff SELLS your product or service. Write KFAL today about your marketing plans. You'll find that this powerful station gets RESULTS!

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI



Same old story in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating leader since 1943.

WHEC CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

for the commercial, Boh devised a "clean feed" system. When commercial time rolls around, the originating station, on cue, feeds a picture without commercials or commentary to the network. Views of the playing field, the crowd in the stands and other vistas thus are sent over the cable while the originating station "inserts" its commercial over its own station, either from the downtown studios or the transmitter. In network cities the sponsor either can take the pictures and read audio commercials while the ball park scenes are shown—to give an illusion of commercials right from the stadium—or can insert its own video commercials.

Boh, incidentally, has separate am and tv descriptions of the game.

Boh's wintertime air advertising is extensive. To keep in touch with sports fans, Boh sponsors tv wrestling programs. They originate from WMAR-TV, Baltimore, and are picked up by WTTG, Washington, WSVA-TV, Harrisonburg, Va., WCHA-TV, Chambersburg, Pa. and WSBA-TV, York, Pa. Unlike the baseball broadcasts, Boh pays the time costs of the wrestling programs on each station.

Besides wrestling, Boh winter programs include a variety of sports, dramatic and news shows. This winter it sponsored a number of transcribed, syndicated programs through January, then switched to other programs. Principal wintertime air activity is in Baltimore and Washington.

From 75 to 80% of Boh's million dollar-plus budget goes into television and radio. The rest of the money is divided among point-of-sale, outdoor, newspapers and other media.

Norman Almony says he doesn't know of any brewery using tv and radio as much as Boh. "Of all the media Boh has used, none has been more outstanding than television," he told SPONSOR. "If I had to say what has been more important to us than anything else in our fairly explosive expansion of recent years, it would be television. We're always looking for good tv availabilities. Wherever there's tv in our marketing area, we'll be on it.

"Television and radio have permitted visualization and personal selling that no other medium has offered," according to Almony. "We bought tv a few years ago at a time no one else would. It's paid off from the start."

★ ★ ★

WHY ARE RADIO RATES LOW?

(Continued from page 31)

as buyers of media, usually won't admit that any space or time is too cheap, one of the radio-tv brass at another top 10 agency confided, "Don't use my name but I think radio has always been underpriced. They certainly did lose a chance to raise rates right after the war."

Cost-per-1,000 comparisons among media are legion. The BAB figures used at the head of this article sum up the inter-media picture as well as any.

The figures show that for $1 radio will deliver 1,012 people, tv will deliver 391, magazines 337 and newspapers 213. These figures were derived from the CBS Radio sales promotion film, *It's Time for Everybody*. The peoples-reached figure for CBS Radio (1,207) was extended by BAB to cover all four networks. Here are the sources:

For radio: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen in November and December 1952. A 1951 ARB nationwide study is the source for number of listeners per home.

For tv: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen for four weeks ending 13 December 1952. The December 1952 tv report of ARB is the source for the number of listeners per home.

For magazines: Cost is for the average, full-page black-and-white ad in eight leading publications. Page costs are one-time rate, January 1953. Circulation is ABC as of 30 June 1952. Readers per copy from "1949 Magazine Audience Group Study." Percent ad noters from Starch, 1951 and 1952.

For newspapers: Cost is for average 500-line ad in largest morning and evening newspapers in 50 largest U.S. cities. Circulation is ABC as of 30 September 1952. Readers per copy estimated at 2.5. Percent of ad noters from "Continuing Study of Newspaper Readership, Nos. 1-125." Space costs are one-time flat line rate in effect January 1953.

It's been pointed out that the radio figures were compiled before the Nielsen multi-set sample was increased to allow the radio medium advantage of the larger number of personal sets in

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



the home. Moreover the figures do not include auto listening and, as one broadcaster commented grimly, do not take into account under-the-counter deals.

Many broadcasters feel strongly, by the way, that deals are one of the most potent factors in keeping rates down. They regard them as an admission by their own side that radio is not worth what the card says it is. While they may sympathize with the station operator hungry for business, a goodly number of broadcasters who practice strict adherence to card rates will tell you that more backbone, more promotion, more imaginative selling and programing are what is often needed. Rate cutting, the broadcasters warn, is not only dangerous to the station that practices it but also tends to affect the rate structure of competitive stations.

While the large agencies contacted by SPONSOR generally agree that radio's cost-per-1,000 is lower than the other three media mentioned above, they tend to be wary of using broad comparisons. Many prefer to measure specific buys for specific advertisers. Some feel that it is impossible to compare media. Others feel that the cost of reaching people is only one of the many ways of comparing media—impact isn't taken into account, for example. Other arguments against cost-per-1,000 comparisons are (1) comparing a program with a full-page magazine ad or a 500-line newspaper ad is arbitrary, and (2) there is no indication that the number of people who hear a program is the same as the number who hear the commercial.

However, a research executive said: "Of course, there are dangers in comparing apples and oranges. But if a client wants some way of knowing how much it cost him to reach prospects through different media, we must answer him the best way we can. The argument that cost-per-1,000 comparisons don't measure impact is no argument at all. Such comparisons weren't meant to."

In defense of the BAB figures given above, it was held that they bend over backward in comparing the impact of a complete show with its sponsor identification and all its commercials as against a black-and-white page and a 500-line newspaper ad (which is about five columns times seven inches).

As for the argument that the program audience is not the commercial audience, radio refers such doubters to

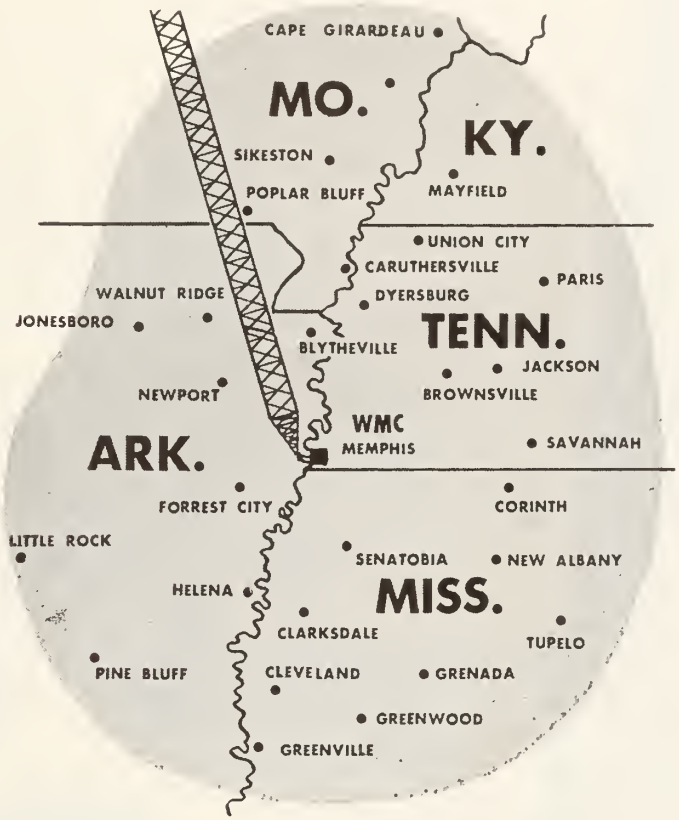
there's a new look in Memphis radio

to make listening better than ever

It's WMC's new half-wave radio tower

producing 65% more efficiency

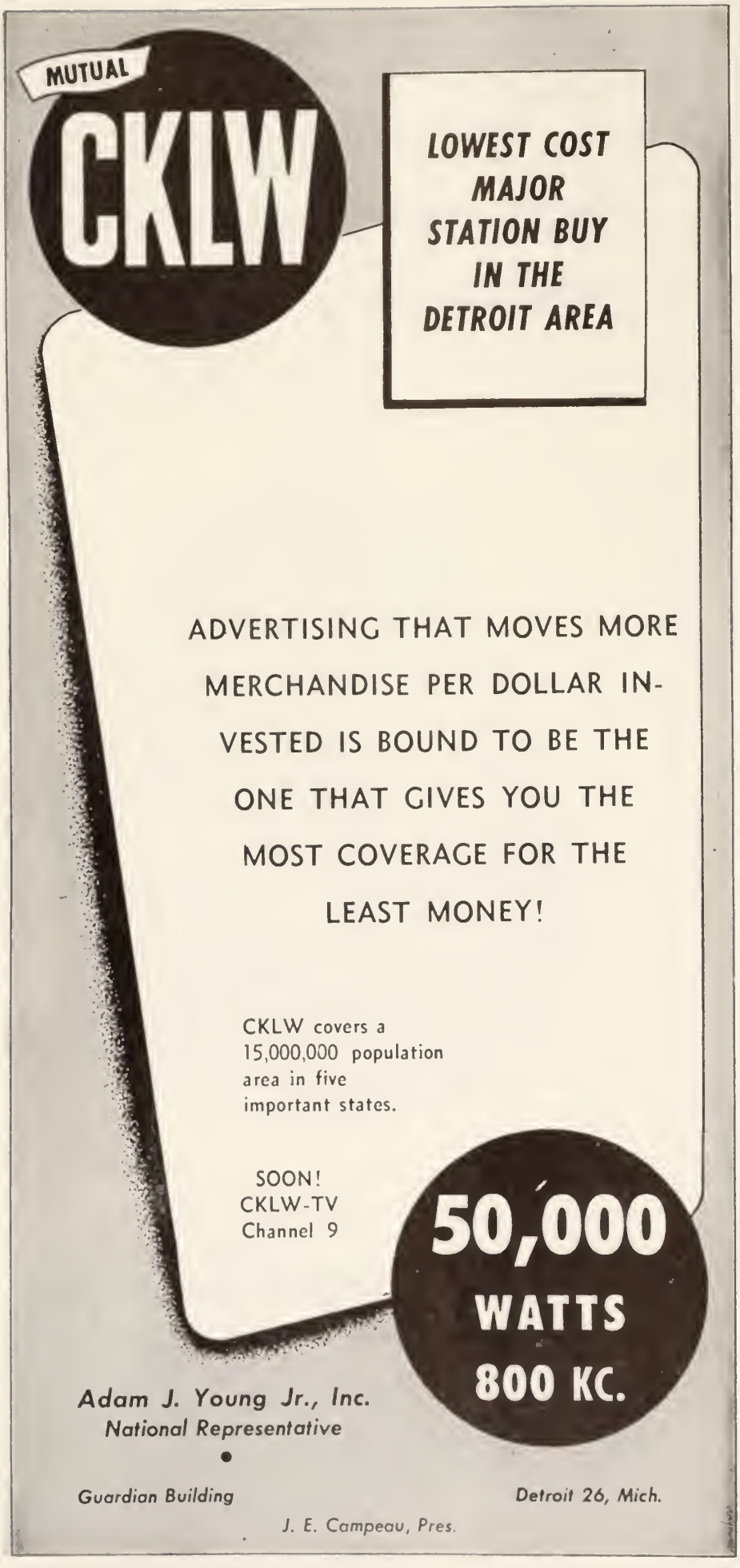
over the typical quarter-wave antennas operated by other stations in Memphis



FM day and night. Now 300,000 watts effective power, serving exclusively from Memphis over 70,000 FM sets in the Mid-South area with clear, high fidelity reception.

WMC MEMPHIS
NBC — 5000 Watts — 790 K. C.
National representatives, The Branham Company
WMCF 260 KW Simultaneously Duplicating AM Schedule
WMCT First TV Station in Memphis and the Mid-South
Owned and Operated by The Commercial Appeal

The station that "sets the standard" for finer radio reception in the Mid-South.



Nielsen, which regularly measured the commercial audience to sponsored programs before 1950. (At present these figures are given on special request.) As a matter of fact, one of the reasons regular measurement was abandoned was that the program audience and commercial audience ratings were so similar. A study of the Nielsen figures showed that the six-minute audience and the commercial audience to a program were virtually identical.

The broadcasters do not rest their case on radio's ability to reach people cheaply. What makes radio also stand out, contend the broadcasters, is radio's ability to reach people—period. A lot of people. Nearly everybody.

Radio's potential audience is *the* ace in the hole, the industry feels. No other medium offers the opportunity to blanket every section of the country, every part of every income group, almost every spot where a person might be—in the kitchen, in bed, in an auto, on the beach, while working, while fishing, while doing almost anything, while doing nothing.

The story that radio-is-everywhere is not exactly new. Radio saturation, so far as homes are concerned, has been pushing close to the 100% ceiling for some years now. Last year's figure was more than 98%. However, the continuing heavy sale of radio sets (more than 13 million were produced last year) has been underscoring the spread of new places to listen. These new places are in the home outside the living room and in autos.

The mounting number of extra sets in the home has brought about an important change in the Nielsen radio sample. Until last fall, Nielsen measured multi-set listening in 28.6% of the NRI sample. This figure has been raised to 43.7%. It is based on the large-scale Nielsen coverage study of April 1952, and covers radios which are listened to once a month or more.

Radio people are firmly convinced that the Nielsen multi-home sample is already outdated. Moreover, it is pointed out that the extra-set trend is even more pronounced in areas where there is tv—which had a lot to do with spreading out radio listening in the first place.

BAB figures on extra sets in metropolitan areas (which are usually tv areas, too) show that there are twice as many multi-set homes as single-set homes. These figures, gathered for BAB by Pulse in 1953 also show that

(1) more than two-thirds of the radio sets are outside the living room, (2) more than half of the radio homes have bedroom radios—up 12% from 1952, (3) nearly half the radio homes have kitchen radios—up 5% from 1952, (4) during the average day over four-fifths of the kitchen radio are in use at one time or another and (5) during the average day nearly three-quarters of the bedroom radios are in use at one time or another.

Listening outside the home is considered in some quarters just as important (if not more important) as extra-set listening in the home.

While special studies by Pulse, Nielsen, ARB and others have taken some of the guesswork out of the amount of out-of-home listening, there is no regular measurement of such listening. This means that radio cannot present any specific cost-per-1,000 figures for its programs which include such listening. In an effort to do something about this the networks are discussing with Nielsen the possibility of measuring auto listening, which is the most important part of non-home listening. The question of the cost of such a service is one of the most important matters under discussion. (See story page 34.)

While the complete picture of radio listening may never be measured there is little doubt left that radio listening today is far different than it was 10 years ago. Radio's job, therefore, say the broadcasters, is one of dramatizing all the aspects and selling strength of radio's new look. With its confidence returned and led by such groups as BAB and SRA radio is telling this story with a new aggressiveness. ★ ★ ★

NIELSEN RATING

(*Continued from page* 35)

conjunction with other Nielsen radio-tv measurements like the national rating data and Nielsen Coverage Service. However, stations will be asked to pay part of the costs by subscribing to the local Nielsen ratings, entitling them to use the ratings in their selling. (Also —as in NCS—there will be more extensive data provided in reports on subscribing stations than there will be on non-subscribers.)

► *How local Nielsen ratings will be made*: One of the pet gripes about local ratings is that they seldom reflect accurately *all* of the listening or viewing (particularly in families with several receivers scattered around the house) and don't measure the tune-in picture over a station's entire coverage area.

The proposed local Nielsen measurements include two techniques to correct this situation:

Technique 1: To measure all of the dialing done by a family, the Nielsen "Audilog" diaries will be planted so that they cover all of the basic radio-tv receiver locations in a home, including extra-set and out-of-home (auto) tuning. Thus Nielsen may measure out-of-home listening on a regular basis for the first time. (But this will be an "optional," extra-cost feature.)

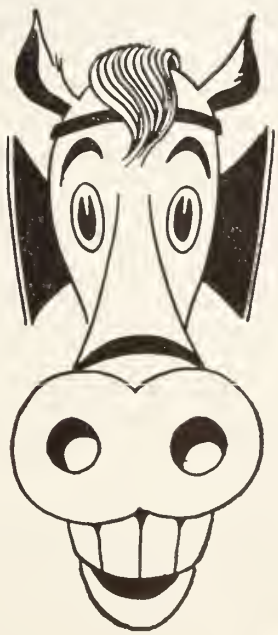
In each major market, about 400 diary homes will be established on an area probability basis. This will mean, roughly, that some 12,000 or more diary homes will provide the basic local research data in the U. S. In turn, these data will be "quality controlled" by the established Audimeter homes and by the Recordimeter. The number of Audimeters may be increased in some areas and on the average 40% of data used for local ratings will come from Audimeters.

The new Recordimeter is a small gadget whose George Orwell-type function is to remind diary keepers every half hour (by means of a flashing light and, in radio installations, a buzzer as well) that's it's time to make an entry in the Audilog.

Also, the Recordimeter has a built-in electric detective to check on the general accuracy of the filled-in diaries — a special Veeder Counter, which, like a speedometer logging mileage, logs the total amount of time the Recordimeter-connected set has been turned on. This figure will be cross-checked against the total volume of listening/viewing as shown in the diary. Diaries showing serious deviation will be dropped.

The entire diary panel for an area will not report all at once. Each diary-equipped home will record some six weeks per year, and never more than one week in any month, thus rotating the report within an area diary sample.

The cross-checks between the diaries and Recordimeters, and between diaries and the Audimeter homes in an area, Nielsen feels, will greatly improve the accuracy of his form of diary research.



WHY HORSE AROUND?

NO BLIND SPOTS ON WBNS!

Got a campaign needing strategically selected spots? WBNS is a solid choice. Covers the rich Central Ohio market area completely, blankets the dial with more steady listeners than any other station. Spots reach a big audience which stays tuned for the 20 top-rated (Pulse) programs.

CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO



The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

Technique 2: To insure that the local Nielsen ratings will be valid for a large area, and not just for the central metropolitan area, Nielsen plans to plant the diaries in such a way that they will cover virtually all of the tv viewing done to stations telecasting from the central city and most of the radio listening done to the larger stations.

The sample will include what Nielsen describes as a true probability sample of the area, including metropolitan, farm, telephone, non-telephone, and multiple and single-set homes. This will be in accordance with the findings of Nielsen Coverage Service.

► *What admen will find in the local Nielsen reports*: Five basic types of information will be supplied to timebuyers in each radio-tv report. (Subscribing stations will have all their data shown; non-subscribers only the highlights).

Here is what admen will find on a typical page in the local Nielsen radio or video reports:

"*Homes-Using-Radio/Tv*" — This is actually more commonly known as "sets-in-use." The local reports will cover each quarter hour 'round the clock, showing station call letters and program name. For each 15-minute period, data will include: (a) the number of homes tuned to *all* stations which can be heard within the broad outlines of the whole Nielsen-measured market area; (b) the number of homes within the Nielsen area tuned to the local market stations.

"*Per-broadcast audience*" — This is the figure timebuyers will probably use most often because it represents a "local air rating" already projected automatically to a station's coverage area.

(For a report on pitfalls in getting a total audience figure without a local rating of this type, see "Needed: a way to project ratings," SPONSOR, 18 May 1953, page 37.)

In the local Nielsen reports, audience will be expressed in terms of hundreds of homes reached throughout "NRI-NTI Area"—which is the coverage area of most stations broadcasting from the central metropolitan point of a major market.

For those timebuyers who need to know how much audience a station collects during a quarter-hour slot in the metropolitan area only, Nielsen provides an extra research gimmick—a set of Nielsen-computed figures called "Metro Factors." To use them, you multiply the total number of homes reached by the correct "Morning," "Afternoon," or "Evening" Metro Factor of a station. Result: Per-broadcast audience in the metropolitan area only. (The Metro Factors are listed for subscribing stations only.)

In the radio reports, an additional homes-reached figure is shown—that of "Total." This represents the number of homes *anywhere* that are reached by a single show on a single station. Purpose: to show the true picture of "powerhouse," other stations which often reach out well beyond the 10,000 square miles of the average NRI-NTI market area, garnering audience in nearby states.

Thus, timebuyers will be able to see a station's per-show audience for every quarter hour on three levels: (a) metropolitan, (b) the NRI-NTI Area and (c) anywhere the station reaches.

As mentioned above, these figures are in terms of "homes." To get the usual "rating" percentages, the per-broadcast audience is divided by the total number of radio or tv homes in the area, either NRI-NTI or metropolitan.

"*Four-week cumulative*" *audience*—In the local NRI-NTI reports, the number of homes in the Nielsen area who have seen or heard a show at least once in four weeks is shown. (For radio, a figure is also given for a "total," which is the number of homes inside and outside the Nielsen area who have caught the show in four weeks.) Additionally, a figure is shown for "times heard" or "seen," which is the average number of times the show was dialed by the average household in four weeks.

"Such data," said a Nielsen executive, "is extremely valuable to a timebuyer who is looking for a local show with a high 'loyalty factor.' In other words, if the number of 'times heard' is high, the show has a loyal audience."

"*Share*"—Again, this is a familiar figure. The new Nielsen reports will show the "share" (i.e., percentage) of "Homes-using-radio/tv" in the Nielsen area that are tuned to a particular program in a particular 15-minute time segment. It answers the timebuyer's question, "What *percentage* of the homes that actually have their sets turned on are tuned to *this* show on *this* station?"

Audience composition—For advertisers who wish to pinpoint exactly their audience in spot radio and tv, this has long been a useful research

nugget. At the moment, ARB, Hooper (for tv only), Pulse, Trendex and Videodex supply these data for local shows.

The planned Nielsen reports will show the percentages of men, women and children (8-18 years) in the audience of a particular quarter-hour time slot. Additionally, the Nielsen reports will give a figure on "listeners (or viewers) per home." This represents "the average number of persons over seven years of age per *home* reached tuning in six minutes or more during each quarter hour," according to Nielsen. ★★★

MR. SPONSOR ASKS

(*Continued from page* 73)

But now, through his exposure to the public as Mr. Peepers, Wally Cox ranks as a well-known star.

Without the gift of clairvoyance the sponsor first investing in such a program should seek some insurance other than the hope of making a star. The vehicle should promise the listener entertainment values sufficient to warrant the time he spends at his television or radio set. The selection of the time period that promises the maximum number of sets in use is a must consideration. The competition to be challenged will have a bearing on the type of vehicle selected, but also requires an evaluation of the division of available audience which might be expected. From such an operation may come a star, but, if not, it should return an audience sufficient to make the expenditure profitable to the sponsor.

The January 11 issue of SPONSOR lists 14 panel shows, the average cost of which is approximately $8,500. The same issue of SPONSOR tells us that *Toast of the Town* costs $30,000; *Colgate Comedy Hour*, $70,000; *Philco Playhouse*, $32,000; *Letter to Loretta*, $30,000—to mention only a few utilizing well-known stars.

It would seem reasonable for the sponsor paying $30,000 to expect to have twice the audience of the sponsor paying half that amount for his program. This is not necessarily the case. Compare *Letter to Loretta*, quoted at a cost of $30,000, with a rating of 24.6, as against a show without any names costing $9,000 and getting ratings of 12.0 to 15.0.

It's true that the highest-rated programs for the most part use well-known



"Or is this one a little TOO big?"

You can cook up a mighty big radio splurge in Kentucky—with *one* medium-sized "stove":

The Louisville Trading Area alone accounts for 55.3% of Kentucky's total retail sales! 5000-watt WAVE covers this compact market thoroughly — delivers it plus a big quarter-billion-dollar slice of Southern Indiana, at amazingly low cost, *and without waste circulation!*

Enough said. Let NBC Spot Sales fill in the details.

5000 WATTS
NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities, Limited

KWJJ

Chief of N. W. Independents Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC.



KWJJ

1011 S.W. 6th Ave.

PORTLAND 5, OREGON

CHIEF OF THE INDIES

* Independent Radio Stations

stars, but the budget required to produce such shows is considerably higher Therefore, it seems logical for an advertiser to invest in a vehicle and time period with promise.

Through the means of alternate-week sponsorships and the sharing of "big" programs, the sponsor with the smaller budget has an opportunity to be associated with name stars. In this case the audience is usually larger, but because of the reduced number of commercial minutes it's a question of spreading the budget thinner. Such a sponsor might reach a greater number of people, but not with the same impact he would reach fewer people with if he sponsored his own program each week without the benefit of a star.

There are values to a product being associated with a star that can make the greater expenditure more economical, or the purchase of a larger audience with less impact advisable. Assuming competing products are well established with prestige shows, the new sponsor should consider what a known star can do for his product. A star who is held in esteem by the public can bring prestige to the sponsoring product. The advertiser will reach more people more quickly. It is many times a fast road to more sales.

This association with a well-known star can be a valuable tool in merchandising and publicity. The added attraction of a picture of Sid Caesar and Imogene Coca, for example, in a grocery store, is more important than a banner on a window saying that such and such a program is sponsored by a product sold within.

Well-known stars can stimulate dealers, jobbers and the sponsor's own sales organization. Salesmen, like all of us, enjoy being associated with success. The buying public accepts well-known stars as persons in that category. It's a tool placed in the hands of a sales organization that can increase distribution and build sales.

It is assumed that "to sell effectively in these media" means utilization of well-known stars to deliver the commercial. Let's have the star personally associate himself with the product, but let the "nuts and bolts" of the sales message rest in the hands of an experienced sales person. This should be particularly true when the star is carrying the load of entertainment. It's impossible to make all people believe that a well-known star is an expert on the product of any advertiser who might be picking up the check for his show.

Very successful is a straight testimonial commercial where the star's interest in the product results from his or her own experience in using the product. In this instance there should be a compatible relationship between the star and the product. A ridiculous but vivid example might be to picture Tallulah Bankhead personally advocating the use of a soap powder for washing heavy-duty work clothes.

Yes, the well-known star in the correct vehicle will deliver larger audiences more rapidly. At the same time, the popularity of the star can wane equally fast. It isn't always possible for the sponsor to "get out from under" before some budget suffering is endured.

A large audience is the ultimate desire of every sponsor, but not at any price.

JACK SIMPSON
Vice President Radio & Television
Foote, Cone & Belding, Chicago

ROUND-UP

(Continued from page 57)

mgr., and other WPTZ staffers. Highlights included a special color transmission.

In Boston the Free & Peters contingent heard William Swartley, WBZ-TV

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD

WEVD 117-119 West 46th St.
New York 19
Managing Director

manager, and C. Herbert Masse, sales mgr., discuss the station operation. Assisting were W. H. Hauser, assistant mgr. and chief engineer; W. Gordon Swan, prog. mgr.; Richard Farnharm, promotion mgr., and Robert Duffield, film and traffic mgr.

The Free & Peters group included H. Preston Peters, pres.; Lloyd Griffin, v.p. and dir. of tv; William Bryan, v.p., Detroit; J. Webster Goodhue, controller; Jack Brooke, Eastern sales mgr. for tv; George Stanton, Midwest sales mgr., and Lorin Myers, prom. mgr.

Also, tv account execs Robert Bailey, Robert McNamara, Elliott Reed, Arthur Muth and Otis Williams, N. Y., and Joseph Fisher, William Tynan and Sam Eadie, Chicago. Other F&P account execs attending were Lon King, Detroit; Dean Milburn, Fort Worth; William Stubbs, Atlanta; John Serrao, Hollywood, and Richard Rothlin, San Francisco.

Representing Westinghouse Radio Stations at the two-city meeting were Chris Witting, pres.; Joseph Baudino, exec. v. p. and gen. mgr.; Eldon Campbell, gen. sales mgr.; George Tons, Midwest sales mgr.; David Partridge, adv. & sales prom. mgr., and Jack Haradesty, Eastern sales mgr. ★ ★ ★

Briefly . . .

The American Research Bureau will expand its tv audience measurement service to 60 individual markets according to James W. Seiler, director of ARB. He said all city coverage studies use the same format so comparative data are made available among all 60 markets. He noted that the twice-monthly ARB Tv-National report also can be used on a comparative basis with individual city surveys. Information includes ratings, viewer specifications by men, women and children, viewers-per-set, total sets-in-use per quarter hour and cumulative ratings on multi-weekly daytime shows. Some markets also report total number of individual viewers.

* * *

KFRO, Longview, Tex., is now placing heavy emphasis on personality shows, according to James R. Curtis, president. Among those featured on daily KFRO programs are "Uncle John" Allen, former professional singer and musician, who conducts a breakfast program; Jim Elamon, sports director and chief announcer who has covered football games for network broadcasts; Jack Wandell, station news editor, who is a former AP, UP and INS reporter, and Sammy Lillibridge, well-known folk and country disk jockey, who conducts KFRO's *Hillbilly Jamboree.*

* * *

In a booklet recently mailed to its members BAB reports credit jewelers spend an average of 7.09% of net sales on advertising—a higher percentage than any classification of retail business. Other businesses which allocate more than 3% of total net sales for advertising include fur shops, furniture stores, nurseries, music stores and cash jewelers. Companies devoting the smallest percentage of their sales to advertising include farm supply companies, packaged liquor, service stations, monument dealers and insurance companies. The approximate ad expenditures of the average retailers in 53 different lines are listed in the booklet. ★ ★ ★

NOW SERVING HALF MILLION FAMILIES

WOW OMAHA

NBC 590 5000 WATTS

A MEREDITH STATION

Room 280 Insurance Building

JOHN BLAIR & CO., Representatives

California Valleys are RICH!

Save 20%. Buy 4 giant farm areas in one low cost package

KSJO San Jose

KBOX Modesto

KGST Fresno

KHUB Watsonville

Represented by RAMBEAU

New York • Chicago • San Francisco
Los Angeles • Minneapolis

California KEY LINE Radio Group

Write, wire or call for complete information

Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



"This is the Deacon Speakin'"

By all odds the top farm-program personality in Central New York, Bob Doubleday, the RFD Deacon, mixes wisdom and wit to hold the enthusiasm of his huge farm audience. City slickers listen, too. Participating, Monday through Saturday,

5 to 7 a.m.

Headley-Reed, National Representatives

WSYR ACUSE 570 KC

NBC AFFILIATE



JAMES M. CECIL
President
Cecil & Presbrey, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. CECIL'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1832

Newsmakers in advertising



Louis F. Weyand, *executive vice president of the Minnesota Mining & Manufacturing Co., recently announced that 3M will sponsor part of* Arthur Godfrey Time *starting 22 February. The company bought the* 10:09-10:15 *a.m. Monday and Wednesday segment of the program which is simulcast over* 43 *CBS TV stations and* 202 *CBS Radio outlets. The firm also bought radio participations in the* 10:00-10:15 *a.m. alternate Friday segment which is not simulcast. Weyand said price of the one-year contract was nearly* $2 *million.*



Edgar G. (Ted) Sisson, *formerly associate director, was named director of the NBC Film Division late last month. Sisson's administrative responsibilities in his new post include the sale of nearly a score of syndicated film series, advertising and sales promotion, kinescope operations and the NBC film library. He reports to Carl Stanton, NBC v.p. in charge of the film division. Stanton replaced Robert Sarnoff as head of the division. Before joining NBC, Sisson was director of programing for N. W. Ayer & Son, Inc.*



Klaus Landsberg, *vice president and general manager of KTLA, Los Angeles tv station owned by Paramount Television Productions, recently announced Paramount has bought the* 10-*acre Warner Bros. studio property on Sunset Blvd. He said structural changes will be made "to give KTLA the most modern facilities for programing in black and white and color." In addition to originating KTLA programs, the lot will be used in making films for syndication by Vitapix Corp. Purchase price was reported to exceed* $850,000.



John Cory, *Chicago vice president of Free & Peters, was elected president of the Broadcast Executives Club of Chicago last month. The new organization succeeds the Chicago Radio Management Club. "The Broadcast Executives Club," said Cory, "is dedicated to quality of standards and purposes as an industry organization, and will encompass all broadcast media in meeting these objectives." First vice president of the club is Art Hare, WENR general manager. Gale Blocki of BAB was elected second vice president.*

Now Hacket & Mairs
turned out living room chairs
"Best for comfort and ease."



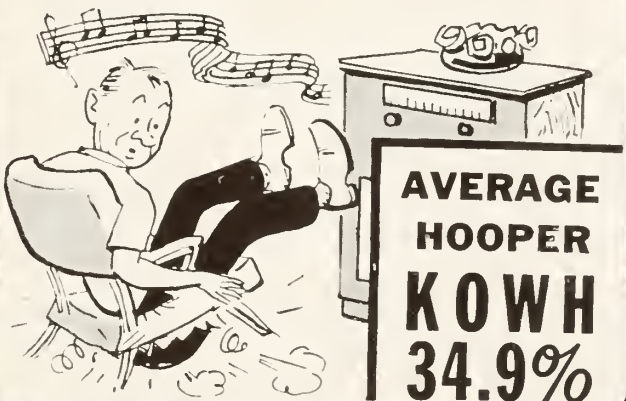
And their agency man
had a radio plan
That just couldn't
help but please:



"By using KOWH you know,
we'll end up in the dough,
That they'll sell, I've nairy a doubt
with that Hooper of theirs.



Only Omaha chairs near
the radio sets are worn out."



Moral

EVERY GOOD TIME-BUYER KNOWS KOWH HAS THE:

- *Largest total audience of* any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, December, 1951, thru December, 1953.)
- *Largest share of audience*, of any independent station in America! (Dec., 1953.)

Kowh

OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.



Let's sell optimism

F. C. Sowell, alert general manager of WLAC, Nashville, recently sent a letter to Hal Fellows, president of the NARTB, with copies to Kevin Sweeney, president of the BAB, and to SPONSOR.

He urged that radio and tv stations take the lead, through their industry associations, in selling optimism about the nation's economic future.

This is a job that hundreds of stations, many of them under the leadership of F. C. (then president of the Tennessee Association of Broadcasters), performed some six years ago when pessimism was rampant. The TAB, other state associations and numerous individual stations picked up the "Let's Sell Optimism" theme suggested by SPONSOR and proved radio's ability to sell a positive idea.

The BAB already has responded to Sowell's letter with this statement: "Your 'Sell Optimism' idea is an important one. We will urge it on our station membership because it is important that stations work for and not against the creation of a climate of justified optimism. . . ."

* * *

One-bill system for spot

Spot radio and television have long been acknowledged as the most flexible among national advertising media. Spot gets there fast. And you can change the emphasis with the market. But the spot medium requires detail work in buying and added detail work when it comes to paying the bill.

An agency with heavy spot radio-tv billings will have rooms full of clerks who check, then pay spot bills. This system is costly (1) in terms of clerical womanhours and (2) in terms of the time and sweat of executives needed to direct the clerical armies.

Now a proposal has been made which would help to reduce the cost and difficulty of paying spot bills. Reg Rollinson of the Station Representatives Association has suggested that a "clearing house" be set up to eliminate separate billing by each station used by an agency in a campaign. The clearing house would send the agency one bill; the agency would send back one check. It would be the function of the clearing house, using up-to-date machine methods, to send checks to individual stations.

This is an idea which would benefit the industry and agencies if practical operating procedures could be worked out at low cost. But there's danger that the idea will be passed over or put on the shelf for study at some future unspecified date. No matter how busy everyone is with day-to-day activities, the idea deserves immediate attention.

If nothing else, thorough study of the problem by an industry-agency committee might lead to simplification and standardization of station bills. The diversity of forms used by stations has long been a headache in agencies.

Veterans of the business who have grown jaundiced with memory of how slowly most industry problem committees function can take comfort from one aspect of the spot bills question: It isn't controversial. Few stations, reps or agencies would be inclined to feel a single bill system could damage them in any way. By contrast the old BMB discussions and recent studies of ratings methods were dogged by the knowledge that someone could be hurt by the committee decision. If a practical method can be found for a single-bill system, advertisers, agencies, stations and reps will gain.

* * *

Blab-Off

Blab-Off is a simple device "that lets you flick off annoying tv sound from anywhere in the room."

Recently one of our worthy contemporaries in the general advertising field saw fit to accept a Blab-Off ad. It created quite a bit of comment and commendation—especially among the printed media readers.

What created the stir was not only the anti-commercial emphasis by Blab-Off, but the interesting fact that on nearby pages tv stations whose messages Blab-Off was out to eliminate were advertising their wares.

We don't exactly know whether one ad canceled out another. But this we know: Blab-Off doesn't belong on the ad pages of an advertising publication interested in television.

* * *

The Nashville situation

The big city papers all noted, recently, the unique action of the Nashville newspaper monopoly in withdrawing its tv and radio programing listings.

Henceforth, was the edict, all listings must be in the form of paid space by the tv and radio stations.

Undoubtedly the Nashville *Banner* and the Nashville *Tennessean*, operating under a joint advertising agreement were goaded into the action by the advent of WLAC-TV and WSIX-TV into the market, joining pioneer outlet WSM-TV.

It's reminiscent of the earlier days of radio, when newspapers took similar action in droves. But one by one the editorial listings came back.

The Nashville blackout won't last, either. The readers won't stand for it.

Applause

They came up smiling

We can't help but admire such hardies as O. L. (Ted) Taylor, owner of KRGV-TV, Weslaco, Tex., and his general manager, Barney Ogle.

On Wednesday morning, 27 January, their almost-erected 791-foot tower snapped a guy-wire and the $35,000 antenna dropped 660 feet, burying itself 25 feet in the ground.

By mid-afternoon they had two photo contests going. One offered $100 for the best still photos of the accident; the other $100 for the best amateur movies.

That's enterprise—with a smile!



Bea Johnson

"ACCOMPLISHED MIRACLES"

to win
the coveted
1953



McCall Golden Mike Award!

Bea Johnson, Women's Director, KMBC-KFRM and KMBC·TV, "accomplished miracles" to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea's campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church's radio and television operation. Thanks to McCall's and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea's outstanding crusade, aptly put into quotes, "accomplished miracles," which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC·TV to the top spot.

The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC·TV literally to "accomplish miracles" in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC·TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK . . . SHARING TIME WITH WHB-TV

KANSAS CITY, MO.

CBS channel



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA



RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

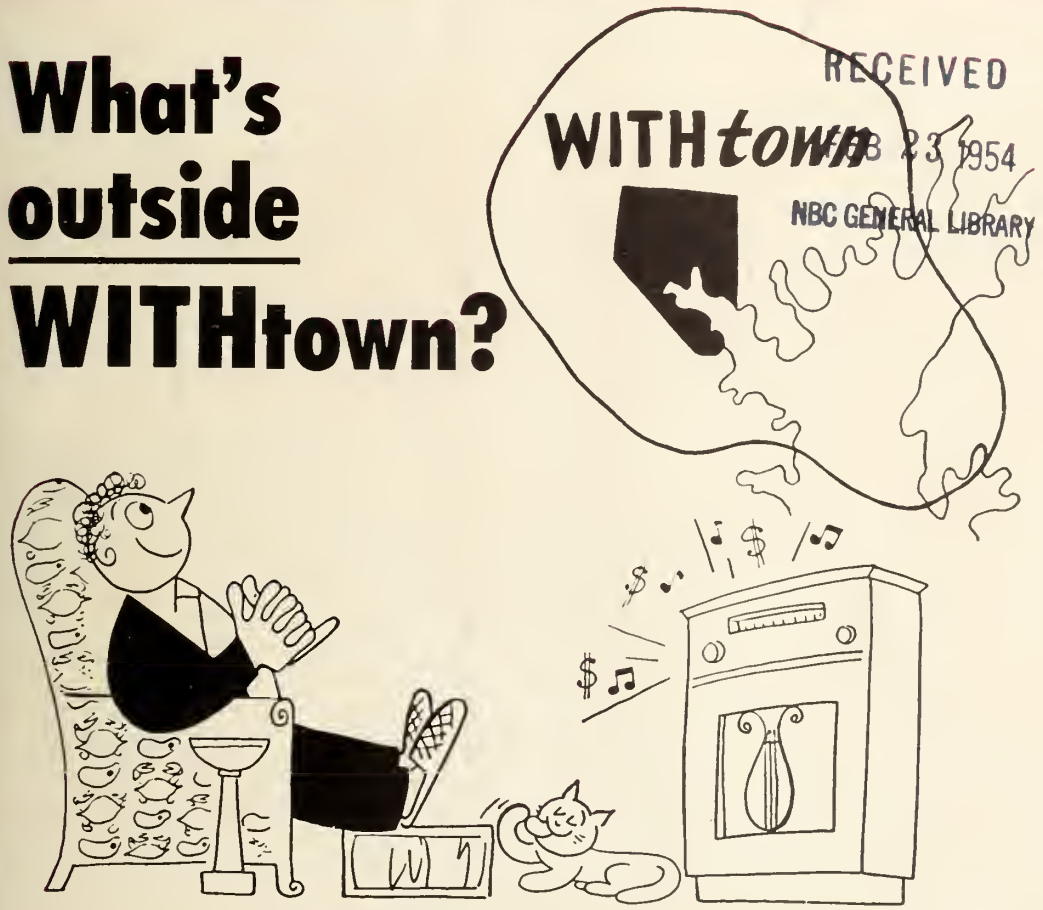
SPONSOR

22 FEBRUARY 1954

50¢ per copy • $8 per year

RECEIVED
FEB 23 1954
NBC GENERAL LIBRARY

What's outside WITHtown?



WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—*regardless of power or network affiliation*—can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H's low rates, you get more listeners-per-dollar than from any other station in town.

We'd like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.

IN BALTIMORE **W-I-T-H**

TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY

WHO SHOULD COUNT TV SETS?
page 27

Cough syrup battle: how Pertussin used radio to hold market
page 30

AN "IDEAL" MEDIA TEST?
page 32

"Why don't radio salesmen come to sell me?" asks agencyman
page 35

Helene Pessl sells cosmetics to little girls via tv kid show
page 36

Agencywoman tells how to make [illegible] live tv [illegible]
page [illegible]

Paper-Mate rides to top of ball point pen market with spot
page 40



GROVE LABORATORIES INC. DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

Grove Laboratories, Inc., in a modern new plant with the latest in manufacturing and laboratory facilities, employs continuous research to maintain the high quality of its products and retain its brands' position as the largest selling cold tablets in America.

The Havens & Martin, Inc. Stations recognize the importance of continuous effort toward maintenance of a high quality of entertainment and public service. The result of that effort shows itself in the large and loyal audiences for WMBG, WCOD, and WTVR. Join the other advertisers using the First Stations of Virginia.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
22 FEBRUARY 1954

Test pinpoints tv's effect

One of most carefully controlled media tests in television history kicks off today in Midwest city. With university marketing specialists in control and field work done by well known research firm, new product is being studied with conditions set up to test tv's effect on buying of product, a baking item. Series of SPONSOR articles will cover campaign from inception through test results.

–SR–

Why Bufferin bought Godfrey

Story behind recent Bristol-Myers purchase of Arthur Godfrey morning segment on CBS Radio and TV said to go like this: When Godfrey was in pain from operation he told his audience aspirin had not given relief. But, said Godfrey, Bufferin worked twice as well. Bristol-Myers noted sharp rise thereafter in Bufferin sales, determined to buy Godfrey as soon as spot opened up.

–SR–

No one counts tv sets regularly

You can get up-to-date ratings of many varieties. But when it comes to most basic figure of all, number of tv sets in each market, no up-to-date statistics are available. As its contribution to industry problem, CBS TV is making available results of $50,000 set census conducted for it by A. C. Nielsen Co. last fall. But, as CBS TV is first to point out, availability of figures on one-time basis won't solve continuing problem. CBS TV hopes others in industry will join with it in periodic set census. Article on problem appears page 27.

–SR–

Marilyn Monroe selling time

Among eye-catchingest promotions received by timebuyers in long time is woman-sized full-color calendar sent out by WBZ-WBZA, Boston-Springfield which features Marilyn Monroe in Bikini bathing suit. Another radio station is said to be using famous nude Marilyn Monroe picture in color with headline: "All I had on was the radio."

–SR–

Kid's cosmetics sold on tv

Cosmetics for children is lusty adolescent industry. Only 10 years after Helene Pessl, Inc., made start 50 companies are in field. Pessl is way out in front, spends 35% of budget now for tv. Next year tv will probably have 85%. (See complete story page 36.)

Radio talent costs of network shows range from $350 to $28,900

Lowest cost (talent only) net radio show listed in SPONSOR's Comparagraph is "Radio Bible Class" on MBS at $350 per half hour; the same amount can buy a five-minute newscast by Cecil Brown, also MBS, or five minutes of Galen Drake, CBS. Highest cost show is the hour-long "NBC Symphony Orchestra," which averages $28,900 per broadcast.

For a sampling of talent costs (excluding time) of network radio shows, see selection at right. Complete roster of radio show talent costs with name of sponsor, agency, network, time, number of stations carrying program, appears in Comparagraph located this issue starting page 67.

Mystery Theatre, ABC	$ 2,000
Walk a Mile, NBC	$ 3,500
My Friend Irma, CBS	$ 5,000
Telephone Hour, NBC	$ 8,000
Lux Radio Theatre, CBS	$12,000
Jack Benny, CBS	$16,000

SPONSOR, Volume 8, No. 4, 22 February 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 22 February 1954

Radio listeners have "third ear"

Grey Advertising Agency says 20th century living may be giving Americans "a third ear." That's agency's way of phrasing capacity of audience to absorb radio commercials while doing other things. Grey devotes its entire mid-February newsletter to analysis of "The Coming Second Age of Radio." Grey, which is among top contenders for big chunk of RCA billings, says many advertisers feel audience's divided attention is peculiar to radio. Not so, says Grey, since few people, for example, can read print media without constant digression.

–SR–

Radio's "constant companion" role

Grey's confidence listeners absorb radio messages while working or playing runs counter to theory you need total attention to make impression. A. C. Nielsen, for example, says 5% of radio listening taking place in out-of-home locations other than cars may not be worth measuring. His reason: Messages aren't well absorbed when heard in factories, stores. Grey, however, says radio in "distraction locations" does get through. Pocket radio, wrist-watch radio are sure to come in few years, agency predicts. "Radio is destined to become the constant companion of our masses." In this Grey seconds predictions made frequently by RCA's David Sarnoff.

–SR–

Three reps plan partnership

Soon to be announced will be radio and tv rep partnership including 3 veteran and highly respected rep personalities.

–SR–

How long to keep same commercial?

How long should you keep same commercial or jingle running on air? That's question admen frequently ask each other (and SPONSOR's Reader's Service Dept.). One answer veterans give: You get tired of commercial long before your audience has really absorbed it. Company which believes in longevity of jingles on air is Paper-Mate. It has kept same jingle in constant spot radio-tv circulation for 3 years without change. Paper-Mate rose to Number 1 ball point in this period. (See complete story page 30.)

–SR–

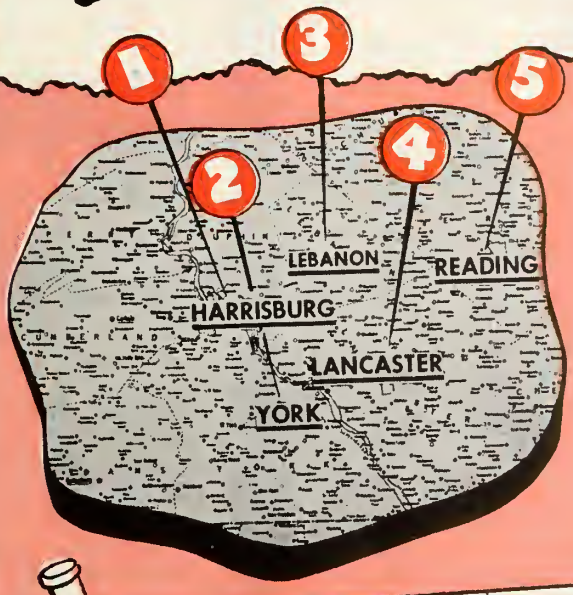
Here's next research rumor

Laugh it off if you hear rumor A. C. Nielsen will use telephone ratings. Actually Nielsen did use phone as part of CBS TV set census last fall. Posing as voice from non-existing rating service, Nielsen staffers spot-checked honesty of people queried in tv set ownership census. Only 1.8% of sample, however, said they owned tv sets when they didn't.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Continental Oil Co, NY	Conoco	Benton & Bowles, NY	20 Midwestern radio mkts	Radio: 60-sec anncts in early morning and evening; 15 Feb to end of 1954
Continental Oil Co, NY	Conoco	Benton & Bowles, NY	12 Midwestern tv mkts	Tv: 20-sec anncts in Class A; 1 March to end of 1954
Dorothy Gray, NY	Cellogen Hormone Cream, Salon Cleansing Cream, Liquifying Cleansing Cream, Dry Skin Cream, Super-Stay lipstick	Lennen & Newell, NY	10 top tv mkts	Tv: 60-sec film anncts; end of March; 13 wks
General Motors, Detroit, Mich	Buick 1954	Kudner, NY	465 radio stns throughout the country	Radio: 15-, 60-sec anncts, 4-6 per stn; 31 March; 3 da
Standard Unbreakable Watch Crystal Co, NY	Rocket Cylinder Unbreakable crystals	Friend, Reiss, McGlone, NY	Detroit, Cinci, Galveston, Dallas	Tv: live 60-sec anncts, 4 a wk; 21 Feb; 13 wks
Wise Potato Chip Co, Berwick, Pa	Wise Potato Chips	Lynn-Fieldhouse, Wilkes-Barre, Pa	Radio stns in Northeast, e.g. Pittsburgh, Providence, Phila	Radio: 60-sec anncts, 3 a wk per stn; March; 26 wks

5 + 5 = PROFIT



WGAL·TV

NBC • CBS • ABC • Du Mont

Lancaster, Penna.

5 prosperous Pennsylvania metropolitan areas and hundreds of smaller cities and towns included in the WGAL-TV large, rich industrial and farm area. An enthusiastic buying audience — spends each year $1,723,599,000 for retail merchandise.

5 years building loyal viewing audience through stimulating local-interest and public service programs, top shows from four networks. A consistent record of successful selling for national and local advertisers.

It all adds up to the profitable, economical way to increase sales for your product.



Mr. Channel 8

WGAL
AM TV FM

Represented by **MEEKER** New York Chicago Los Angeles San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 4
22 February 1954

ARTICLES

Big tv problem: counting the sets

Although agencies and advertisers need up-to-date information on the number of U.S. tv homes, county by county, there is as yet no industry-supported organization to provide these data. Here's a round-up of what is available — 27

Battle of the cough syrups

When the advent of Vicks Meditrated Cough Syrup in 1952 threatened to topple sales of Pertussin, Pertussin-maker Seeck & Kade upped radio spot budget to revitalize hold on market. Now in second place, S&K firm spends $650,000 on air — 30

Can you set up an "ideal" media test?

Part 17 of SPONSOR's All-Media series details requirements for media testing, presents opinions of leading research experts and agencymen — 32

Why don't radio salesmen ever come to sell me?

That's what one agency man would like to know as he airs some personal gripes about what seems to him like lack of sales knowhow. He feels poor selling may keep clients from using radio who could do so to advantage — 35

How tv sells cosmetics to little girls

Helene Pessl, pioneer in children's cosmetic products, spends $75,000 on a tv kid show in five major markets, grossed $2 million last year — 36

Tips for beginners on making tv commercials

Agencywoman Daphne June King tells in straight-from-the-shoulder style how to get the finest professional production into tv pitches on a skin-and-bones budget. Specially aimed at local level agencies which make live commercials — 38

How spot helped make Paper-Mate No. 1 ball point

In 1949 despite poor reputation of ball point pens, Paper-Mate entered its own variety on the market. Singing commercial via spot radio and tv helped boost firm to top place. Of $4.5 million ad budget, air gets $2.8 million — 40

Don't jinx your jingle

Robert Sande, president of Song Ads, Hollywood jingle producers for radio and tv, gives do's and don'ts of creating effective singing commercials — 42

COMING

Summer Selling, 1954

SPONSOR's sixth annual Summer Selling Section will cover all aspects of hot-weather air selling including special summer advertising techniques, both network and spot, out-of-home audience, research highlights, success stories — 8 Mar.

Suggested: a spot buying clearing-house

The Station Representatives' Association has come up with an idea for a special organization which would issue a single bill to the advertising agency for each spot campaign and get paid with one check

DEPARTMENTS

TIMEBUYERS AT WORK
49TH & MADISON
AGENCY AD LIBS
NEW AND RENEW
MR. SPONSOR, Max Steinbook
P. S.
FILM TOP 20
NEW TV STATIONS
AGENCY PROFILE, Wickliffe Crider
TV RESULTS
ROUND-UP
SPONSOR ASKS
RADIO COMPARAGRAPH
NEWSMAKERS
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Things have changed in ARKANSAS, too!

THERE'S nothing blue sky about comparing Arkansas' economic growth with that of the aluminum industry. Aluminum is made from bauxite — and Arkansas is the world's leading bauxite producer. This is only one of many new economic facts. And Arkansas Retail Sales are now running *251.7% ahead of ten years ago!**

There's a tremendous new radio value to deliver the new Arkansas, too. It's KTHS in Little Rock, 50,000 watts, and the State's only Class 1-B Clear Channel radio station. KTHS gives interference-free daytime coverage of more than 3¼ million people—*primary daytime coverage of more than a million people!*

Ask your Branham man for the whole KTHS story.

*Sales Management figures

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

YOU MAY BE OVERLOOKING ONE OF THE BIGGEST MARKETS IN CALIFORNIA!

K L X

Located in the Largest Population Center in Northern California
(Oakland-San Francisco Section)
Completely Covers This Tremendous Area

WRITE TODAY FOR MARKET DATA MATERIAL AND INFORMATION CONCERNING THIS OUTSTANDING INDEPENDENT STATION

KLX and KLX-FM
No. 1 in News • Sports • Music

THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA

Represented Nationally by
Burns-Smith Company

KLX
TRIBUNE TOWER
OAKLAND 12, CALIFORNIA

Please send me material on KLX and this "SLEEPER" Market.

Name

Firm

Address

Timebuyers at work



Allan Black, *Cayton, New York, places the agency-produced 15-minute film,* Greatest Fights of the Century, *on 40 tv stations to supplement Chesebrough Vaseline products' NBC TV lineup. "Our biggest problem," says Al, "is that of persuading stations to sell us a 15-minute slot during Class A nighttime, especially in single-station markets. They're reluctant to sell less than 30 minutes. We've gotten around this by buying on a 52-week basis and by suggesting other clients' 15-minute films to the station or rep."*



Robert Liddel, *Compton, New York, feels that time buying, as a profession, needs more publicizing. "More people could make time buying a goal in itself, like being an account executive or copywriter," Bob points out. "There is no specific training program for the job, yet it is one of the most technical jobs at an agency. There are people in other fields, such as engineering or sales, who would have made good time buyers had they known what the profession had to offer." Bob's accounts include P&G and Campbell products.*



Vicki Gundell, *Sherman & Marquette, New York, says too many research tools can be as bad as too few—to wit: the "confused rating situation." Says Vicki: "Eliminating variation between rating services would make it a lot easier for timebuyers to evaluate one local show against another, or one station against its competitor. As it is, often the same station that pays for a particular survey is only too glad to show that service's ratings for its competitor. The competitor's rating figures, of course, tell another story."*



Jack White, *Biow Co., New York, thinks that standardization of radio and tv rate cards would not only make it easier to buy time, but would simplify the problem of explaining costs to advertisers. "The intricacy of present rate cards," he adds, "tends to breed deals. Advertisers and agencymen don't always completely understand the time classifications and resulting discounts. And a timebuyer often spends hours applying discounts and figuring out final costs. SRA could do a great deal toward promoting standardization."*



NURSERY Sold by Mass Medium with SALES APPEAL

Success follows success as WHAM Radio rolls along building a record of sales for its advertisers. WHAM's magnetic call draws hundreds of people from all over its area to Kelly Brothers Nursery in Dansville 44 miles away from Rochester. Their improved drive-in business plus a flood of write-in orders by mail are laid directly at WHAM's door.

A healthy increase in all Kelly Brothers' business has resulted from their use of "Country Fare" early morning time and spot schedules. The Kelly's say, "Persistence of George Haefner's advertising pays off for us."

Don't puzzle over how best to reach all of Western New York—use low cost per listener WHAM Radio to sell for you.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*



IT'S THE PEOPLE WHO COUNT . . . .

. . . and you con count on the people ot WDSU-TV whose combined rodio, television and theatre backgrounds provide New Orleons with the finest in lacal televisian entertainment. Typical are the eight members of the WDSU-TV production stoff pictured here in o meeting in one of the stotion's conference rooms. Their combined network, stotion, ogency ond theotre wark in key productian centers thraughout the cauntry tatals aver 79 yeors of valuable programming ond production experience. It's the skill ond know-how of people like these plus the finest of facilities thot makes Louisiono's *first* television station one of the notion's best.


WDSU·TV
Channel 6
NEW ORLEANS



49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

RATING SERVICES

In your December 28 issue you carried a very informative article on rating services ["What's wrong with the rating services?" page 34]. Enclosed with the editorial matter was a chart outlining the various services, entitled, "The facts about the rating services."

This, in my opinion, was the most concise and informative reference I have ever seen and I would like your permission to reproduce this chart for distribution among the various people in Shell Oil Co. responsible for our radio and television advertising. The reproduction would be used strictly for office consumption and would not be distributed outside our organization.

E. S. SCHULMAN
Sales Promotion & Advertising
Shell Oil Co.
New York

● SPONSOR will gladly grant permission to reproduce information contained in the magazine provided it receives a request in writing, and it is credited as being the source.

STOCK FILM FOOTAGE

I would greatly appreciate receiving three or four copies of the reprint of, "157 million feet of stock film: are you getting the most out of it?" [14 December 1953, page 38].

This article is in great demand and I have been shuttling it from one agency to another. As a result, my one reprint is worn mighty thin and is in danger of being lost.

ERWIN NEEDLES
Sales Manager
WKNB-TV, New Britain

● Reprints of the stock film story cost 20c apiece. Quantity prices on request.

WRITE TO THE SPONSOR

That article, "What happens when you write to the sponsor" [25 January 1954, page 32], was a pippin! Exactly the same as my own experience. Why, oh why, do these sponsors kick good will out the window? That letter used as an illustration was hardly better than none!

Which is why we're organized here, and have been operating for some time. We're a company to provide a service of form letters that don't sound like form letters and a simple, low-price method of procedure that practically welds the letter- or card-writing individual to the product.

Apparently very few people have the knack of composing a form letter that breathes individual friendship to the recipient. But that knack can be taught.

We've handled letters from product users since 1930 and never had a complaint.

HORACE MITCHELL
President
Sparhawk Co.
Kittery, Me.

LINK WITH WORLD

This is to inform you that my address has been changed.

While I'm in the service SPONSOR is the only link I have with tv and the outside world. It's pretty easy to fall behind but thanks to SPONSOR I feel I'm able to keep up pretty well. Please inform me when my subscription is about to expire as nothing could keep me from renewing.

ENS. BERNARD T. WISER
Com Phib Gru Four
FPO New York, N. Y.

ALL-MEDIA BOOK

Please reserve a copy of SPONSOR's All-Media Evaluation Study, which is to be published in book form. . . . This is to be a personal copy for me, and I will be glad to send you a personal check when you determine the price of the book.

SPONSOR is certainly to be congratulated on this excellent study.

SAM COOKE DIGGES
General Sales Manager
CBS TV Spot Sales
New York

As I know is the case with all your other subscribers, I enjoy SPONSOR a great deal and find it gives me a good jump on some of those I work with not fortunate enough to have a subscription to the magazine.

Now See 10 This!

WJAR-TV
PROVIDENCE



Me?
I'm wired for SALES!

No other TV station in New England matches my rooster of LIVE LOCAL SHOWS (Seventeen of 'em—Monday through Friday!)—and I'm POWERFUL—225,000 watts!

I'll do the CROWING—
You'll do the SELLING!

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

First in Sight
In Southern New England

NBC - basic
ABC - supplementary

National Sales Representatives — WEED TELEVISION



"MY IDEAL REP"

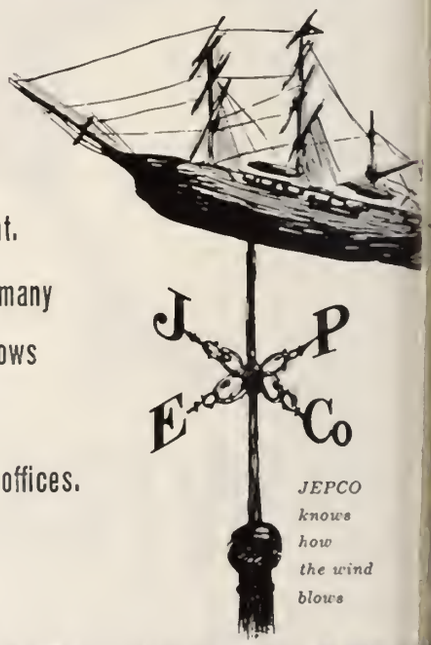
SAYS **JIM LUCE** OF

J. WALTER THOMPSON

"strives for automatic improvement of my client's schedules. He works with his stations to give me a better spot as they become available."

John E. Pearson Company

practices its belief that the client using the station deserves preferential treatment. **Jim Luce,** and many another buyer of time, knows that this is basic at Pearson's six offices.



JEPCO knows how the wind blows

JOHN E. PEARSON COMPA

radio and television station representa

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES SAN FRAN

So, I'd appreciate it if you would note my change of address and, also, please put me on the list of the All-Media Evaluation Study book coming up.

CECIL WEBB JR.
1271 *Pine St., No.* 2
San Francisco

Please reserve four copies of the book containing all of SPONSOR's All-Media Evaluation Study articles. I think they are very good.

JOHN CLEGHORN
General Manager
WHBQ
Memphis

• SPONSOR's All-Media Study will be published in book form later on this year. Reservations can be made by writing to SPONSOR, 40 E. 49 St., New York 17.

TV FILM SECTION

I had the pleasure of reading the film section in the January 25 issue of SPONSOR recently and should like to congratulate you on a job well done.

SPONSOR performs a service of great value to the television industry in providing such excellent coverage of its past activities and future prospects, and we in the film syndication section at Du Mont shall always be most anxious to cooperate with you in the preparation of any future projects.

MERRIMAN H. HOLTZ JR.
Supervisor, Film Syndication
Du Mont Television Network
New York

I enjoyed reading your color story on page 54 of the January 25 issue of SPONSOR ["COLOR: production—and problems—aplenty"].

While it is true that the average tv station won't have 16 mm. or 35 mm. equipment to telecast color video films locally before 1955, I think it should be pointed out that we have been televising color slides every week day since December 30.

Also, we are on the air every day with a color test pattern made especially for WMAR-TV.

E. K. JETT
Vice President
WMAR-TV, Baltimore

Congratulations on your splendid "1954 report on tv film" [25 January]. May I, as a consultant to stations, producers and sponsors for 20 years and now also a film producer for tv, stick out my neck with a couple of generalizations, as true perhaps as any such?

1. If your published film-series costs [page 67] are closely analyzed, it will be found that sponsor price can be double producer cost. National advertisers, therefore, must consider ownership of their own properties in the foreseeable future when time clearance is not such a consideration.

Experience proves the cost of everything from finance to film stock can be scaled down considerably. Producers and technicians can be shown that a half-hour film series offers a highly profitable work year—more than many of them can expect from the majors, and higher production values come along as a bonus. It is not unduly optimistic to suggest that national advertisers can provide public tv entertainment at a profit!

Of course, such a millenium includes the admittedly more arduous task of the agency in making market-by-market contacts, and in merchandising. But the trend to super-market selling makes that a must, anyway.

2. Obviously, producers not familiar with color must experiment. But the national advertiser is well advised to spend no more for color than is needed to learn its possibilities and limitations, e.g., for commercials. By the time color film has a significant tv market, projection will have advanced to such a point that present standards will be unacceptable to the national sponsor. . . .

GUY BOLAM
Guy Bolam Associates, Inc.
New York

INDEPENDENT STATIONS

Just a note to thank you for your recent story, "How to get the most out of an independent station," which featured the AIMS group [28 December 1953, page 44]. I have already had several comments from our advertisers on the story, and I'm sure it will prove to be very valuable to advertisers and independent stations alike. The story was certainly well done in your thorough and complete manner.

TODD STORZ
General Manager
KOWH, Omaha



CKNW ANNOUNCES 15% RATE INCREASE

With an audience gain of more than 20% in the last 12 months, CKNW announces a 15% rate increase effective Jan. 1, 1954.

CKNW

TOP DOG ON THE PACIFIC COAST

LOADED?

NATCH... we're NUMBER ONE in San Diego*



*Hooper

"If you've got something to sell, we can make a *leetle* room for you to reach the tenth largest agricultural market in the U. S.... a market larger than 10 states combined.

How's about giving us a jingle?

Let us show you why we're NUMBER ONE in San Diego.

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins Los Angeles
Doren McGovren San Francisco
John E. Pearson, Co. New York

AGENCY AD LIBS



by Bob Foreman

In any gathering of think-type boys it would readily be agreed upon that Ordway Tead. Dr. Pitirim Sorokin and Dr. Reinhold Niebuhr would be considered among the class of the league. Therefore, I suppose it is sheer madness for a bush leaguer like myself to try to take on these old pros.

Dementia, however, has always been one of my long suits and so let me state flatly that these guys are damp behind the ears. I refer to some fairly caustic remarks about the low-down condition of tv commercials made by them (and associates) in which they saw fit to describe the harm that commercials supposedly were doing to the medium itself and the welfare of the tv audience in general. This minor tempest was stirred up by a questionnaire containing four of the most loaded questions ever sent out by Edward Bernays.

Excessive repetition and "obtrusiveness" were among the outstanding boo-boos as far as one member of the panel was concerned. By obtrusiveness I guess he meant we shout too loud, interrupt too often, and aren't very subtle. Others stated that tv commercials "infuriate, bore, irritate and deceive the public." To which I say—sez who?

I suppose even the folks doing the condemning who work for competitive media (like Edwin Friendly of the *New York Sun-Telegram*) will recognize the fact that television is a sales vehicle which, as far as anyone can tell, is a far sounder way of underwriting the medium than any other that's been developed here or abroad—sounder from the standpoint of aesthetics as well as economics and politics.

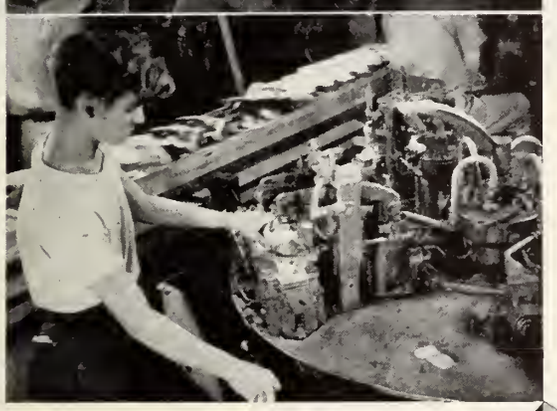
Granting the above, I would like to see Ordway, Pitirim, Ed, et al put on paper their thoughts on how we might handle tv copy. Just a storyboard or two on any item they might want to select, and when they've accomplished this, I'd then like to see just what sales results would be obtained from their infrequent, unobtrusive and restrained approach to sales.

O.K.—so I'm begging the question. But before trying to argue it *is* vital that we recognize the commercial goal of tv copy. Then we can walk up to the next argument—is it necessary or even good business to use the present-day methods of selling via tv? Well, gents, I personally have seen little or no evidence to prove that repetition is a detriment to our

(*Please turn to page* 58)







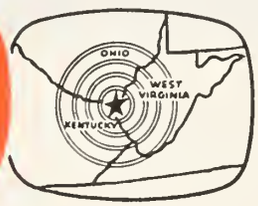
DO YOU LIKE MONEY?

So do people here in this industrial center of America—a five-state area of 114 bountiful counties blanketed day-&-night by powerful WSAZ-TV.

Many things are made in the thousands of plants, big and small, located all across this rich region... steel and shoes, rubber goods, railway cars, and almost everything else needful you can name. But the one universal product of all this activity is a prodigious payroll that helps give people of this vast market over *four billion dollars* a year to spend.

If you (along with them) like money, there's no more efficient way to tap your share than via WSAZ-TV—only television station serving this whole area. WSAZ-TV is helping more advertisers than ever make more money than ever in this industrial heart of the nation. Any Katz office has the profitable facts for you.

WSAZ



TELEVISION

Huntington-Charleston, West Virginia
Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC
Affiliated with Radio Station WSAZ.
Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency



Representative of the diversified industry in WSAZ-TV's area is The Selby Shoe Company of Portsmouth, Ohio, manufacturer of many of the best-known brands of women's footwear since 1877.



The binder is a precious implement to the farmer—doing the immense job of cutting and binding the grain. WLS is just as important to the Midwest farmer—

It supplements many of his needs.
It teaches him the latest developments in farming.
It gives him up-to-the-minute market reports and weather.
It gives him the kind of entertainment he likes best.

Thus, the best binder between the advertiser and the Midwest farmer is—

WLS—*Leading Agricultural Station in the Midwest*

A Clear Channel Station

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Beltone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC TV 34	John Daly & News; co-sponsor F 7:15-30 pm; 29 Jan; no wks not set
Bissell Carpet Sweeper, Grand Rapids, Mich	N. W. Ayer, NY	NBC TV 49	Today; M-F 7-9 am; 11 partic; 5 Apr-27 May
Bourjois, NY	FC&B, NY	NBC TV 49	Today; M-F 7-9 am; 12 partic; start 5 April
Boyle-Midway, NY	Geyer, NY	CBS TV 43	The Secret Storm; M, W, F 4:15-30 pm; 1 Feb; 52 wks
Bristol-Myers, NY	DCSS, NY	CBS TV 74	Garry Moore; T 2-2:15 pm; 2 Feb; 26 wks
Carter Prods, NY	SSCB, NY	CBS TV	Meet Millie; T 9-9:30 pm; first wk in April; no wks not available
CBS-Columbia, NY	Ted Bates, NY	CBS TV 56	Arthur Godfrey & Friends; alt W 8-8:30 pm; 27 Jan; no wks not set
Dodge Div, Chrysler Corp, Detr	Grant, Detr	ABC TV 112	Break the Bank; Sun 10-10:30 pm; 31 Jan; 52 wks
Dodge Div, Chrysler Corp, Detr	Grant, Detr	ABC TV 110	Make Room for Daddy; alt T 9-9:30 pm; 26 Jan; 35 wks
Economics Lab (Soilax), St Paul, Minn	Scheideler, Beck & Werner	CBS TV	Garry Moore; T 2:15-30 pm; 2 Mar; no wks not available
Gen Electric, Electronics Div, Syracuse	Maxon, NY	NBC TV 49	Today; M-F 7-9 am; 21 partic; 2 Mar-29 Apr
General Mills, Mpls	BBDO, Mpls	CBS TV 44	Bob Crosby; W 3:45-4 pm; 24 Mar; 10 wks
Int'l Silver, Holmes & Edwards Div, Meriden, Conn	McCann-Erickson, NY	NBC TV 45	Show of Shows; Sat 10-10:30 pm; 10-min seg; 6 Feb; 11 telecasts
Jacques Kreisler, No Bergen, NJ	FC&B, NY	NBC TV 49	Today; M-F 7-9 am; 11 partic; 30 Mar-8 June
Magic Chef, St Louis	Krupnick & Assoc, St Louis	NBC TV 49	Today; M-F 7-9 am; 12 partic; 22 Mar-7 June
Maytag Co, Newton, Ia	McCann-Erickson, Chi	NBC TV 49	Today; M-F 7-9 am; 52 partic; start 1 Mar
Minnesota Mining & Mfg, St Paul, Minn	BBDO, NY	CBS TV 46	Arthur Godfrey Time; M, W 10-10:15 am; 22 Feb; 52 wks
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	NBC TV 49	Today; M-F 7-9 am; 39 partic; 25 Jan-23 Apr
Nestle Co, White Plains, NY	Cecil & Presbrey, NY	ABC TV 51	Space Patrol; alt Sat 11-11:30 am; 16 Jan; 25 wks
Vitamin Corp, Newark, NJ	BBDO, NY	ABC TV 24	On Your Way; Sat 7-7:30 pm; 23 Jan; 52 wks
Whitehall Pharm, NY	Biow, NY	CBS TV 43	The Secret Storm; M, W, F 4:15-30 pm; 1 Feb; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Helene Curtis, Chi	R&R, Chi	Du Mont 24	Down You Go; F 10:30-11 pm; 5 Feb; 52 wks
Electric Auto-Lite, Toledo	Cecil & Presbrey, NY	CBS TV 54	Suspense; T 9:30-10 pm; 23 Feb; 52 wks
Gruen Watch, Cinci	McCann-Erickson, NY	ABC TV 36	Walter Winchell; alt Sun 9-9:15 pm; simul; 3 Jan; 52 wks
M & R Dietetic Labs, Columbus, O (Pream)	B&B, NY	NBC TV 49	Today; M-F 7-9 am; 79 partic; thru 2 Jul
Oldsmobile Div, Gen Mtrs, Detr	D. P. Brother, Detr	CBS TV 70	Douglas Edwards & News; M, W, F 7:30-45 pm; 22 Feb; 52 wks
Tetley Tea, NY	Geyer, NY	NBC TV 49	Today; M-F 7-9 am; 2 Apr; 13 partic
Wander Co, Chi (Ovaltine)	Grant, Chi	NBC TV 49	Today; M-F 7-9 am; 51 partic thru 30 Apr

(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. H. Alexander	Grant Adv, Chi, acct exec	Roberts, MacAvinche & Senne, Chi, vp
Victor Armstrong	J. Walter Thompson, Detr, acct exec	Kenyon & Eckhardt, Detr, vp, acct exec Ford Motor instl acct
Elias B. (Bud) Baker	Lever Bros, NY, brand adv mgr, Rinso, Spry	Cunningham & Walsh, NY, acct exec Colgate-Palmolive-Peet
Eileen Burns	Ambro Agcy, Cedar Rapids, Ia, media dir	W. D. Lyon, Cedar Rapids, chief timebuyer
Jack Creamer	ABC Net Sales, NY, acct exec	Y&R, NY, radio-tv acct exec Gen Fds
Barbara DeMott	Gen Fds, NY, chg publicity, prom "Renfro Valley Sunday Gatherin' "	Dooley Adv, Louisville, acct exec, supvr pub rels
Ed Feldman	Biow Co, Hywd, radio dir	Same, hd prodn, prog & commls
S. E. Frohock	Kraft Fds, Chi, asst gen sls mgr	Sherman & Magruette, NY, mdsg dept
T. Robert Garry	Fletcher D. Richards, NY, asst dir mdsg & sls prom	Emil Mogul, NY, ast mktg & mdsg dir
James C. Gibson	Al Paul Lefton, Phila, acct exec	Same, vp
Robert Given	Ted Bates, NY, exec	Erwin, Wasey, NY, dir res
Thomas L. Greer	Harry B. Cohen, NY, vp chg creative depts	Biow, NY, vp creative dept
Remus A. Harris	Biow, NY, acct supvr	Same, vp
David E. Henderson	Al Paul Lefton, Phila, prodr-dir	Gray & Rogers, Phila, radio-tv dept
Juano Hernandez	Producer, actor, tv dir	Publicidad Badillo, San Juan, PR, tv dir, memb plans bd

(Continued next page)







Numbers after names refer to New and Renew category

Remus A. Harris (3)
Frank A. Yahner (3)
Elias B. Baker (3)
B. Middleton (3)
C. E. Patrick (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Glen Jocelyn	FC&B, LA, copy-contact exec	Mogge-Privett, LA, vp, bd memb, creative dir
Theodore Kaufman	Grey Adv, NY, acct exec	Same, vp, supvr of accts
Kevin Kennedy	BBDO, NY, acct exec	Kenyon & Eckhardt, NY, acct exec Natl Brewing
Sydney Loewenberg	L. C. Gumbinner, NY, acct exec	Joseph Katz, Balt, acct exec
George E. T. Lum	Ekco Prods, Chi, eastern sls mgr	Sherman & Marquette, NY, mdsg dept
Arch Macdonald	Leo Burnett, Chi, creative dir, Pillsbury acct	John W .Shaw Adv, Chi, vp, creative dir
Otto T Maurer	Campbell-Ewald, NY, prodn mgr	Erwin, Wasey, NY, prodn mgr
Cal J. McCarthy Jr	R&R, NY, vp	David J. Mahoney, NY, vp
J. Paul McKinney	White King Soap, LA, sls prom, adv mgr	Raymond R. Morgan, Hywd, vp
Brooks Middleton	Glenn-Jordan-Stoetzel, Chi, creative dir	Adv Counselors of Ariz, Phoenix, creative dept d
Edward S. Neiderkorn	Ross Adv, Portland, Ore, acct exec	Blitz Adv, Portland, acct exec
Spencer Nilson	Kerr Glass Mfg, LA, adv mgr	Western Adv, LA, acct exec
Samuel H. Northcross	William Esty, NY, vp, mgr tv prodn	Same, dir tv
Charles E. Patrick	Donahue & Coe, NY, acct exec	Emil Mogul, NY, acct supvr Manischewitz Wine
R J Potts	R. J. Potts, Calkins & Holden, Kans City, pres	Same, chmn of bd
Robert M. Prentice	DCSS, NY, acct exec	Compton, NY, acct exec P&G
Leonard F. Thornton	Henry I. Christal, Chi, spot sls rep	Y&R, Chi, media buyer
Harry Torp	Geyer, NY, media dir	Dowd, Redfield & Johnstone, NY; John C. Dow Boston, media dir both agencies (hq in NY)
Bradley A. Walker	Fletcher D. Richards, NY, vp	Same, vp & gen mgr
Esther Robinson Wiley	Dorland Intl, NY, copywriter, contact stf	Emil Mogul, NY, acct serv stf
Irwin W. Solomon	Al Paul Lefton, Phila, dir copy	Same, vp
J. B. Woodbury	R. J. Potts, Calkins & Holden, Kans City, sr vp	Same, pres
Frank A. Yahner	Biow, NY, acct supvr	Same, vp











4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. H. Anderson	Gen Mills, Mpls, mdsg mgr groc prods	Same, dir groc prod sls
Bob Burbidge	Sylvania Elec Prods, Pittsb district sls mgr radio-tv div	Same, West Coast regl sls mgr
John M. Cooney	B. F. Goodrich, mgr Akron sls district	Same, Western zone mgr
James S. Fish	Gen Mills, Mpls, mdsg mgr home appliance dept	Same, asst dir adv
William B. Forsythe	Pepsi-Cola, NY, sr vp, dir, memb exec comm	Also Pepsi-Cola Intl, NY, pres, chmn of bd
Walter M. Furlow	Pepsi-Cola, NY, mgr new mkt devel, export div	Pepsi-Cola Intl, NY, vp chg new mkt devel
Morgan Greenwood	Philco Corp, Phila, adv mgr tv-radio div	Same, gen adv mgr
Fred Gregg	Crosley Bdcstg, Cinci, dir prom	Crosley Div, Avco, Cinci, dir adv, sls prom radio-tv
Larry F. Hardy	Philco Corp, Phila, pres tv-radio div	Same, vp chg prod devel
Arnold Henderson	Emerson Radio & Phono, NY, asst to dir sls & adv	Sabe, asst to vp chg sls
Harold C. Kavalaris	Gen Mills, Mpls, groc prod sls prom mgr	Same, sls mgr, Phila groc prods district
I. Newton Kimsey	B. F. Goodrich, Akron, O, Western div mgr	Same, sls devel mgr
David Kleger	Sls prom exec	Lewyt Corp, Bklyn, admin asst to dir sls prom
Harold L. Larson	B. F. Goodrich, Akron sls district sls rep	Same, mgr Akron sls district
William L. Moran Jr	Pepsi-Cola, NY, mgr sls opers, export div	Pepsi-Cola Intl, NY, mgr sls oper
John M. Otter	Philco Corp, Phila, vp, gen mgr refrig div	Same, vp chg consumer prod divs
Edward M. Raynolds	DCSS, NY, vp, res dir	Lambert Pharm, Jersey City, NJ, dir mkt res, bu gets, media
Raymond A. Rich	Philco Corp, Phila, vp refrig div	Same, vp, gen mgr refrig div
H. C. Roark	Gen Mills, SW regl sls mgr, hq in Okla City	Same, Southern groc prods sls mgr, hq in Mpl
Tom Ryan	Sylvania Elec Prods, Chi district sls mgr radio-tv	Same, Midwest regl sls mgr
Henry M. Winter	Pepsi-Cola, NY, asst mgr export div	Pepsi-Cola Intl, NY, vy chg comml opers
James Woodman	Roche, Williams & Cleary Chi, acct exec Studebaker	Kenyon & Eckhardt, Detr, vp, acct exec Linco Mercury

5. Station Changes (reps, network affiliation, power increases)

KABC, KABC-TV, Hywd, call letters changed from KECA, KECA-TV
KBAK, KBAK-TV, Bakersfield, call letters change from KAFY, KAFY-TV
KDMS, El Dorado, Ark, new natl rep Forjoe
KPOA, Honolulu, sold to Radio Hawaii by J. Elroy McCaw and John D. Keating
KSKY, Dallas, Tex, new natl rep George W. Clark
KSPR, Casper, Wyo, new CBS Radio affil eff 15 Feb; formerly Intermtn Net affil
KTFS, Texarkana, Tex, new natl rep Forjoe
KTSA, San Antonio, to be ABC Radio affil eff 1 Mar
KVOC, Casper, Wyo, new Intermtn Net, MBS, ABC affil
WAGE, Syracuse, NY, purch by Meredith Bdcstg Des Moine
WGVM, Greenville, Miss, new natl rep Forjoe
WITY, Danville, Ill, new natl rep Burn-Smith
WLS, Chi, new full-time stn resulting from merger of WLS and WENR, Chi; to be ABC affil
WONS, Hartford, Conn, new ABC Radio affil eff 14 Fel
WOWO, Ft Wayne, Ind, power incr to 50,000 watts (67th power stn in US)
WPTZ, Phila, new natl rep Free & Peters
WQAN, Scranton, Pa, new natl rep Robert Meeker Assoc
WSBA, WSBA-TV, York, Pa, new natl rep Adam J. Young
WSTV (Radio), Steubenville, O, new natl rep Avery-Knode

Numbers after names refer to New and Renew category

Kevin Kennedy (3)
J. M. Woodman (3)
L. Armstrong (3)
Harry Torp (3)
Thomas L. Greer (3)

Cal J. McCarthy (3)
W. B. Forsythe (4)
Barbara DeMott (3)
Fred Gregg (4)
Glen Jocelyn (3)



WHO Farm Director HERB PLAMBECK Receives Top Farm Award!

The American Farm Bureau Federation award is given annually to the radio Farm Director who has done the most outstanding work in interpreting agriculture to the American public. It is the "Pulitzer Prize" of its field — is the greatest honor that can come to a radio farm director.

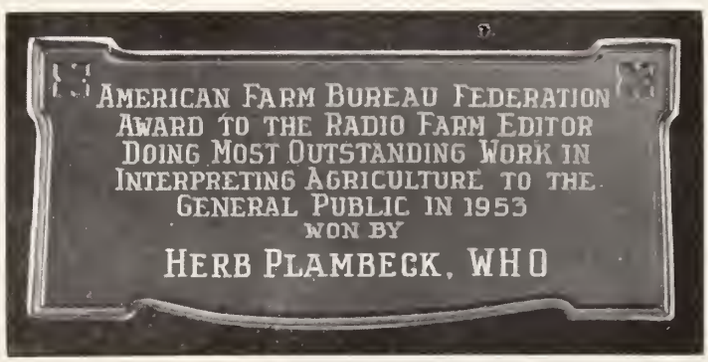
Last November 30, the Farm Bureau Federation award was made to Herb Plambeck of WHO, for the year ending October 31, 1953.

In the year covered, Herb Plambeck was responsible for nearly 1000 specialized WHO farm news and service broadcasts, of which three series were presented especially to interpret agriculture to the American public — "Meet the Farmers", "Evening Farm Round-Up", and "Agriculture, U.S.A." (which is produced by the Clear Channel Broadcasting Service in Washington, D. C.).

Also during this period, Herb delivered 75 in-person addresses, to audiences totaling 129,380 people. His Department appealed to listeners for money for Holland flood victims—and collected more than the other 22 stations working on the campaign, combined. He headed a friendship tour to South America. He represented the United States at the World Plowing Match in Canada. He represented the National Association of Television and Radio Farm Directors (NAT*RFD*) at a 1953 seminar for foreign radio men and women. The Department produced special farm broadcasts throughout the year, for Voice of America transmission throughout the world.

Herb Plambeck's Farm Department is one of the many reasons why Station WHO is listened-to-most in Iowa, by people on farms, in towns and in cities alike. *Ask Free & Peters, Inc. for all the facts.*





WHO
+ for Iowa PLUS +
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

In Canada it's
MONTREAL
In Montreal it's
CFCF

In the Heart of this great city CFCF gives you complete blanket coverage of Canada's No. 1 Spot.

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Max Steinbook

President
Broil-Quik, New York

Anyone with a network tv cooking show for sale might do well to contact Max Steinbook, president of Broil-Quik, Number One manufacturer of infra-red broilers and rotisseries.

Though Steinbook isn't limiting his plans for network tv to a cooking show, he does feel that this type of format would be an ideal vehicle for the $69.95 Broil-Quik rotisserie. "The main thing," he explains, "is to make women feel that they can't keep up with the Joneses unless they have a Broil-Quik."

In 1953 Broil-Quik's air strategy was demonstration of the product via tv participations in major markets during the day and evening. Purpose: to reach the broadest possible audience with its $150,000 tv budget. In New York, for example, the firm sponsors four local programs: the first half of the *Jerry Lester Show*, WABC-TV, 2:00-2:30 p.m., across the board; *Susan Adams Kitchen Fare*, WABD, Wednesdays and Fridays, 11:30-12:00 noon; newscaster Arthur Van Horn on WABC-TV, 11:00-11:10 p.m., across the board; *Ted Steele Show*, WPIX, Tuesdays, Wednesdays, Fridays, 4:55-5:00 p.m. The remainder of the firm's $750,000 ad budget for 1953 broke down as follows: 40% magazines; 30% newspapers.

Steinbook is planning to put a more sizable chunk of his $1.5 million ad budget in 1954 into tv when he finds a network show that provides the right niche for Broil-Quik.

Says Steinbook: "Our advertising strategy to date has had much to do with our quick success."

Quick it was. Broil-Quik Co. started manufacturing infra-red appliances in 1950. By 1953 the firm grossed over $10 million, against over-all rotisserie industry sales of $72 million (according to latest industry figures published by *Electrical Merchandising*).

The age of gadgets and apartment living is on the side of Broil-Quik and other members of the five-year-old rotisserie industry. Eleven infra-red appliance manufacturers make it possible today for the modern housewife to cook everything from ham and eggs to broiled pheasant right on the dining room table.

Steinbook, who spent several months in Paris some 25 years ago as an art student, recommends Broil-Quik for his own favorite dinner. "Snails," he says. "And Broil-Quik does everything but chill the wine for the dinner." ★ ★ ★


Mighty
Michigan
served by
Mighty
WJBK-TV
Channel 2, Detroit
Farthest reaching signal in the Great Lakes area with WJBK-TV's new 100,000 watt power and 1,057 ft. tower.
A STORER STATION
Represented Nationally by THE KATZ AGENCY
National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



some spots are bette

To be top man at the trading posts, beat your sales drums with a 5-minute across-the-board Radio news franchise.

In any market, more people turn to Radio for news than to any other medium . . . and more people listen to Radio news than to any other type of programming. 5-minute news programs on the eight Radio stations represented by NBC Spot Sales all feature well-known local personalities who integrate your sales messages into news strips of

For the best spot, at the right time, at the right pla



ehan others

nportant world and local events. This kind of selling has put
lathers in the caps of many big sales chiefs.

doesn't take a wad of wampum to pre-sell your products or
ervices with Radio news programs. Highly productive 5-minute shows
these markets can be bought for the average low, low cost of
)¢ per thousand listeners.

Call your NBC Spot Salesman for a powwow and see.

Source: *Pulse*

representing
RADIO STATIONS:

WRC	*Washington*
KGU	*Honolulu, Hawaii*
KSD	*St. Louis*
WNBC	*New York*
WMAQ	*Chicago*
WTAM	*Cleveland*
KNBC	*San Francisco*
WAVE	*Louisville*

representing
TELEVISION STATIONS:

WNBK	*Cleveland*
KONA	*Honolulu, Hawaii*
KSD-TV	*St. Louis*
WNBW	*Washington*
KPTV	*Portland, Ore.*
WRGB	*Schenectady-Albany-Troy*
WNBT	*New York*
WNBQ	*Chicago*
KNBH	*Los Angeles*
WAVE-TV	*Louisville*

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta** **Bomar Lowrance Associates*



Saludes . . .

to the Garcias . . . the Gonzales . . . the Hernandez . . . and to all other Spanish-speaking people who make up 20% of Arizona's population!

85,000 Spanish-speaking people who spent $20,000,000 in retail sales in Arizona last year! 85,000 of my amigos who could buy YOUR product, Senor Businessman, if you would only tell them about it on KIFN, Arizona's only full-time Spanish language station!



Profit-wise businessmen use KIFN to sell everything from beans to bank accounts . . . from refrigerators to ranchhouses . . . from tamales to TV sets. KIFN can sell for YOU, too, amigo!



Get your fair share of this $20,000,000 market, Senor Businessman! Tell YOUR sales story to the Garcias . . . the Gonzales . . . and the Hernandez . . . on KIFN. Then, watch your sales grow HOT like chili!

ASK THESE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St.
New York,
New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

New developments on SPONSOR stories

P.S.

See: "1954 tv film section"

Issue: 25 January 1954, page 51

Subject: Major tv film planned for '54

Ralph M. Cohn, vice president and general manager of Screen Gems, announces three major new tv film series will be produced this year in addition to the firm's current *Ford Theatre*. Furthermore, says Cohn, Screen Gems has four additional programs in the pilot stage. He predicts the new production will "skyrocket Screen Gems to top producer of tv film programs by the end of 1954."

The company's investment in the new production is "close to $5 million," says Cohn.

The new productions scheduled for release this year include *Father Knows Best*, starring Robert Young; *The Damon Runyon Theatre; Adventures of Rin-Tin-Tin*.

"Vertical" is the word which describes Screen Gems Television, subsidiary of Columbia Pictures, Inc., says John Mitchell, vice president and sales manager. "To keep alive in television film," says Mitchell, "you've got to be completely vertical."

By "vertical" Mitchell means that the film company has complete facilities for production of programs and commercials, distribution and syndication of programs, and that it owns a large proportion of the film it sells. Mitchell predicts that in time there will be only five or six big film firms; some minor companies will remain, he feels, but there won't be today's multiplicity of filmers.

First experiments in the use of color tv commercials were started by Screen Gems the first of this month, Ralph Cohn says. Production crews are filming commercials in Eastman, Kodachrome and Technicolor now being transmitted over a closed circuit.

According to Cohn, Screen Gems is the world's largest producer of tv film commercials. Clients include: American Tobacco Co., Ford Motor Co., U. S. Steel, Oldsmobile, Gerber's Baby Food, Helena Rubinstein Cosmetics, Jergen's Lotion and Piel's Beer. ★★★

P.S.

See: "What happened on the air when N.Y.C. newspapers went on strike"

Issue: 28 December 1954, page 30

Subject: Media switches in newspaper strike

One story of the New York City newspaper strike that turned up recently is about a new product which was set to break in newspapers—but had to switch to tv on the day of its planned debut.

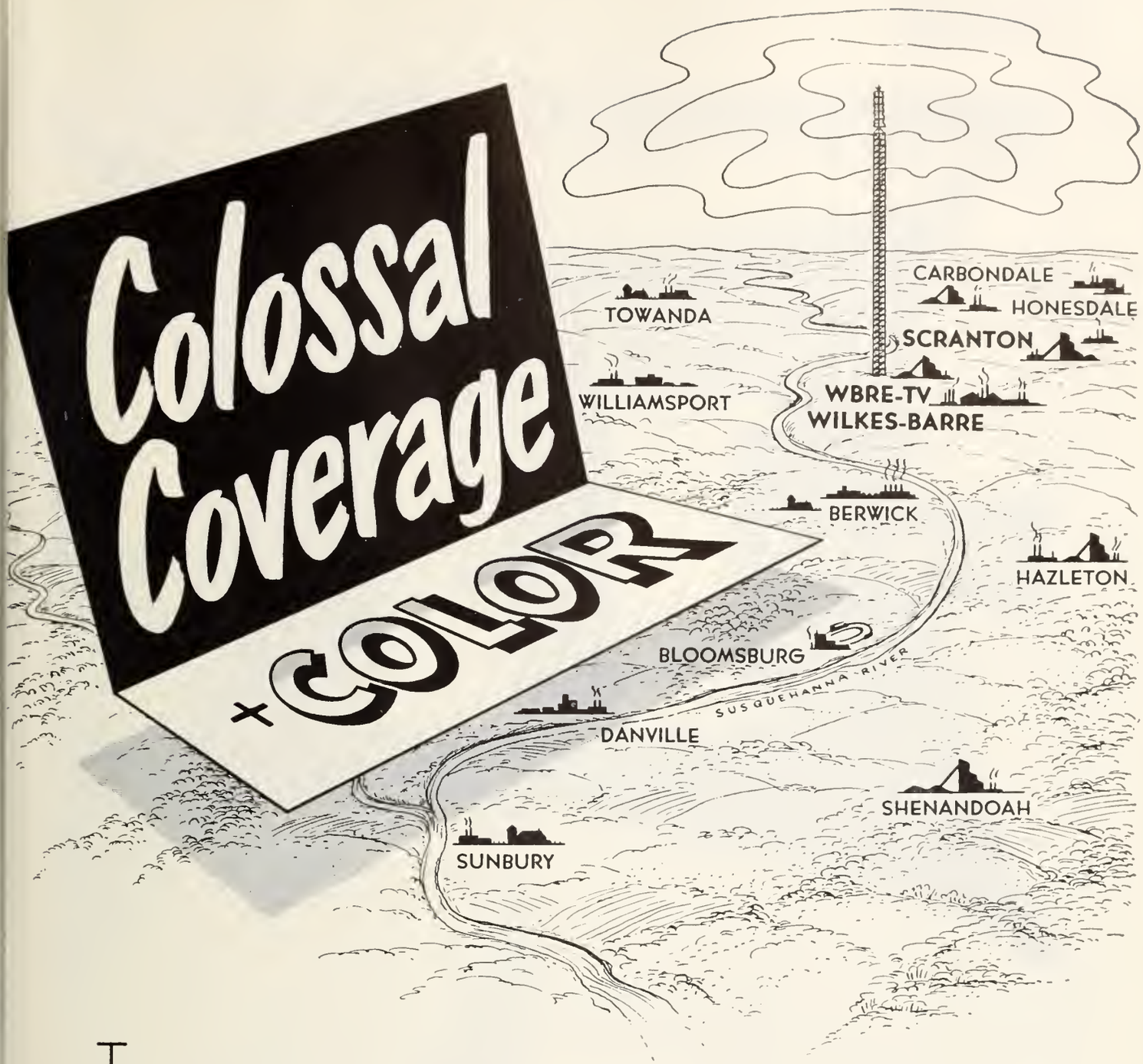
It had taken months to set up the newspaper campaign. When the strike came, Joseph Stein, president of Ozo Sales (makers of Beauty Breeze), several executives and Ted Gravenson, account executive for Ben Sackheim, Inc., huddled and decided to switch to tv.

"So at the last minute," Stein says, "we alerted distributors and stores tied in on co-op promotion; made hundreds of phone calls; turned out voluminous copy, letters and directives, and took care of all the other detailed but important work necessary before the wheels can start turning on a new advertising campaign.

"The complete job was done in only 12 hours—something of a record. But I wouldn't want to go through *that* again."

The next day Beauty Breeze (a beauty appliance which acts as a skin conditioner, hair dryer and room disinfector) made its debut, on Eloise McElhone's program over WPIX, New York.

Results? "Eloise sold Beauty Breeze," says Stein. "In fact, our last-minute television campaign actually did better saleswise than we had hoped the well-planned newspaper campaign would do." ★★★



Take out a map of Pennsylvania, and measure the vast area covered by WBRE-TV as indicated by the cities shown above, and you begin to realize how important it is to you, the time buyer, to select WBRE-TV in this, more than 1,100,000 population area of Manufacturing, Mining, Farming and Wholesale distribution payrolls. WBRE-TV serves most of these people most of the time.

There are many reasons why the TV viewers in this Colossal Coverage turn more frequently to WBRE-TV . . . we have the most and the best day and night programming, both local and network . . . we have the best quality signal, because we have one of the best technical staffs in the country . . . WBRE is the pioneer station of N.E. Pennsylvania . . . 1st in Radio, 1st in TV and now, 1st in Color TV.

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.

MINNEAPOLIS—ST. PAUL



- *Exclusively*
- *represented*
- *by*
- *BLAIR-TV*
- *effective*
- *February 1, 1954*

TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVES

NEW YORK • CHICAGO • DETROIT • DALLAS • ST. LOUIS
JACKSONVILLE • LOS ANGELES • SAN FRANCISCO • BOSTON

BLAIR TV INC.



Post-freeze research logjam broken in set-count field by CBS TV, Nielsen

Fresh from one of A. C. Nielsen's electronic tabulators, the completed county-by-county tv set census made for CBS TV sprawls across the office of Research Director Oscar Katz (right) while pipe-smoking Dr. Philip Eisenberg, CBS researcher in charge of the project, and Katz discuss the findings. The CBS figures (for highlights, see page 29) will serve as the most important check point in post-freeze tv for evaluating projections of county video set growth or market-by-market penetration of tv. CBS figures are for 1 November '53.

Big tv problem: counting the sets

Everybody—agencies, networks, stations, publications—is in the act, but there's no unified effort

Advertisers have bought millions of dollars' worth of tv network and spot campaigns during the past two years guided only by a conflicting mountain of "projections" of the number of tv sets that represent the sponsor's target in every market.

But admen last week got their first post-freeze look at the set dimensions of U.S. television.

It came in the form of a thick booklet of figures from CBS TV Research, the final result of a $50,000 county-by-county survey by A. C. Nielsen for which CBS paid the bills. In the booklet admen found the 1 November 1953 figures for total homes, tv homes and uhf sets.

"The whole industry's been confused lately. Everybody's been making projections of tv's set growth. Everybody's been estimating the number of tv homes in video markets," Oscar Katz, CBS TV research director, told SPONSOR. "In this current growth period of television the longer you wait between national surveys the more wild the projections become and the more misleading they are in making time buying decisions. You've got to come back to reality now and then. That's what we've tried to accomplish with the release of these figures."

Most admen lost little time in putting CBS TV's figures to realistic use:

- Agencies are now using the Nielsen-compiled figures on tv homes to correct their post-freeze estimates of tv growth, particularly in the new uhf areas.
- Advertisers are using them as a basis for estimating everything from next fall's tv ad budgets to sales quotas in television areas. Several of the leading soap, cigarette and drug firms, for example, have already started to apply the county-by-county tv home totals to their sales districts to determine what combinations of radio and television will do the most effective job.
- Networks and stations are using the home counts and uhf data to check against their coverage estimates and rate structures, particularly in post-freeze areas where pricing has been determined largely on the basis of estimates of tv homes by manufacturers, dealers and local stations.
- Film syndicators, whose pricing formulas are tied directly to station rates and the number of video homes in

How set counts by 3 trade magazines compare in 10 markets*

MARKET	MAGAZINE A	MAGAZINE B	MAGAZINE C	HI-LOW DIFFERENCE
BALTIMORE	670,973	516,505	502,863	**15.0%**
BUFFALO	374,524	365,004	384,734	**5.5%**
DENVER	151,317	180,825	164,750	**20.0%**
ERIE, PA.	145,575	198,500	198,500	**36.5%**
KANSAS CITY	319,358	338,699	338,699	**6.0%**
LOS ANGELES	1,711,512	1,707,420	1,928,000	**13.5%**
NEW YORK	4,186,397	4,101,000	4,101,000	**2.0%**
OKLAHOMA CITY	159,031	232,310	232,310	**46.0%**
PORTLAND, ORE.	112,022	125,000	160,000	**43.0%**
PROVIDENCE	515,244	1,080,413	1,073,000	**110.0%**

A Veteran monthly magazine calculates tv sets according to its own research formula with RETMA shipments, local research as a tv base. Issue surveyed: December 1953.

B Weekly magazine sticks closely to estimates of stations, which provide "sworn affidavits." Magazine refers all questions to stations. Issue: 30 November 1953.

C This monthly uses a process similar to that of Magazine "B," but also draws on station rep figures in preparing monthly video set count. Issue: December 1953.

*Markets were chosen to represent old tv areas, new areas; vhf-uhf areas. These include some of worst cases of disagreement, but most are typical. Point of SPONSOR's comparison: Confusion among admen is caused by fact that trade publication figures—due to different research methods, different market definitions, different divisions of "overlap" areas, and the like—vary considerably. Figures above also differ sharply with estimates by leading agencies, networks.

major markets, are reviewing their price schedules for program films (see "Tv film section, Part I," SPONSOR, 25 January 1954) on the basis of the CBS TV figures.

But are the industry's set count worries solved? Not yet. CBS TV researchers are the first to point out that what's needed for a permanent solution is a continuing study which would yield figures periodically. The CBS TV study shows the county-by-county penetration of tv as of 1 November 1953. That's nearly four months ago. The figures will be five months old before they will be fully integrated into day-to-day time buying practices.

The two main problems concerning tv home counts—the tremendous work load of making projections to fill the vacuum of actual field surveys and the questionable accuracy of most of the common sources of projectable data—still face advertiser and their agencies.

In the near future, unless something drastic happens to change it, the picture will get worse instead of better.

Where, for instance, will advertisers turn for data in the near future on the market-by-market picture of color video installations?

THIS WE FIGHT FOR

Among SPONSOR's continuing campaigns, we fight for the prompt establishment of an industry-supported, industry-accepted tv research group to finance an official count of tv sets which buyers and sellers can use.

(A related problem is that of coverage. Where can timebuyers look for up-to-date data which show the changes in coverage caused by post-freeze adjustments of power and antenna height among many old tv stations, and the competitive changes caused by the appearance of new stations all over the U.S. map? The last coverage studies, by SAMS and NCS, are way out of date.)

There are no simple answers at the moment to such puzzlers.

CBS TV, under the terms of its contract with A. C. Nielsen for the 1 November 1953 study, has an option whereby it can subsidize another similar census in 1954. But CBS TV, although its stake in tv is a major one, feels it cannot play indefinitely, and alone, the role of a periodic Delphic Oracle of tv research wisdom. That job, CBS TV feels, is up to the industry.

Just what is the tv industry doing to provide advertisers with accurate set count data and coverage information?

At the present time there's plenty of individual research effort—but very little on a unified basis.

There is no such thing as a centralized, industry-supported organization whose job it is to count tv homes and figure tv coverage periodically. And there are only the most tentative plans for such an organization, even though the next couple of years are regarded by tv experts as being critical ones in shaping tv's final growth.

A. C. Nielsen, whose Nielsen Coverage Service data in

For views on why industry needs tv set count, see page 56.

late 1952 was the first big mapping of tv sets for admen, has indicated that he is willing to measure tv set penetration and coverage any time the industry (meaning, apparently, agencies and broadcasters) are willing to pay for it. But no industry contracts have been signed and Nielsen would hardly be likely to undertake the huge problems of an NCS-type study on a speculative basis.

Nielsen feels, as its public relations director, Murry Harris, recently stated in SPONSOR's "49th & Madison" letters column (28 December 1953), that counting tv sets and mapping coverage calls for "a large, specialized research organization, with extensive facilities and highly trained personnel." Added Harris: "It appears fairly logical that we are that kind of organization . . . to provide both buyers and sellers of time with continuing bases of accurate facts about set ownership."

Elsewhere within the tv industry, the NARTB—broadcaster trade group and a logical guiding force in any industry-supported tv research scheme—has a project in the works, too.

This is the oft-rumored "Cawl Project," discussed at NARTB's recent conclave in Phoenix. Although NARTB officials in Washington declined to make any public comments to SPONSOR regarding the "Cawl Project," the following items concerning it have been gleaned from indus-

(*Please turn to page* 91)

CBS TV-Nielsen census of U.S. video families involved $50,000 nationwide mail survey

Last May, CBS TV issued a booklet which consisted of county-by-county projections, on a purely statistical basis, of the number of video homes in the county. Admen pounced on it, and in the next few months the study found widespread use. CBS TV decided that the combined values of prestige and industry service were worth underwriting a full-scale national set census by A. C. Nielsen, at a cost of over $50,000.

Here's how the study was done during the fall of 1953:

The basis of the study was Nielsen's 100,000-home probability sample of the U.S. set up for the 1952 Nielsen Coverage study.

Questionnaires were mailed to the whole sample, since many new tv areas have appeared since 1952. Then, a follow-up mailing was sent out without even waiting for the initial reply.

Finally a random sample of the non-respondents (about one in every 10 families that didn't reply) was made, and this checkup was followed with further questionnaires, phone calls, checkups in the field.

All told, about 70% of the Nielsen sample actually responded to the CBS-Nielsen survey.

A number of quality control techniques, a typical feature of Nielsen research practices, were employed. For instance, CBS TV felt that some respondents who didn't actually own tv sets might say they did, just to keep up with the Joneses. Exaggeration in a large sample was studied, by means of phone calls from a mythical rating service. Result: CBS and Nielsen learned 1.8% of the sample wasn't telling the truth about tv ownership. Figures below are region-by-region highlights of study.

AREA AND STATE	TOTAL FAMILIES	TV FAMILIES	
New England	***2,829,500***	***1,985,130***	***70%***
CONNECTICUT	630,300	479,210	76
MAINE	260,000	67,970	26
MASSACHUSETTS	1,424,300	1,109,610	78
NEW HAMPSHIRE	162,600	84,690	52
RHODE ISLAND	243,800	217,720	89
VERMONT	108,500	25,930	24
Middle Atlantic	***9,470,400***	***7,364,050***	***78%***
NEW JERSEY	1,568,100	1,374,790	88
NEW YORK	4,800,100	3,712,620	77
PENNSYLVANIA	3,102,200	2,276,640	73
East North Central	***9,709,700***	***6,556,390***	***68%***
ILLINOIS	2,828,700	1,862,390	66
INDIANA	1,294,700	799,700	62
MICHIGAN	2,023,500	1,417,930	70
OHIO	2,517,800	1,957,490	78
WISCONSIN	1,045,000	518,880	50
West North Central	***4,472,900***	***1,935,170***	***43%***
IOWA	826,700	399,770	48
KANSAS	662,400	212,600	32
MINNESOTA	900,000	437,020	49
MISSOURI	1,306,300	677,160	52
NEBRASKA	427,300	177,410	42
NORTH DAKOTA	161,200	13,320	8
SOUTH DAKOTA	189,000	17,890	9
South Atlantic	***6,065,100***	***2,919,200***	***48%***
DELAWARE	101,600	75,110	74
DISTRICT OF COLUMBIA	246,900	197,710	80
FLORIDA	968,800	337,350	35
GEORGIA	955,500	389,720	41

AREA AND STATE	TOTAL FAMILIES	TV FAMILIES	
South Atlantic (*Continued*)			
MARYLAND	732,600	588,650	80
NORTH CAROLINA	1,056,400	395,960	37
SOUTH CAROLINA	554,600	194,410	35
VIRGINIA	919,100	510,970	56
WEST VIRGINIA	529,600	229,320	43
East South Central	***3,158,100***	***1,135,140***	***36%***
ALABAMA	824,700	280,470	34
KENTUCKY	830,100	354,110	43
MISSISSIPPI	587,400	119,370	20
TENNESSEE	915,900	381,190	42
West South Central	***4,430,700***	***1,761,350***	***40%***
ARKANSAS	535,500	102,020	19
LOUISIANA	790,100	278,770	35
OKLAHOMA	692,300	312,040	45
TEXAS	2,412,800	1,068,520	44
Mountain	***1,650,300***	***521,050***	***32%***
ARIZONA	253,100	107,570	43
COLORADO	456,100	196,790	43
IDAHO	180,100	24,820	14
MONTANA	197,700	9,100	5
NEVADA	60,600	11,930	20
NEW MEXICO	202,000	43,770	22
UTAH	207,600	120,320	58
WYOMING	93,100	6,750	7
Pacific	***5,404,800***	***3,329,020***	***62%***
CALIFORNIA	4,029,500	2,809,640	70
OREGON	546,500	132,320	24
WASHINGTON	828,800	387,060	47
U.S. TOTAL	***47,191,500***	***27,506,500***	***58%***

SOURCE: "U. S. Television Ownership By Counties—November 1, 1953." Published by CBS Television Research Department.



Crisis: How could Pertussin maintain sales against heavy-spending new Vicks Cough Syrup? Until 1952 Pertussin's sales rose steadily through spot radio. Then Vicks came along with twice its budget. Pertussin increased budget from 30% to 40% of sales, put 65% of it into radio. Result: Pertussin sales rose substantially in 1953 over 1952 despite stiff competition

Newcomer: Vick Chemical Co. entered its contender for Number cough syrup with heavy radio-tv schedules. In 1952 Vicks ran neck-and with Pertussin. By 1953 Vicks sales had raced ahead by some 260%, advertising cost of $1.5 million. Vicks had capitalized on a long-establ distribution with ready-made radio-tv time franchises and retail o

The battle of the cough syrups

Stepped-up advertising, with 65% of budget in spot radio, helped Pertussin keep rising sales curve against heavy-spending newcomer

by Evelyn Konrad

case history

Problem for an advertising manager:

Your small drug company has been advertising its one product for close to three decades. After years of conservative sales climbs and steady advertising increases, you are Number One in the nation.

Then in 1952 a big national firm with a long line of drug products launches its own brand to compete with yours.

The large firm has ready-made distribution entrée because its other products are retailed in drug stores throughout the entire United States.

The large firm can afford an ad budget for the new product more than twice the size of yours.

The question:

How can you, with your single product, fight the giant newcomer in the field?

Pertussin, a 50-year-old cough syrup, found the answer in sustained and heavy spot radio advertising.

Even after Vick Chemical Co. introduced its Vicks Medi-trating Cough Syrup in 1952, Pertussin's sales kept climbing. Seeck & Kade, makers of Pertussin, can point to a good increase in 1952 over 1951, a continuing rise in 1953 over 1952, an increase achieved in the face of the advertising and merchandising onslaught of the new Vicks Cough Syrup. Pertussin's sales increases, however, have been costing more advertising dollars than before the arrival of Vicks Cough Syrup.

Prior to Vicks' bid for space on

druggists' shelves, Seeck & Kade, producers of Pertussin, put approximately 30% of a previous year's sales into advertising. In 1952, when Vicks Cough Syrup went national, Seeck & Kade stepped up their advertising allocation to 40% of their 1951 sales—that is, over $600,000. By 1953 this budget was an estimated $650,000.

Pertussin—which originated in Germany at the turn of the century—has been sold nationally to consumers since 1925. Until the arrival of Vicks Cough Syrup in July 1952, Pertussin was the only nationally advertised and nationally distributed U. S. cough syrup. Suddenly it was facing a competitor who could afford to oppose Pertussin's $600,000 with a $1.5 million budget.

Max Kade, president of Seeck & Kade, and F. E. Loes, v.p. in charge of advertising and treasurer of the firm, were up against some of the roughest going in company history. Seeck & Kade was formed in 1911 to act as U.S. export agency for the product, and incorporated in 1922 to manufacture the German-originated product. Until 1952 Seeck & Kade's problem was one of combating local druggists' brands throughout the country and of selling against several hundred regional cough syrups. After a quarter century of national advertising, Pertussin had built a loyal following among consumers. But it had no sister products.

Vick Chemical Co., on the other hand, has a long line of established pharmaceuticals. The firm's name on its new cough syrup meant the product was assured of relatively quick acceptance by druggists and consumers.

Further, the company was able to advertise economically by tying advertising for Vicks Cough Syrup in with radio-tv commercials and print ads for other Vicks products.

In print media this meant that Vicks Cough Syrup might get a mention and space allotted to it within a full-page ad for other products. On the air spots allocated to other products in warm weather could be used for the cough syrup in winter. This actually acted to preserve time franchises on valuable adjacencies.

Pertussin entered national advertising in 1927 through J. Walter Thompson. During its 14 years with this agency, Pertussin was primarily a print media advertiser.

"Any early experiments with radio?" SPONSOR asked F. E. Loes.

He informed SPONSOR that Pertussin did sponsor a local 15-minute show in 1931 on New York's WABC (now WCBS). "We stayed on radio for 26 weeks, but then Mr. Kade and I decided that it was too expensive for us."

Pertussin buys announcements in cold season, likes station merchandising plans. Picture below shows in-store displays Pertussin got in New York State drugstores through participation in WNBC's operation "Chain Lightning." New York State sales rose 'way over expectations



From 1 family's drug to $1.5 million business

Pertussin was concocted at the turn of the century in Berlin by a middle-aged pharmacist, Taeschner, whose children were sick with whooping cough. By 1911, however, Pertussin had gained such wide acceptance in Germany that Taeschner exported it to the U. S. Eleven years later, Seeck & Kade, his export agency, bought Pertussin.

(Reliable sources have it that never once in 30 years of close business relations have either Loes or Kade broken the Old World formality that reigns in Seeck & Kade's Washington Street office—"Mr. Kade" and "Mr. Loes" it is.)

Over the past decade Pertussin has become an increasingly important spot radio user. When Pertussin came to Erwin, Wasey in 1941, the product had a $250,000-a-year ad budget, primarily intended for print media. By 1953 some 65% of Pertussin's $650,000 budget went into spot radio.

Between 1941 and 1953 Pertussin grew steadily at an approximate rate of 15% per year. The reasons for Pertussin's growth were two-fold: (1) a hard-sell spot radio announcement strategy brought the Pertussin name into homes throughout the country several times a day during the cold season; (2) a larger percentage of each previous year's sales was devoted to advertising than in early days.

The pattern for use of spot radio that the agency recommended to Pertussin in 1941 was maintained, with substantial increases, through 1953. Here's how it worked:

A seasonal advertiser, Pertussin went into various regions of the country on a market-by-market basis. In the Northeast, New England and the cold Midwestern states, Pertussin's spot radio campaign started in September and lasted through April. This 30-week schedule would open, for example, with five announcements per week per station and build to as many as 30 announcements a week during the peak of cold weather. In the Middle and Southern states Pertussin usually con-

(*Please turn to page* 86)

Can you set up an "ideal" medi

by Ray Lapicu

"There are no hopeless situations; there are only hopeless men," an unnamed diplomat told Clare Boothe Luce in 1940.

If this is true, then most of the researchers in the United States have grown pretty hopeless so far as accurate inter-media testing is concerned.

Mention the subject of setting up a "fool-proof" media test, or an "ideal" one, or even a practicable one and most throw up their hands.

SPONSOR has discussed the subject with more than 150 admen in the past year in the course of its Media Evaluation Study. Here are a few comments:

Research director of a $35 million agency: "We have worked on this problem intermittently for more than 20 years and we still don't know how to set up a fool-proof inter-media test. Our only consolation is that from what we hear nobody else has one."

General Mills: "This is a subject on which we have spent a lot of time, thought and money but have never come up with anything which even closely resembles a fool-proof method."

Procter & Gamble: "I am sorry to say that we have no fool-proof way of doing anything, much less testing media."

President of large independent research organization: "I would feel that if we knew how to set up a 'fool-proof inter-media test' we would be inclined to treat it as a trade secret."

Media director, large Chicago agency: "Wish I did know how to comment on 'How to set up a fool-proof media test.' If I did, I would want about a dollar a word for it."

And the research chief of one of the over $100-million agencies summed it up with: "Ain't no such animal!"

Why is testing media so hard?

NEXT ISSUE: Concluding portion of, "Can you set up an ideal media test?" will give some practical suggestions for testing media, list firms which test, quote a dozen researchers on the problem.

The "ideal" inter-media test may not be a dream

Most researchers assert it's impossible to set up a fool-proof or "ideal" inter-media test. But they're quite willing to talk about what such a test should do. Here are some points based on SPONSOR's *interviews with over* 150 *media experts:*

- It should be based on sales results, or at least on prospects, rather than on number of people reached. In other words it should give you the advertising ratio per medium—the amount you sold divided by the amount you spent.
- It should be continuous. This enables you to spot trends, eliminates seasonal, other fluctuations.
- It should enable you to determine sales by specific media (newspaper or station) as well by media group in general (newspapers or air).
- It should be economical or pay for itself by being built into the advertiser's regular marketing and sales setup. Careful planning helps cut cost.
- It should be based on the company's normal operations and not require laboratory-type or abnormal market conditions. Test must be realistic to be of value.
- It should enable you to test national media on the same basis as local, i.e., networks and magazines as well as stations and newspapers.
- It should contain some check on what the competition is doing—sales and media.
- It should be useful for testing copy, position and or program and announcer as well as the medium itself.

Impossible? *One agency has incorporated most of above into its media test for a car seat-cover manufacturer. See "How Emil Mogul tests media weekly for Rayco," 19 October 1953. Problem is how to apply technique to national media.*

est?

Part 17 of SPONSOR's All-Media Study reveals most researchers say no, but some agencies have found solutions

Aren't there any principles to guide you? Hasn't *anybody* solved the problem?

This two-section article will summarize the latest thinking on the subject. The first section in this issue tells you why media testing is vital even though difficult. It describes the three types of agency attitudes toward testing, explains why testing is so formidable and quotes some experts on the pitfalls to watch out for. The three tables below and on left describe the "ideal" inter-media test, list 10 tips in setting up a test and show some variables that make testing difficult.

The concluding part of this article in the next issue will contain practical advice from a dozen experts on testing. Four basic methods of media analyses and two types of tests will be described. You'll also find the names of organizations that will test media for you, a list of advertisers who have tested media and whether or not they've established a correlation between sales and media. One agencyman will tell you what he would do, step by step, to set up a good test if he had unlimited time and money. A. C. Nielsen Co.'s 10-point check list on setting up test will be published.

For previous discussions of some of the problems in testing media and markets in SPONSOR see "Beware of these media research pitfalls, Part I and Part II," 27 July 1953 and 24 August 1953; "New Armour target: $250 million detergent market," 24 March 1952, describing the testing and launching of a new product, and "How sponsors chart sales expectancy in market tests," 24 September 1951.

Why testing is important: You spend $1 million a year on advertising. If you want to step up sales (and who doesn't?), you as ad manager or agency executive have only four ways of doing it: (1) increasing the appropriation; (2) buying media cheaper; (3) using media more efficiently by improving your techniques and your copy; (4) switching to the most effi-

10 "do's" in media testing

1. Use a good product—one that's in demand and can be sold.

2. Use more than one market or area for the test and a similar number for control, or weather conditions or a strike may wreck test.

3. For local tests spend the same amount of money in the different media simultaneously for same item. Then interview buyers (ARBI technique).

4. For a national test try alternating your cities across the country, using radio in one, newspapers in a second, tv in a third.

5. For testing national media try a consumer panel—a fixed number of families whom you interview periodically.

6. Try a panel when you can't or don't want to measure sales but do want to determine which medium gets your ideas across best.

7. Whether using panels or store outlets, always be sure to measure sales for a long enough period before and after the test. The first gives you a base against which to compare your test results. The second gives you an idea of what lasting results your test may have.

8. Always check your sales against those of your chief competitors. Two ways of doing this: (1) pantry inventories of homes, preferably of those on your panel; (2) store inventories.

9. Always keep in mind that no media sell, that each medium can be used effectively to transmit a message that will sell and that in essence all media tests are price tests: which medium is best for this product at a particular price.

10. Remember that the big advertisers use all media. It's the combination that counts, not which particular medium you use. So try to work combinations into your media test, if at all possible. (Most tests SPONSOR has seen or heard about indicate that two media are better than one, all other things being equal. So don't use just newspapers or magazines; try air—it might boost print results.)

Why testing media is hard

These are only a few of the variables that can affect your media test. To have any meaning at all, your test has to hold all but one variable constant—in this case, the media used. Yet some are completely out of your hands, i.e., competition, weather, economic conditions. Besides those listed below, admen have listed as many as 150 variables that can affect sales. These are the ones SPONSOR considers most important when you sales-test air vs. print media.

AIR	PRINT
1. Stotion or network	*1. Paper or magazine*
2. Progrom or spot	*2. Position and section*
3. Day ond time of doy	*3. Date or edition*
4. Durotion of program	*4. Size of paper or magazine*
5. Sales points	*5. Sales points*
6. Length of commercial	*6. Size of od*
7. Speed of commerciol	*7. Length of copy*
8. Sound or opticol effects	*8. Illustrations*
9. Frequency	*9. Frequency*
10. Duration of compoign	*10. Duration of campaign*
11. Announcer	*11. Testimoniols*
12. Morket or oreo	*12. Market or orea*
13. Industry trend	*13. Industry trend*
14. Competition's odvertising	*14. Competition's odvertising*
15.	*15. Color*

NOTE: One solution to problem of matching variables is to discard the attempt altogether and set up at least one of your products on a mail-order or coupon basis. This then gives you a continuous check. Weakness: what's best for one item may be worst for another.

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 22-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

cient media for your product. Ordinarily only the last two items are completely in your hands. If you're making no effort to learn what medium or media combination is most efficient, cheapest and most effective for your product, then you're just giving some of your ad money to your competition.

Arthur C. Nielsen, who heads the A. C. Nielsen Co., recently examined the fate of 100 food brands which led the field in 1942. By 1948 30 had lost their leadership, and by 1953, 13 of these 30 new leaders were themselves out. He does not blame it solely on lack of media testing. He does conclude with the Brookings Institution, which made a study of leading American corporations over a 40-year period, that to stay on or near the top you have to keep an open mind and have an aggressive policy toward innovation—in product, in production methods and in marketing methods. And this last includes advertising, which in turn should mean media testing.

Dr. Lyndon O. Brown, director of media, merchandising and research of the Dancer-Fitzgerald-Sample agency, emphasizes that with distribution costs making up an average of 60% of the final cost of commodities, their reduction "offers management the greatest opportunities for securing competitive advantages." Advertising is one of the distribution costs. In some cases, cosmetics, for example, it can run to half or more of the total. Any techniques that can trim these costs should be welcomed by the advertiser. Media testing is one of these techniques.

Agency attitudes toward testing: If the above is true, then why isn't every agency in America up to its ears in inter-media tests today?

There seem to be three schools of thought on the subject of setting up such tests — whether "fool-proof," "ideal" or "practicable." They are:

1. It-can't-be-done-so-the-hell-with-it school. Some of the biggest agencies with multi-million dollar accounts are in this category. They argue that at this stage of advertising development inter-media testing is for the birds because of the immense number of variables.

2. It-can-be-done-but-it's-too-hard-and-too-expensive school. Again you'll find some of the biggest agencies sharing this opinion. They also say that because of the variables it would take too long and cost too much and the results would be indications only, so better spend your effort and money on more profitable types of research, namely: (a) product, (b) market testing; (c) copy testing; (d) intra-media testing—which specific newspaper, station or magazine is best?

3. It-can-be-done-and-we're-doing-it-or-experimenting school. Includes some of the smaller agencies, usually with a product in one or a limited group of markets. Examples: The Emil Mogul Co., which measures sales weekly according to media for Rayco (car seat covers). (see "How Emil Mogul tests media weekly for Rayco," SPONSOR 19 October 1953), and the Raymond R. Morgan Co., Hollywood, which originated a "Doorbell Ringing Plan" for J. A. Folger & Co. (coffee), San Francisco, in 1948. (Morgan recently won a suit against General Foods and Benton & Bowles for using the idea. He licenses the plan to other advertisers throughout the country.)

Advertisers fall into much the same three groups.

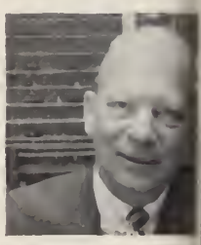
You'll find the Tea Councils and the institutional advertisers in this last group — advertisers who are mainly concerned in their inter-media test with determining which medium gets the sales points across best. (The Tea Council later tested one medium, tv, for sales effectiveness as a second

(*Please turn to page 93*)

Some of experts SPONSOR consulted

These are few of 158 experts SPONSOR interviewed fo All-Media Study. L to R, top to bottom: Oliver Trey ABC Radio Network director; Harper Carraine, CB Radio research director; Dick Puff, MBS research director Hugh M. Beville, NBC research & planning director; D Thomas E. Coffin, NBC research manager; Sam Barton president, Market Research Corp. of America; Archibal Crossley, president, Crossley, Inc.; Dr. Darrell B. Luca N.Y.U., ARF technical director; Richard Manville, pres dent, Richard Manville Research; Alfred Politz, presiden Alfred Politz Research.









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Why don't radio salesmen ever come to sell me



Adman in big market says radio is missing chance to persuade him

Anonymous author *of article below is veteran radio-tv executive of medium-sized agency in a major U. S. market. He told* SPONSOR *that in years past his agency had been quick to recommend radio where it seemed to fit client needs. "We think only of tv now," he says, "but perhaps this is to the detriment of clients who might be best served by radio. Why don't the radio stations ever come to try and sell me?"*

* * *

This is a personal gripe, written in *both* sadness and anger, about some old friends of mine—radio stations. As a group, with some notable exceptions, they have proved to be the world's worst merchandisers of their own wares.

As you know, we are a medium-sized agency in a large-sized city. We have been completely sold on television and the radio stations have sat idly by while we have become unsold on radio. These radio executives here have not forgotten how to sell—they never knew how to sell. For years, prior to tv, the line formed to the right for agency men to buy radio time. That line has just moved over to the next window marked television, while the radio stations are still asking, "Would you like to buy some nice spots today?"

As the man says, let me give you some for instances:

An old friend of mine is the program director of a local station here. I had lunch with him on a purely personal basis recently and I challenged him with the tired, old cliché that nobody is listening to the radio anymore, particularly nighttime radio. He thereupon told me that on one of their unsponsored nighttime detective stories, they ran a contest with a few very small prizes for best letters. They got a phenomenal mail response. And he broke the mail down to show that 85% of it came from the city itself, not from the non-tv fringe area, covered by radio and out of the range of tv. It was a truly impressive story. The point I make is that their salesman had never told it to us. He calls regularly to ask if we have any business.

All right, you say, so one station has a bum for a salesman. Is this reason to blast them all? Leave us proceed:

We represent a large department store here. After six years of representation, finally, one radio salesman came in with a constructive suggestion concerning the use of radio. Up to this point, the only contact this department store had with radio was continuous calls from salesmen offering special events for sale or transcribed programs which were, in their words, "terrific."

I have the impression that, until The Thing came along, radio stations made a lot of money. It would seem to me that they ought to spend some of that money to educate guys like me and my clients about the present power of radio to move merchandise. The stations are in a mighty peculiar position—they tell their customers to promote and advertise their merchandise, but the stations are extremely reluctant to promote and advertise their own merchandise. Not alone do they fail, in this town at least, to sell me on the power of radio, but also they make no attempt to attract listeners to their programs. I guess they aren't interested in new customers for their own products.

I remember the old days when any agency man could run down the list of nighttime programs from memory and tell you the name of every show and its sponsor. Who's on Columbia at 8:00 p.m. Thursdays? What is NBC programing at 9:00 p.m. Monday? Are *Amos 'n' Andy* still on—for whom? How many agency men know the answers? And whose fault is it that they don't? (By the way, what about the listeners? Are radio networks and stations doing enough in telling them when to listen?)

Radio's present condition might be highlighted by a recent personal experience. An interviewer for a research company called at my house recently. She asked me what tv programs I had listened to during certain hours. When I answered, she made certain marks on her paper and prepared to leave. I asked her if she wasn't interested in my radio listening habits. Her reply was that she noted that we weren't then listening to the radio, which she had already noted on her paper. I invited her into our kitchen where my wife had the radio on. I told her my youngster was up in the bedroom glued to the radio up there. She couldn't hear either of them from her position at the front door, so I was marked down as a non-radio listening home.

Alas, poor radio. I knew him well. ★ ★ ★

Why are radio rates low?

Article last issue (8 *February, page* 29) *traced low rates in radio back to poor selling, among other factors. Report on this page shows lackluster selling still impedes radio's progress, may keep clients who could use it to advantage from doing so. Author used to buy radio heavily.*

How tv sells cosmetics to little girls



Helene Pessl, originator of children's cosmetics, today is sponsoring tv kid show in 5 major metropolitan markets. Psychology: use a little girl to sell a little girl

Every week two little girls sit down at a dressing table before a television camera to put on lipstick and spray themselves with cologne. Ten years ago little girls playing with cosmetics would have gotten scowls from their mammas and thorough soapings. But today their mothers look on happily and their sponsor, Helene Pessl, Inc., is simply delighted.

Helene Pessl, a New York firm, pioneered the revolutionary concept of cosmetics for children a decade ago. Today the Pessl company manufactures 40 different items for children and is undisputed leader among the steadily increasing number of firms which concentrate exclusively on children's toiletries. Last year it grossed $2 million and it's now spending $75,000 on television—30% of its budget—to sell its line of Little Lady cosmetics. Next fall the budget is expected to increase and the percentage going to television may be as high as 85%.

Although children's toiletries are grouped under the general classification of "cosmetics," they're a far cry from the lotions, formulas and rouges mother uses. Toilet articles manufactured for the beauty-conscious younger crowd consist mainly of useful items—like soaps, manicure sets and talcum powder—as well as harmless fluff (bubble baths, toilet water, natural lipstick).

When Arnold Perlman, president of the Pessl company, sat down to plot the firm's tv strategy, he had these factors to consider:

1. There's something almost sacrilegious to many people about the idea of selling youngsters cosmetics. Many mothers might be opposed, on principle, to the concept of toilet articles especially designed for their offspring.

2. Just as important as selling mother is the problem of creating demand among the youngsters. Most members of the young set are far more preoccupied with dolls than beauty rituals.

3. There's no such thing as building up a permanent loyal following for your product when you're appealing to children. The customers are continually outgrowing the merchandise. Hence it's important to follow a consistent policy of hard sell designed to get more and more new customers.



Arnold Perlman (l.), president, inspects lab where products are tested. Emphasis is on soaps, other grooming aids, not adult rouges

4. Children's cosmetics don't properly belong to any specific counter in a department store. They aren't in the same classification as adult cosmetics. And they don't belong in the children's clothing section either. It's harder to get department store distribution for a product if the item doesn't fall into some general grouping.

Perlman and his advertising manager, Paul D. Blackman, got together with their agency, Keystone Advertising, and mastered these obstacles by building an advertising campaign with dual appeal: They stressed good grooming (with mother in mind) and made a point of fancy packaging in soft pastels (to appeal to daughter).

Other manufacturers of products for children can get valuable pointers on how to set up an advertising drive from the Little Lady television campaign.

Perlman decided to experiment with television in September 1952 because he felt it was the ideal attention-catching medium for youngsters. He knew that the junior miss—like her mother—is quick to imitate her contemporaries. The formula: show a little girl on the television screen applying cosmetics.

The company decided to sponsor a show instead of merely using announcements because of the greater impact a program affords. The longer period for commercials, the company felt, gives the opportunity to hammer home the selling points—and to demonstrate a variety of products, instead of just one at a time.

Perlman went to Ray Nelson, of Nelson Productions, with his problem, and asked him to produce a special children's show for television. The first tv program to sell children's cosmetics was telecast in September of 1952 over WABC-TV, New York. The shows were variety acts starring youngsters. Interspersed with the acts were one or two short stories in the form of monologues by Ireene Wicker, veteran radio storyteller for children.

At the end of the first 13-week cycle the format was changed to a single long fairy tale for each program. The stories would be narrated by Miss

(*Please turn to page* 76)

case history

SHOW IS FOR 4-15 AGE GROUP, IS LIVE IN NEW YORK, KINE ELSEWHERE. STAR: VETERAN KIDS' STORYTELLER IREENE WICKER

Camera is on young saleswoman demonstrating products while Miss Wicker gives sales points. Audience's desire to imitate helps make sales



Cast of 25 dances, pantomimes stories to provide action, variety, prevent young audience from growing bored by viewing single performer



Tips for beginners on how to mak

Whether you're veteran or novice in tv you'll enjoy agencywoman's aneed

by Daphne June King





If you're an Old Master at television writing and production, working on nice plump budgets, please turn the page. This is not for you.

This is purely for those brave spirits now making their maiden venture into tv, and those with skin-and-bone budgets.

The two grisliest problems that agencies and clients face in tv today are inexperience and seemingly prohibitive production costs. What follows is a simple primer of do's and dont's—designed to help you get the finest professional production at the lowest possible cost.

What is a good television commercial? It's one that produces the desired results. There is no other yardstick.

How do you produce a commercial that will insure the desired results? Rule One is so basic, we blush to mention it. You start with a sound basic selling concept. Just as you would with any other type of ad. Excuse our mentioning that, please. But without a good basic selling story, you're doomed before you start. Lack of a good basic selling message is the most frequent offense against good selling in television.

Granted you have The Message mastered, then the problem is *how* to deliver it. Rule Two: Be sure you choose the right type of production. Will it be live, or film?

Live production has two great advantages over film production. First, you can change your copy as often as you wish. Second, it *can* cost much less than film.

Live production, however, has many disadvantages. If you've ever stood helpless on the sidelines, watching your

---

MISTAKE: Don't load down announcer (portrayed by Miss King at top) with many props if you want a relaxed performance

GOOD TIP: Use ingenuity to increase visual interest. Toy cars look like real thing to tv viewers, add motion to commercial

ood tv commercials

ted article on how to get most for the least

Young Miss King is radio, tv "veteran"

Daphne King, of San Francisco, got first advertising job in '47 as "galley slave" for Garfield & Guild, San Francisco, soon became copywriter. Has been with four other agencies as copy chief and radio tv director before recently joining Rhoades & Davis, San Francisco.

carefully coached talent flub up your carefully prepared copy, no one has to tell you its most important drawback.

Talent, being human, errs. Television announcers will usually work their hearts out to do a good job. They want to make a good showing as much as you want them to. But they *are* human. Occasionally, you may find an announcer you can turn loose with a skeleton list of basic product information, and he may come up with commercials that will launch your sales curve into the wild blue yonder. Your chance of finding this type of announcer is about the same as your chance of finding Arthur Godfrey collecting unemployment insurance.

One pitfall of casting is "announceritis." No other medium shows up the stuffing in a stuffed shirt so painfully as television does. The radio announcer's pear-shaped tones, flawless diction and enunciation can sound cold, unfriendly and utterly false in your viewer's living room. So long as he makes himself clearly understood, let your announcer relax and be people. He can forget to dot his i's and cross his t's—and film or live, your commercial will benefit from it.

Close attention to yet another detail will pay off handsomely in better results. Even more important than your announcer's voice and appearance is his ability to actually absorb your sales message and its meaning. He must think about, grasp, understand, react to—in other words, *know* your message. It must *mean* something to him. He may memorize your story perfectly, and recite it as faithfully as a phonograph record. But if he fails to absorb your message himself, your viewer will also fail to absorb its meaning!

Here are six more simple, but important rules:

1. Keep production as simple as it's humanly possible to keep it. You can't expect a relaxed, letter-perfect performance from an announcer who has to keep one eye on an array of props, one eye on the camera, and one on the copy. It doesn't add up, does it?

2. When working with a television beginner expect him to be terror-stricken. His first plunge is sure to unnerve him. Talent builds confidence very rapidly, however, and after several commercials, you'll be dealing with a seasoned veteran.

3. Try to allow as much time as possible for your talent to learn your scripts. It's good insurance against mistakes, and protects you when things go wrong.

4. Try to be present when all your live commercials are telecast, unless they're so routine your staff could go through them in their sleep.

5. When you leave props at tv studios resign yourself to the fact that they may be lost or damaged. Studios try hard to care for these things, but they're not always successful.

6. When working with a studio producer, remember he alone is responsible, and he alone must be boss.

commercials

One way to ease the load on talent, and make sure your copy will be read as originally written, is to put part of your commercial (or even all of it) into cards, slides, telops, etc. This is fine—with one big IF. You must have highly interesting artwork. It must have personality. Without this visual element you're paying television rates and getting only radio for your money!

Sometimes, live commercials can be lifted from the purely pedestrian by combining live production with film. A musical jingle, on film, with visual animation, for example, can give you fine identification and add extra interest to the message.

We strongly recommend that you

(*Please turn to page* 60)

Here are 6 of Miss King's tips for beginners:

1. Viewers aren't rooted to their seats. They often go into next room during commercials. Good tv commercials, therefore, should be capable of selling through audio portion alone, without any video accompaniment.

2. Cleverly turned phrases, vividly colored speech is just the ticket for radio but won't work on television. If announcer, others in commercial don't talk like ordinary people, message loses sincerity.

3. Only experience can develop a good sense of timing in planning length of scenes. But most common mistakes are cramming too many scenes into brief time span and leaving static shots on screen too long.

4. If your budget is limited, you can still get lively artwork—with motion. Drawn characters with simple moving parts can produce life-like effect at negligible cost, thereby eliminating the need for live talent.

5. If your brand embodies definite improvement over old-style product, you can use clips of old Hollywood movies to lead into sales points. For nominal cost you can reduce 35 mm. prints to 16 mm. in commercial.

6. Standard musical libraries offer as many as 300 recordings for as low as $10 per use, run the gamut from musical backgrounds to dramatic bridges. Film producer or tv station can probably supply this service.

How spot helped buil

In '49 Paper-Mate couldn't give its pens away. Now it sells 2 million a month. Spot radio and tv were major factors in success. Air budget now: $2.8 million



Copy approach: Like boy goes with girl—that's the way Paper-Mate ink goes with paper. Heart shaped trademark and boy-girl duo are used year-'round in tv spot

In 1949 25-year-old Patrick J. Frawley Jr. had trouble giving away his Paper-Mate pens. Executives in stores didn't even want them as gifts because ball points had developed a reputation as undependable novelties in the post-war years.

By 1954 Frawley and his pen had made this headway:

- Sales were running at the rate of 67,000 pens a day.
- Paper-Mate had an advertising budget of $4.5 million.
- The pen was acknowledged by many of its competitors as Number One in sales among ball points and probably the largest selling pen in the U.S. in terms of number sold (though the higher-cost fountain pen lines still lead in dollar volume).

Frawley's advertising and sales strategy in building Paper-Mate has no startling innovation at its core. Frawley simply stepped into an industry which seemed to be rapidly killing itself off with one-shot, novelty promotion and started to sell his pen as if it were a soap or a cigarette.

Where others dunked their pens under water and wrote with them or flew them around the world in record time, Frawley began steady advertising pressure, increased it with his sales growth, pounded home the same message.

Spot radio and television have been Paper-Mate's major media in following this simple path to the top. Of the $4.5 million budget this year, $2.8 million or more will go into spot. (The company was started on a $40,000 loan from Frawley's father.)

Frawley's approach is so tightly oriented to repetition of a basic theme that the jingle used in the past three years of selling on the air has not been changed. Day after day its simple words-and-music message is drummed into memories of listeners and viewers:

Paper-Mate pen is leak-proof,
Use a Paper-Mate pen.
Paper-Mate pen is smear-proof
Use a Paper-Mate pen. . .

case history

Actually the tv and radio appropriation probably will get an even bigger slice of the Paper-Mate budget than the nearly two-thirds it has now. Paper-Mate spends an additional $1.7 million on four special campaigns: Christmas, Valentine's Day, spring (Father's Day and graduation) and back-to-school. It's likely a big part of money for these special campaigns will go into air. Just before last Christmas, for example, Paper-Mate bought a network radio show, *Fibber McGee & Molly* on NBC (part of the Three Plan).

All Paper-Mate advertising, from radio and tv announcements to point-of-purchase display, is handled by Foote, Cone & Belding. Paper-Mate likes to integrate every part of its campaigns and feels this is done best when left to a single agency. A Philadelphia agency-man is retained who helps provide FC&B and Paper-Mate with ideas and merchandising help, however.

The pen company's advertising expenditure is divided 70-30 between Paper-Mate Eastern (every state east and four states west of the Mississippi) and the Paper-Mate Co. (the Western division), with the Eastern firm getting the larger share. Both companies are sales organizations. The pen itself is made by another Frawley enterprise, the Frawley Manufacturing Co.; the smear-proof ink is produced by Frawley Industries.

Advertising strategy used by David Kittredge, Eastern's advertising manager, and Jim Beam, the West Coast ad manager, is the same.

"Repetition plays a big part in helping people remember the name Paper-Mate," says Kittredge. "Yet the way it's handled, the repetition doesn't bother people. Most listeners wouldn't believe it, but Paper-Mate is mentioned about 12 times in the jingle. In radio this is more important than in tv. But in either medium, the product name has

aper-Mate to No. 1 ball point

to be woven into the commercial in a smooth way." (See article on do's and don't's of jingles starting page 42 by owner of firm which produced the Paper-Mate jingle.)

Also important to Paper-Mate's success is its time buying approach.

When Paper-Mate buys television, it wants Class "A" time. When buying radio, it wants early-morning periods, sports shows and disk jockey programs.

"We like evening television and morning radio," Kittredge says. "That combination has worked best for us." He notes that there's no summer hiatus for Paper-Mate. "My $2.8 million 'base' is spent evenly the year-'round."

"Briefly," says Kittredge, "we buy spot television strictly on a basis of cost-per-1,000 homes actually reached. We'll deviate from this policy, though, if we find what looks like an especially good buy."

In theory Paper-Mate's time buying formula is something like this, Kittredge told SPONSOR.

First Foote, Cone & Belding lists *Sales Management's* 165 top markets. Next to each market is placed the number of tv homes in each market. Then the percentage of total U. S. television homes contained in each market is worked out.

For example, if City A has 1.3 million tv homes, stations in that market have a potential audience of about 5% of all U. S. tv homes. Therefore about 5% of Paper-Mate's tv appropriation would go to tv stations in City A. It doesn't make any difference if the population of City A represents 1% or 25% of the U. S. total; it's the percentage of the nation's tv homes in the market that counts.

In practice the time buying formula sometimes is adjusted in particular markets. New York has 12.14% of all the U. S. tv sets, but Paper-Mate East-

(*Please turn to page 89*)

Paper-Mate ad executives say repetition of product name in jingle and continuing radio, tv spot schedule over past three years had big part in making pen top seller. Present at jingle's original recording session in '51 were (l. to r.): Tal Johns, ad exec; Ernie Newton, singer; Ed Ettinger, exec v.p. of Paper-Mate; Patrick J. Frawley Jr., Paper-Mate pres.; Tudy Williams, singer; Del Porter, creative dir. of Song Ads, jingle producers; Bob Sande, pres. and production dir. of Song Ads; King Jackson, trombone; Red Nichols, trumpet; Matty Matlock, clarinet; Rollie Culver, drums; Larry Greene, music dir. of Song Ads.

For full-length article giving tips on jingles from company which did the Paper-Mate singing commercial, see next page



Don't JINX your JINGLE

Tips from veteran jingle-maker will help you avoid pitfalls in planning singing commercials



It takes 10 days from time order is placed to make the audition record. Above, Song Ads' President Sande (left), composes musical arrangement with Larry Green (center), Del Porter

Robert Sande based this article on his years of experience in writing and producing jingles for products of every type. He is president of Song Ads Co., Hollywood, which produced, among many others, Paper Mate jingle described in article on pages immediately preceding.

It happened in the well-appointed offices of a regional manufacturer in a major Southwestern City. On a business trip through the area, I had met his advertising manager who wanted to sell his boss on the idea of doing a Song Ad for the company's product.

"He's planning to use a singing commercial he has on record now," the ad manager told me, "but it's not a professional job. I think we can do better if you can sell the boss for me. I'll make an appointment."

The manufacturer put on a record and we listened attentively. He was serenely smoking a cigar and beaming over every line, between puffs. When it was over he asked if I liked it.

"Frankly, no," I said, preparing to start my standard pitch to convince him how much better he could do with a Song Ad.

He frowned, shuffled a few papers in a gesture to let me know I might as well leave right now, and informed me he had written it himself.

Before I left his office a short time later, we had a contract to prepare a new singing commercial for his company, but the salesman who deserved credit for it was logic—the logic of what I consider the most important tip to any prospective advertiser:

Use a specialist.

It's basic economy.

This same executive would not hire a furniture designer and put him to work carving table legs.

Basic economy provides an even greater reason for the use of a specialist than the matter of quality itself. I won't debate the point of quality, as a matter of fact. I trust we can all assume that a specialist will do a better job for the advertiser.

But it's worth pointing out that the specialist will do a far more economical job.

The do-it-yourself attitude of this executive was costing him money. He told me — with a certain amount of pride—that he had spent at least two weeks preparing his lyrics and finding the right public domain melody to go with it.

Assuming his own time as an executive was worth some $10 an hour or more, he was paying a rather steep price for his efforts as a lyricist. And when he had added production costs which are considerably higher for a one-shot operator, he was setting some sort of record for over-charging himself for a service he could have obtained more efficiently and effectively, and at half the cost.

His total production cost, including

(*Please turn to page* 80)

The other member of the family

In less than five years, WCCO-TV has become firmly established as "the other member of the family" in more than 400,000 homes in the 62 counties WCCO-TV serves best. Already, throughout the Northwest, WCCO-TV is a tradition: "The other member of the family"—influencing the work and play; the eating, entertainment, and buying habits of these people . . . the eighth largest market in the United States.

Here's proof:*

1. First by far in community service.
2. 10 of the top 15 shows are on WCCO-TV.
3. More daytime viewers of WCCO-TV than all other Twin City television stations combined.
4. WCCO-TV commands more than 60% of all quarter-hours of TV programming in the area.

It's more than a mere coincidence. It's sheer leadership. WCCO-TV *is* "the other member of the family" in the Northwest. Ask Messrs. Free and Peters to show how WCCO-TV leadership can work for you.



WCCO-TV

The other member of the family
Minneapolis—St. Paul

CBS

*Telepulse,
December, 1953

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film progr

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 December 1953† TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Cleve
1	1	***Favorite Story,*** Ziv (D)	23.9	7.8 wnbt 10:30pm	10.2 kttv 8:00pm	19.8 wnac-tv 10:30pm	8.2 wbbm-tv 2:00pm	23.3 wcco-tv 9:00pm	48.0 ksd tv 9:30pm	15.4 wtop-tv 10:30pm	12.8 waga-tv 7:00pm			19.5 wkrc-tv 9:30pm	18. wnbl 10:30
2	6	***I Led Three Lives,*** Ziv (D)	22.2	10.7 wnbt 10:30pm	4.9 keca-tv 7:00pm	16.0 wnac-tv 7:00pm					7.8 wlw-a 10:30pm		52.0 wben-tv 9:30pm	26.5 wlw-t 8:30pm	19. wesa 10:30
3	2	***Cisco Kid.*** Ziv (W)	21.9	10.4 wnbt 6:00pm	9.5 keca-tv 7:00pm	14.5 wnac-tv 6:30pm	16.6 wbkb 5:00pm	19.5 wcco-tv 5:00pm	27.5 ksd-tv 4:30pm	12.8 wnbw 6:30pm	16.3 waga-tv 7:00pm	16.0 wbal-tv 7:00pm	38.8 wben-tv 7:00pm	21.8 wcpo-tv 6:00pm	11. wnb 6:00
4	3	***City Detective,*** MCA, Revue Prod. (D)	21.4	3.3 wpix 7:30pm	7.7 knbh 10:30pm					5.8 wtop-tv 4:30pm		7.8 wmar-tv 11:00pm	43.5 wben-tv 10:30pm		16. wnb 10:30
5	4	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	19.9	18.0 wnbt 10:30pm	15.4 knbh 10:30pm	17.8 wbz-tv 10:30pm	12.2 wnbq 9:30pm	19.0 kstp-tv 9:30pm	19.5 ksd-tv 11:00pm	15.8 wnbw 10:30pm			3.0 wbuf-tv 8:00pm	15.0 wcpo-tv 8:30pm	23. wcw 10:00
6	5	***Boston Blackie,*** Ziv (M)	19.4	4.4 wabc-tv 10:00pm	6.0 kttv 8:30pm		15.4 wgn-tv 9:30pm			13.6 wtop-tv 8:30pm	9.8 wlw-a 9:00pm	13.8 wbal-tv 10:30pm		14.3 wlw-t 10:30pm	
7	9	***Kit Carson,*** MCA, Revue Prod. (W)	19.3	9.7 wnbt 6:00pm	11.2 keca-tv 7:30pm	15.8 wnac-tv 6:00pm			27.3 ksd-tv 4:00pm		15.8 wlw-a 6:00pm	11.3 wmar-tv 6:00pm			14 wnb 6:00
8	7	***Range Riders,*** CBS Film, Flying "A" (W)	18.9		9.7 knxt 7:00pm	25.8 wbz tv 7:00pm		8.3 wcco-tv 5:00pm			11.5 wsb-tv 6:00pm				23 we 7:00
9	10	***Superman,*** MPTV, R. Maxwell (K)	18.1	12.0 wnbt 6:00pm	12.8 keca-tv 8:30pm	17.0 wnac-tv 6:30pm	12.2 wbkb 5:00pm	8.3 wcco-tv 5:00pm	29.0 ksd-tv 5:30pm	7.8 wmal-tv 6:00pm	17.3 wsb-tv 7:00pm	16.0 wbal-tv 7:00pm	39.0 wben-tv 7:00pm	12.3 wkrc-tv 6:30pm	17 wn 6:00
10	11	***Wild Bill Hickok,*** W. Broidy (W)	17.8	4.2 wor-tv 5:30pm	11.2 ktla 6:00pm	8.3 wnac-tv 5:00pm	13.0 wbkb 1:30pm	26.0 wcco-tv 5:30pm	26.0 ksd-tv 12:00n	13.8 wtop-tv 1:00pm	12.3 wsb-tv 5:30pm	14.0 wbal-tv 7:00pm	24.3 wben-tv 1:00pm	13.8 wkrc-tv 6:30pm	15 wn 6:0
Rank now	Past* rank	Top 10 shows in 4 to 9 markets													
1	3	***Orient Express,*** PSI-TV, Inc. (A)	19.3	2.4 wabc-tv 8:00pm	3.9 keca-tv 8:30pm										
2		***Hopalong Cassidy,*** NBC Film (W)	17.3	17.2 wnbt 6:30pm	9.4 kttv 7:00pm		8.3 wbkb 5:30pm	29.5 wcco-tv 6:00pm		13.4 wnbw 7:00pm	14.3 wsb-tv 6:00pm				
3	1	***Jeffrey Jones,*** L. Parsons (D)	16.7		5.9 kttv 8:00pm								2.5 wbuf-tv 9:00pm		
4	6	***Gene Autry,*** CBS Film, Flying "A" (W)	16.5		11.5 ktla 5:30pm		8.8 wbbm-tv 5:30pm								
5	4	***Amos 'n' Andy,*** CBS Film (C)	14.8	8.2 wcbs-tv 2:00pm	15.2 knxt 8:00pm	11.5 wbz-tv 11:15pm	7.6 wbbm tv 1:30pm								
6	2	***Victory at Sea,*** NBC Film (Doc.)	13.6	6.7 wnbt 7:00pm		12.3 wbz-tv 11:15pm	9.8 wnbq 9:30pm			8.2 wnbw 7:00pm			2.0 wbes-tv 8:00pm		
7	5	***Cowboy G-Men,*** United Artists (W)	13.5	3.0 wabc-tv 1:30pm		10.5 wbz-tv 2:00pm		17.0 wcco-tv 4:30pm	26.0 ksd tv 3:30pm		12.8 waga tv 7:00pm			15.3 wcpo-tv 1:30pm	
8	7	***Heart of the City,*** United TV Programs (D)	12.0		8.0 kttv 10:30pm	7.3 wbz-tv 11:15pm					1.3 wlw-a 8:00pm			16.8 wkrc-tv 9:00pm	
9		***All Amer. Game of Week,*** Sportsvision (S)	11.0				8.6 wgn-tv 9:30pm		3.3 wtvi 9:30pm						
10	8	***Abbott & Costello.*** TCA (C)	10.9	11.4 wnbt 6:00pm	8.7 kttv 7:30pm	16.8 wnac-tv 6:00pm	9.8 wnbq 6:00pm			10.2 wtop-tv 6:00pm		5.8 wmar-tv 6:30pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (D) documentary; (K) kid show; (M) mystery; (W) Western; (S) sports. Films listed are syndicated half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market as of ber 1953. While network shows are fairly stable from one month to another in the which they are run, this is true to much lesser extent with syndicated shows. Thi

†*Chart to cover January will appear 22 March issue. Above chart previously appeared 11 January*

m shows

ally made for TV

3-STATION MARKETS					2-STATION MARKETS		1-STA. MKT.
troit	Milw'kee	Phila.	S. Fran.	Seattle	Birm.	New O.	Charlotte
5.3 ok-tv :30pm			20.5 kron-tv 8:00pm	30.3 king-tv 8:00pm		50.5 wdsu-tv 9:30pm	59.0 wbtv 9:00pm
7.3 ok-tv :30pm		11.8 weau-tv 7:00pm	17.8 kron-tv 10:30pm				59.5 wbtv 8:30pm
0.3 vz-tv 0pm	34.5 wtmj-tv 5:00pm	17.0 weau-tv 7:00pm	26.0 kron-tv 7:00pm	36.3 king-tv 7:00pm	27.3 wbrc-tv 5:00pm	27.0 wdsu-tv 5:00pm	36.0 wbtv 11:00am
7.0 ok-tv :0pm	20.0 wtmj-tv 11:00pm		20.3 kron-tv 10:00pm		23.5 wabt 9:30pm	35.5 wdsu-tv 10:00pm	56.5 wbtv 8:00pm
7.8 ok-tv 00pm	43.8 wtmj-tv 9:30pm	11.4 weau-tv 10:30pm	9.0 kgo-tv 10:30pm	28.8 king-tv 9:30pm	20.0 wbrc-tv 9:30pm		56.5 wbtv 9:00pm
3.5 vz-tv 0pm	30.3 wtmj-tv 11:00pm		12.3 kgo-tv 8:30pm	14.3 ktnt-tv 10:30pm	18.3 wbrc-tv 10:00pm	46.3 wdsu-tv 10:00pm	59.5 wbtv 8:00pm
1.3 k-tv 0pm	32.0 wtmj-tv 4:30pm	14.4 wptz 6:30pm	17.8 kron-tv 4:00pm	21.3 king-tv 5:00pm	27.3 wabt 6:00pm	38.8 wdsu-tv 4:00pm	29.0 wbtv 3:30pm
4.3 vz-tv 0pm	8.3 wcan-tv 7:00pm	18.2 wptz 6:00pm	23.8 kpix 7:00pm	29.8 king-tv 7:00pm		42.3 wdsu-tv 6:00pm	
4.8 vz-tv 0pm	28.0 wtmj-tv 4:00pm	20.6 weau-tv 7:00pm	11.0 kgo-tv 6:30pm	21.5 king-tv 5:00pm	22.8 wabt 6:00pm	25.3 wdsu-tv 5:00pm	26.0 wbtv 3:00pm
3.5 vz-tv 30pm	19.8 wtmj-tv 12:00n	18.6 wptz 6:30pm	17.5 kgo-tv 6:30pm	20.8 king-tv 5:00pm	26.0 wabt 6:00pm	24.8 wdsu-tv 12:30pm	30.0 wbtv 3:30pm
			13.5 kgo-tv 8:30pm	36.0 king-tv 8:30pm		45.5 wdsu-tv 9:30pm	
			12.5 kgo-tv 6:00pm		19.8 wbrc-tv 6:00pm		31.5 wbtv 3:30pm
	5.3 wcan-tv 8:30pm					53.0 wdsu-tv 7:30pm	
2.5 ok-tv 0pm				22.3 king-tv 5:00pm	27.5 wabt 6:00pm		
				31.5 king-tv 7:30pm			
0.3 j-tv 0pm			18.3 kron-tv 7:00pm			40.8 wdsu-tv 4:30pm	
0.5 ok-tv 0pm			7.0 kgo-tv 7:00pm				
0.8 vz-tv 0pm			15.0 kron-tv 10:30pm	2.3 kmo-tv 9:00pm	8.8 wbrc-tv 10:45pm	37.5 wdsu-tv 10:00pm	
	23.3 wtmj-tv 10:30pm		6.3 kgo-tv 10:00pm	3.0 kmo-tv 8:00pm			25.0 wbtv 1:30pm
		13.4 weau-tv 10:30pm					

mind when analyzing rating trends from one month to another chart. *Refers to last month's chart. If blank, show was not all in last chart or was in other top 10.



inserted on your tv commercials for

$50

complete service in prints and mailing

Chad **incorporated**

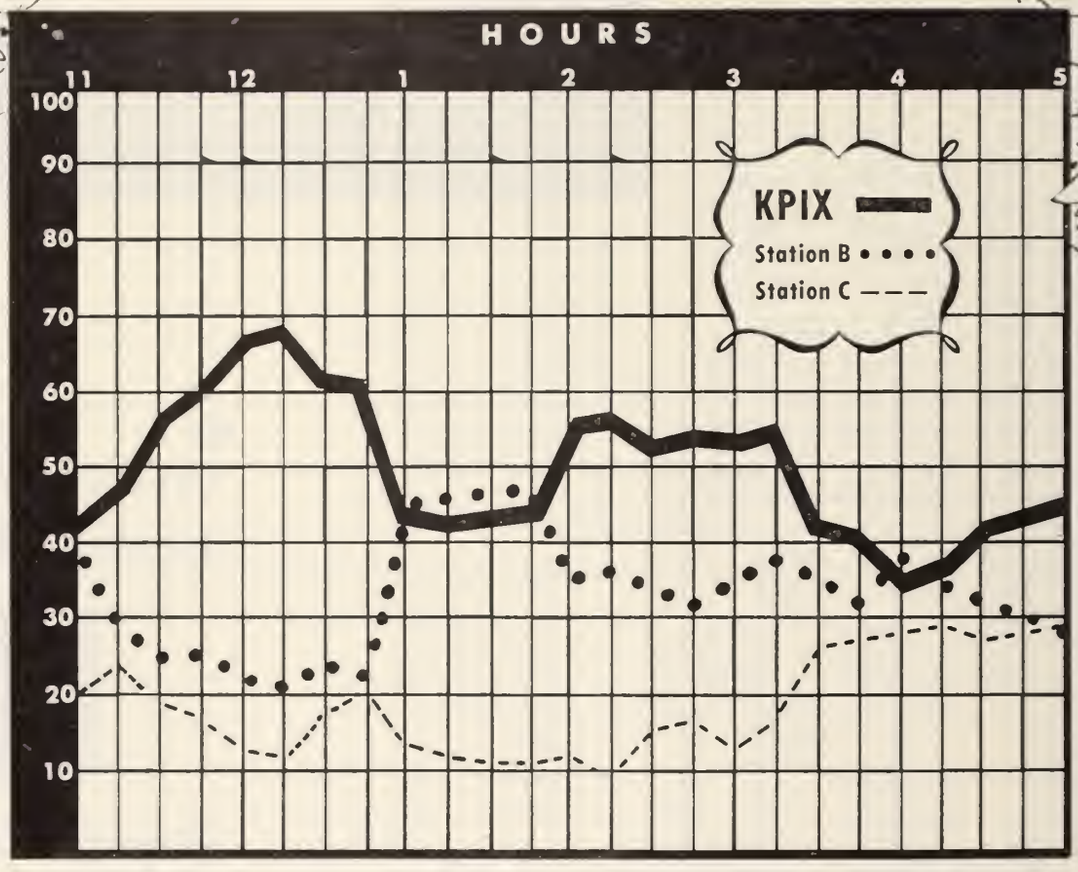
666 Fifth Avenue
New York City • Plaza 1-0712
6087 Sunset Boulevard
Hollywood • Hollywood 4-0101



ANYONE FOR CHARTS?

* **This one shows how KPIX is increasing its daytime lead in San Francisco TV**





* Monday through Friday share of TV audience

This chart is based on the December, 1953, Telepulse Report. The statistical-minded time buyer will find it an interesting study in superiority.

Talk it over with your Katzman . . .

CBS

kpix 5

CHANNEL

SAN FRANCISCO, CALIFORNIA

. . . affiliated with CBS and DuMont Television Networks

. . . represented by the Katz Agency

l ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP¶
BATON ROUGE, LA.	WJBO-TV	2	28 Jan.	Sept.	100	50	1	44 uhf	Louisiana Tv Bcstg. Corp. Douglas L. Manship, pres. Charles P. Manship Jr., sec.-treas. C. V. Porter, v.p. J. Roy Dabadie, v.p.-gen. Mgr.	Hollingbery
CAMDEN, N. J.	WKDN-TV	17[1]	28 Jan.	———	24	13	0[2]	NFA	South Jersey Bcstg. Co. Ranulf Compton, pres. Florence J. Compton, v.p. True C. Giffen, sec. Gordon Giffen, v.p.-mgr.	Robert S. Keller
CHATTANOOGA, TENN.	WDEF-TV	12	28 Jan.	May	105	63	0	NFA	WDEF Bcstg. Co. Carter M. Branham, pres. John P. Gaither, v.p. Edward Finley Jr., Edw. Finley Jr., sec.-tres. Ken Flenniken, gen. mgr.	
INDIANAPOLIS, IND.	WISH-TV	8	28 Jan.	1 June	316	158	1	423 vhf	Universal Bcstg. Co. Bruce McConnell, pres. Robert McConnell, v.p.-gen. mgr. Frank E. McKinney, tres. William H. Spencer, mgr.	Bolling
AARON, PA.	———	39	27 Jan.	———	2	1	0	NFA	Leonard J. Shafitz (Mr. Shafitz is sole owner)	———
ULSA, OKLA.	———	17	4 Feb.	———	215	116	1	200 vhf	Arthur R. Olson (Mr. Olson is sole owner)	———
YLER, TEX.	KGKB-TV	7	27 Jan.	———	20	10	1	8 vhf	Lucille Ross Lansing, sole owner Gerry Lansing, gen. mgr.	

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
DAMS, MASS.	WMGT	74	21 Feb.	300	155	Du M	1	NFA	Greylock Bcstg. Co. Leon Podolsky, pres. John T. Parsons, mgr. Edward Pearson, pgm. dir.	Walker
ONOLULU, HAWAII	KULA-TV	4	21 Feb.	26	14	———	3	41 vhf	Pacific Frontier Bcstg. Herbert L. Pettey, pres. Jack A. Burnet, exec. v.p. Hugh Ben La Rue, sls.v.p.	Headley-Reed
ROVIDENCE, R. I.	WNET	16	21 Feb.	22	11	ABC, Du M	2	1,080 vhf	Channel 16 of Rhode Island Inc. George Gerber, pres. Samuel Hamin, v.p. John Dunne, tres. John R. Porterfield, v.p.-gen. mgr.	Raymer
PARTANBURG, S. C.	WORD-TV	7	21 Feb.	5	3	———	1	NFA	Spartan Radiocasting Co. Walter J. Brown, pres. D. S. Burnside, sec.-tres. John Kirkpatrick, gen.mgr.	———

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Ataska (12 *Feb. '54*)	**363**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants: 12 Feb. '54)*	**505**	*No. tv homes in U.S.* (1 *Jan. '54*)	**27,500,000**§
No. of markets covered	**224**	*No. of grantees on air*	**255**	*Percent of all U.S. homes with tv sets* (1 *Jan. '54*)	**60%**§

both new c.p.'s and stations going on the air listed here are those which occurred between Jan. and 12 Feb. or on which information could be obtained in that period. Stations are sidered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded FCC applications and amendments of individual grantees. †Information on the number of sets markets where not designated as being from NBC Research, consists of estimates from the tions or reps and must be deemed approximate. §Data from NBC Research and Planning rcentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a tv also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]Channel is assigned to Philadelphia. [2]Camden is served by three Philadelphia vhf stations. Vhf sets in area estimated to be in excess of 1.5 million.

BOI-N-NG! GOI-N-NG! GONE! ...IN MA

LOOK

BOUGHT EX

WXYZ	Detroit, Michig
WCPO	Cincinnoti, Ohi
KDKA	Pittsburgh, Po.
WNAC	Boston, Mass.
WGY	Schenectady, N
KPRC	Houston, Texa
WMIE	Miami, Fla.
KOOL	Phoenix, Ariz.
WXLW	Indianapolis, I
WVLK	Lexington, Ky.
WDWS	Champaign, Il
WBBC	Flint, Mich.
WNOW	York, Po.
WCOS	Columbio, S.
WCBA	Corning, N. Y.
WCYB	Bristol, Vo.
KDMS	El Dorodo, Ar
KXO	El Centro, Col

A laugh-time of fun for everyone!

a new high in Hilarity

MEMO TO AGEN AND ADVERTISE

RED GETS THE LAUGH YOU GET A LAUGH OF SALES OPPORTUN



RED'S A RIOT
. . . as the
"MEAN WIDDLE KID"
. . . Red keeps fons in an uproar . . . Sponsors say
"I DOOD IT."

ET AFTER MARKET!

It's crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

ESE STATIONS (AND MANY MORE) HAVE VE RIGHTS TO, AND ARE NOW OFFERING...

KOLD	Yuma, Arizona
WBRW	Welch, W. Va.
KXIC	Iowa City, Iowa
WCSS	Amsterdam, N. Y.
KROS	Clinton, Iowa
WAGM	Presque Isle, Me.
KBBA	Benton, Ark.
WARE	Ware, Mass.
WOAY	Oak Hill, W. Va.
WVOW	Logan, W. Va.
WAJR	Morgantown, W. Va.
WNRV	Narrows, Va.
WRUM	Rumford, Me.
WTWN	St. Johnsbury, Vt.
KOLE	Port Arthur, Texas
KGMO	Cape Girardeau, Mo.
WDOG	Marine City, Mich.
WCNR	Bloomsburg, Pa.
WLBK	De Kalb, Ill.
WATO	Oak Ridge, Tenn.
KWPC	Muscatine, Iowa
KFJI	Klamath Falls, Ore.
WGGH	Marion, Ill.
WBKV	West Bend, Wisc.
WDLP	Panama City, Fla.
WSKI	Montpelier, Vt.
WMTM	Moultrie, Ga.
KBTA	Batesville, Ark.
KPBM	Carlsbad, N. M.
WHVF	Wausau, Wisc.
WGET	Gettysburg, Pa.
WOKW	Sturgeon Bay, Wisc.
WGUY	Bangor, Maine
KSPI	Stillwater, Okla.
WMOG	Brunswick, Ga.
WCHN	Norwich, N. Y.

ZIV'S ROLLICKIN', RADIO LAUGH-FEST!

"THE RED SKELTON SHOW"

260 zany, zingy, hilarious half-hours!

OT AVAILABILITIES ARE BEING GRABBED UP FAST! ET IN TOUCH WITH YOUR LOCAL STATION AND OT IN ON THE PROFITABLE SKELTON ACT!

MEMO TO STATIONS

YOUR MARKET MAY STILL BE AVAILABLE!

Better say "I dood it" by wire or phone today. Tomorrow may be too late... so hurry, hurry, *hurry!*

0 half-hours planned for 5-per-week... full of COMMERCIALS, full of LAUGHS, full of AUDIENCE RESPONSE!



E'S A PANIC
riginal chuckle-head
KADIDDLEHOPPER
's homespun humor
uper hilarious.

HIS ANTICS ARE FRANTIC
... as
CAULIFLOWER McPUGG
punchy Champ who leads with his head.



FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



Better than a honking goose



The plains used to be full of weather-beaten prognosticators who, by the snap of a twig or the way a clod crumbled, by the creak of an arthritic joint or the honk of a goose, by the haze around the setting sun or the timbre of a cock's crowing, would authoritatively translate assorted phenomena into "fair and warmer," or just plain "rain by midnight."

No more. WNAX-570 has replaced goose honks as a source of weather reports. Aired throughout the day, weather data are part of the service WNAX-570 renders Big Aggie Land, the five-state (Minn., the Dakotas, Nebr. and Iowa) area* with $3 billion in effective buying income and a habit of listening** to WNAX-570.

*Radio homes: 631,930, per SAMS STUDY NO. 1
**Diary Study 5 gave WNAX-570 a 10 to 1 advantage over the second station in the area—top rating in 186½ (97.3%) of the 500 quarter-hour segments surveyed.



WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, $653 million in '52 retail sales.



agency profile

Wickliffe W. Crider

V.p., Radio & Tv Director
Kenyon & Eckhardt, New York

Wick Crider had never been to Paris.

At 8:33 a.m., Friday, 12 June 1953, he received a call from Bing Crosby, who was in Paris at the time. At 1:30 p.m., on the same day, Crider's plane left Idlewild. At 7:00 p.m., Saturday, 13 June 1953, he reboarded the plane in Paris, headed for New York.

The occasion of Crider's frustratingly short introduction to Paris?

Bing Crosby was ready to O.K. making of a film in which he was to appear on the *Ford 50th Anniversary Show*, Monday, 15 June 1953, over NBC TV and CBS TV. This $500,000 Leland Hayward extravaganza was the culmination of Ford's 1953 advertising campaign revolving about the anniversary theme. Though Henry Ford II did not want a single Ford commercial to be aired during the two-hour production, Ford received thousands of letters and telegrams thanking it for sponsoring the program.

"Of course, you can do that sort of institutional job on special occasions only," Crider told SPONSOR. "Our emphasis at K&E is actually on hard-sell commercials featuring strong personalities."

Among K&E accounts using this approach to tv are the Lincoln-Mercury Division of Ford with Ed Sullivan on *Toast of the Town* and Pepperidge Farm with Mrs. Margaret Rudkin in 60-second spot announcements. The latter commercial is interesting in that Mrs. Rudkin, as owner of Pepperidge Farm, tells her viewers how she first came to bake the bread for her sick boy.

"In this instance, the sponsor herself has a confidence-inspiring tv personality that produces top sales results," Crider said.

For another account K&E used a dramatic, subjective camera technique: Mennen Co.'s after-shave lotion. During this commercial, the viewer sees a man's hands pouring after-shave lotion into the palms and presumably putting it on his face (the camera). His wife calls him for breakfast, remarks upon the fresh smell of the lotion and approaches, asking him to kiss her.

K&E accounts include such categories as automotive, package foods, cosmetics, clothing manufacturers and a bank. In 1953 the agency's air billings totaled $16 million—with $11 million in tv, $5 million in radio—that is, 40% of its over-all 1953 billings.

Wick Crider's resolution for 1954: another jaunt to Paris, this time for longer than a 12-hour stay. ★ ★ ★



Where do Los Angelinos go for their vacations?

To San Francisco, of course.
Big things happen in San Francisco—you can have the time of your life, or the time-buy of your life.

Cover the ten San Francisco Bay Area Counties with KYA, the independent station of influence. Life, Halo, Carnation, Lipton's and twenty other top national accounts use KYA—how about you?



Here's a Morning Availability:

George Ruge's Koffee Klub
6 to 9 a.m. Daily,
11 to 12 Noon Daily
Leads all San Francisco—Oakland Independents
(Pulse—Sept.-Oct.'53)

KYA
the personality station
1260 K.C.
San Francisco

George W. Clark, Inc., New York and Chicago
Adam Young, Inc., Los Angeles

AUTO WAX

SPONSOR: Hutchinson Chemical Co. AGENCY: Roberts, MacAvinche & Senne

CAPSULE CASE HISTORY: *This advertiser bought a 10-minute Saturday night program over WCSC-TV at a Class "B" time cost of $90.00. As a result of the program, the chemical company received more than 600 mail orders for its car wax. The advertising manager of Hutchinson Chemical Co. wrote the station: "WCSC-TV outdrew any other station two to one, and 68 stations were used." At the time of the campaign last fall, WCSC-TV had been telecasting less than eight weeks.*

WCSC-TV, Charleston PROGRAM: 10-minute show

TV results

DEPARTMENT STORE

SPONSOR: Nuttall's Department Store AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise a sale in its suburban store, Nuttall's used just two announcements on KPHO-TV the day previous to the start of the sale. Those were the only prior announcements made. "By 9:00 the next morning," Ruth Nuttall wrote the station, "we faced lines of customers almost two blocks long waiting for our doors to open. In 30 minutes our stocks were depleted on our special items. By the end of the day we tallied more sales than recorded for the previous month." Cost of the Class C announcement was $30; the Class B, $45.*

KPHO-TV, Phoenix PROGRAM: Announcements

SHOES

SPONSOR: Higgins Shoe Store AGENCY: Direct

CAPSULE CASE HISTORY: *Right after WROM-TV went on the air last August, the Higgins Shoe Store bought alternate weeks of* Strange Adventure *on Tuesdays, 8:15-8:30 p.m. By the end of the first 13 weeks, the program had pulled customers from every county in the Rome trading area, plus customers from as far as 95 miles away. One commercial on one of the programs for a child's show "practically sold out Higgins' entire quarterly inventory within the next two days," Ed McKay, WROM-TV manager, reported. The program cost is $84 (time and film).*

WROM-TV, Rome, Ga. PROGRAM: Strange Adventure

AUTOMOBILES

SPONSOR: Motor Twins AGENCY: Direct

CAPSULE CASE HISTORY: *The manager of this automobile company at first was skeptical about the value of television advertising. Nevertheless, a WBRE-TV salesman eventually sold the manager on the idea of using a 15-minute news program Sunday evenings, 10:30-10:45. As a result of the first program last summer, Motor Twins —a Ford dealer—sold one new car and four used cars. Now, the station says, the auto dealer is a tv enthusiast. Cost of the program was $114.*

WBRE-TV, Wilkes Barre PROGRAM: Motor Twins News

CANDY

SPONSOR: Fannie May Kitchen Fresh Candies AGENCY: Wendell-Muench

CAPSULE CASE HISTORY: *This candy manufacturer appealed to Washington's sweet tooth through participations on Mark Evans'* Housewives' Protective League *which started in May of 1952. "Since that time we have had approximately a 68% increase in sales . . . we have done little or no advertising other than [Mark Evans'] tv show in Washington . . ." says H. H. Simpson, president of Fannie May. Cost of each participation is $175.*

WTOP-TV, Washington PROGRAM: Housewives' Protective League

TIRE SEALER

SPONSOR: Everlast Laboratories AGENCY: Direct

CAPSULE CASE HISTORY: *This company, with 200 retail outlets in Los Angeles, recently decided to try a test of tv's effectiveness, pinpointing its advertising for one dealer on one tv program. The product, a $12.95 bottle of tire sealer, was advertised in an announcement on* Jackson's Theatre *one night. The next day the Everlast dealer sold 26 cases of the sealer and had to call the factory for 25 more cases in order to handle the demand. It was estimated that the $100 announcement resulted in $800 in sales for the advertiser.*

KTTV, Los Angeles PROGRAM: Jackson's Theatre

HOUSEHOLD HINTS

SPONSOR: Deepfreeze Appliance Div., Motor Products Corp. AGENCY: Roche, Williams & Cleary

CAPSULE CASE HISTORY: *The sponsor was buying a quarter-hour segment of CBS TV's* Garry Moore Show *on Thursdays (1:30-1:45 p.m.). During one of the programs, Moore offered viewers a book of 1,003 Household* Hints *to anyone who would write in for it. According to Bob Gilruth, advertising manager of Deepfreeze, more than 40,000 homemakers within range of the 58-station network requested the book. The quarter-hour portion of the Garry Moore show has a talent and production cost of $2,038 for the full network: time cost was $10,194.*

CBS TV Network PROGRAM: Garry Moore Show

* VITAPIX DIDN'T WAIT FOR HOLLYWOOD TO MAKE UP ITS MIND...NEITHER DID MORE THAN 30 LEADING TV STATIONS...



Only Feature Pictures ever Filmed for TV

TODAY, TV viewers are enjoying these full length motion pictures even before theatre audiences. Vitapix has proved that the television industry, by combining the best of TV and motion picture techniques, and utilizing Hollywood star talent, has a formula that answers the viewers' demands for new Motion Pictures as well as the sponsors' demand for film value.

NO WEAK WEEKS. Here's a film series maintaining a uniformly high level. Top Hollywood production and direction, plus names like these—Peggy Ann Garner, Akim Tamiroff, Martha Scott, Arleen Whelan, Jeffrey Lynn, Lee Bowman, Ann Rutherford, Jackie Cooper, Don Ameche—assure top ratings every week.

TOP BOX OFFICE AT THE CASH REGISTER. Because Vitapix Feature Motion Pictures provide the station with a TV FIRST, it has ontstanding advertising and merchandising value. Hollywood knows the box office of a "Prevue" and a "Premiere." So does the sponsor.

The current series of 26 pictures presents drama, mystery, comedy and adventure. 70 or 54 minute running time, black and white or color. Vitapix Uniform National Pricing Formula Applies. For availabilities and prices, phone collect.

Watch **VITAPIX**

The STATION-OWNED Producers and Distributors of TV Films

VITAPIX CORPORATION: New York: 509 Madison Ave., PLaza 8-3013 • Chicago: 30 N. La Salle St., AN 3-2950 • Los Angeles: 8949 Sunset Blvd., CR 1-7191 • New Orleans: 3190 De Saix Blvd., Valley 1837

round-up

'XL' stations prepare advertising primer for retailers

A primer for retailers with advice on how to plan their year-'round advertising for best results has been published by the "XL" stations in the Pacific Northwest.

A foreword by Ed Craney, president of the "XL" stations, first discusses the basics of advertising. Example: "Use multi-media—in today's fast-moving world no single medium reaches all the people. . . ."

Stores which can't afford to advertise daily should plan their advertising for less frequent schedules. But they should stay on through the year, setting aside enough money for special promotions, the book points out.

"Radio and newspapers are your chief advertising media," the book tells its retailer readers. "When your budget is large, spend equal amounts in each. When your budget is small, lean heavily on radio. Listeners comprise a larger market than readers and can be reached for a lower cost-per-1,000."

The book advises retailers to make up a chart of their own advertising expenditure by months "and see if it slightly precedes the curve on your 'monthly percent of business' chart." According to this book, advertising expenditure should be in direct correlation to anticipated sales. ★ ★ ★

Pall Mall offers trip to 'most ingenious' promoter

How ingenious are station promotion managers?

Pall Mall, sponsor of *Big Story*, radio and tv program, will award a week's vacation in Bermuda for two to the radio or tv station promotion manager doing the "best, most original, unique and effective promotion job of either or both programs during the first quarter of 1954."

Alan C. Garratt, advertising manager of Pall Mall, said size of the station and facilities at hand will be taken into consideration in judging entries.

Judges for the contest include Norman Glenn, editor and president of SPONSOR, George Rosen of *Variety*, Frank Burke of *Radio Daily* and Florence Small of *Broadcasting-Telecasting*. ★ ★ ★

Food Fair signs $30,000 26-week deal with WNBW

One of Washington, D. C.'s major super-market chains, Food Fair, has signed an estimated $30,000 26-week contract with WNBW, Washington, NBC O&O tv station. The super-market chain will sponsor *Lo, along La sidy* Fridays, 7:00-7:30 p.m. The estimated contract price does not include cost of tie-in promotion. The merchandising campaign includes 250,000 bag stuffers, in-store displays, truck signs, bumper strips on 400 Food Fair cars and more than 20,000 mailing pieces to new customers. In addition, ads will be run in newspapers, *TV Guide* and on the air. Shown signing the contract (above) is Irving L. Siegel, president of the 13-store Food Fair chain. Looking on are (l. to r.) Seymour Seleznow, director of merchandising for Food Fair; Alvin Epstein, president of the Epstein advertising agency; Ruth Graze, account exec. at Alvin Epstein agency; Robert Livingston, WNBW.



Super market Pres. Siegel signs contract

WWDC pens poetic salute to rival, WTOP's new 'house'

WWDC, Washington, recently saluted the opening of WTOP-AM-TV, Washington's new "Broadcast House" with three special broadcasts. Featured during each of the WWDC salutes was a poem written by WWDC's program director, Norman Reed, "the poet laureate of Washington's radio row," according to the station. Literary critics say Reed's efforts compare favorably with anything Macy's has said about Gimbels. WWDC was the first rival station to salute WTOP's new headheadquarters. Part of Reed's poem follows:

Ladies and Gentlemen: Please lend an ear!
You may be surprised at what you now hear!
It's really quite strange when a radio station
Starts praising a rival organization.
It's something a listener hardly expects!
(Does Macy's tell Gimbels? Does Woodward's tell Hecht's?)
But regardless of custom, WWDC
Is paying this tribute to WTOP.
February is planned as a "Month of Dedication"
Making their move to a bigger location.
Their new "Broadcast House" is one of the best.
It's at 40th and Brandywine Streets, Northwest.
In this grand modern building (the only one of its kind)
Latest tv and radio facilities are combined.
They've spent "millions of dollars" as part of their plans
To give fine entertainment to "millions" of fans.

The poem goes on to offer best wishes for the success of the new operation from WWDC. ★ ★ ★

Weed calls program logs 'public service' feature

Arguments newspapers use in trying to make stations pay for program listings are "tried and untrue." That's the way Joseph J. Weed, president of Weed & Co. and Weed Television Corp., puts it. Weed is one of several industry representatives who have discussed the newspaper listing problem in recent weeks.

Weed says that with newspapers in

some cities again dropping free listings, publishers should be reminded that printing the listings is not "extending aid to an enemy. Radio and tv have proven friends indeed to newspapers in terms of being responsible for sizable lineage in tune-in display ads. . . ."

In terms of public interest, Weed said, "Radio and tv logs are as much a public service as printing the weather. And, in areas where such listings are not published, the field is opened wide for independent program weeklies which obtain paid circulation and advertising revenue that probably could have gone to the newspapers. (See SPONSOR editorial, 8 February issue.)

★ ★ ★

Briefly . . .

The Will Rogers Memorial Hospital, Saranac Lake, N. Y., currently is conducting a fund-raising campaign among people in radio and tv. The hospital, which admits only patients from show business, is said to be "universally recognized for its notable contributions to research and cure of tuberculosis." The hospital makes TB treatment free to its show business patients. Sam Blake, who is handling radio and tv public relations for the hospital, said he is appealing to radio and tv people because, although many of them are in the hospital, few have contributed. Aim of the compaign is contribution of an hour's pay from every person in show business. Contributions may be sent to the Variety Clubs-Will Rogers Memorial Hospital, 1501 Broadway, New York 36, N. Y.

* * *

In recognition of "outstanding personal growth and performance during 1953" Free & Peters, station rep firm, recently awarded two of its employees "Colonel of the Year" citations. John A. Thompson, radio account executive in the New York office, and William Tynan, tv account executive in the Chicago office, were selected from the seven F&P offices across the country. In 1949 award went to Jones Scovern of New York for "out-of-the-ordinary work for national spot advertising," in '50 to W. W. Bryan of Detroit. Hal Hoag of Hollywood got the citation in 1952. No individual qualified in 1951 so the award was given to the F&P Midwest office as a group. This is the first time two men—one in radio, the other in tv—have won. ★ ★ ★

Subscribe to SPONSOR today

and receive FREE a copy of the 1954 PROGRAM GUIDE. The Program Guide will be off the presses early in March.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and include FREE the 1954 PROGRAM GUIDE.

NAME .....

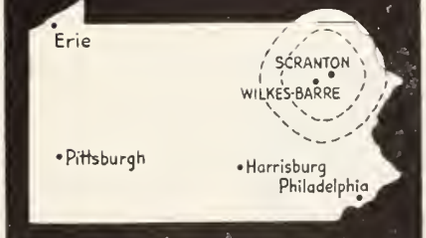
FIRM ..... TITLE .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....

check one: ☐ $8 one year (26 issues) ☐ $15 three years

COVERS PENNSYLVANIA'S 3rd LARGEST MARKET



SCRANTON • WILKES-BARRE

CHANNEL 16 WARM TV

SCRANTON, PA.
ABC TELEVISION NETWORK
Antenna: 1244 Ft. Above Average Terrain
333 Madison Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by GEORGE P. HOLLINGBERY CO.

Live Clearance Mid-February in Nation's 31st Retail Market

CBS WTRI TV
SERVING ALBANY–SCHENECTADY–TROY

See Your HEADLEY-REED Man for Prime Availabilities

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Why is it important to have an all industry county-by-county (or market-by-market) tv set count

THE PICKED PANEL ANSWERS



Mr. Coen

The absence of a standard set count is felt in varying degrees depending upon the complexity and importance of the questions posed for solution. Individual market and station set estimates are needed by anyone involved in decisions related to television. The lack of complete data on a uniform basis causes unwarranted expense and confusion.

Currently there are a number of different sources of set count data which are helpful in arriving at final decisions. However, all of these sources contain some limitation. We devote a considerable amount of work merely to the process of collecting these data. It is necessary for us to combine information from different sources in addition to applying adjustments based on our own research. The absence of completeness and uniformity has therefore necessitated a large amount of extra effort in order to convert available data into a useful form.

This expense is increased when the data is put into use. Part of a recommendation or report may be developed with one set of basic source material while another portion is derived on the basis of another set of data. Revision or adjustment of plans introduces additional complexity which must be continually checked in order to maintain comparability. The problems are multiplied as time goes by. This situation increases the amount of work needed to arrive at the best decisions while making it difficult to provide the client quickly and clearly with the reasonable explanations he should get for our having made such decisions.

The current situation is mainly of an annoyance nature which diverts much effort that we at McCann-Erickson could put to better use. On the other hand the smaller agency may not be able to afford the time and efforts of the skilled personnel needed for adequate treatment of these available statistics.

As time passes the limitations of the data now in use will increase while their accuracy and usefulness decline. A uniform set of statistics for all stations would greatly aid in the solution of some of the many problems created by this growing medium.

ROBERT J. COEN
McCann-Erickson, Inc.
New York



Mr. Katz

This is a tough question to answer simply because there are too many answers: many different people make many different uses of county-by-county television set ownership figures. By getting the smallest unit of measurement, the county, all users can then combine data in any groupings that they desire depending on the particular problem they face.

For the industry as a whole, county figures provide a measure of television's growth: its penetration and geographical spread. But different groups within the industry have special interests in the data.

Networks can use the information to provide a detailed picture of their networks and see where they need affiliations to fill vital gaps. *Stations* can use the data to assess television's growth in their particular coverage areas. *Advertisers and agencies* seek this information to work out networks that match their distribution areas and to determine advertising budgets for each of their sales districts. *Manufacturers* of television receivers need these figures to establish sales quotas for specific areas.

Over and above these uses, researchers need such data for all kinds of special analyses of television growth and as a bench mark for the future.

OSCAR KATZ
CBS TV Research Director
New York



Miss Brown

Television coverage and set estimates today are almost back to the horse and buggy days of radio. Coverage claims may be based on NCS, mail maps, Grade A and B service areas, millivolt contours, decibel contours, engineering reports to the FCC (prior to initial filings), topographical contour maps, and circles of x miles. Set estimates may include NBC TV estimates for the unduplicated coverage areas of their affiliates, CBS TV set counts for their affiliates, and estimates from the stations based on RETMA figures, dealer shipments, retail sales of cooperating outlets, warranty cards, utility companies' meter readings, post card surveys, telephone surveys or house-to-house surveys.

These surveys may have been made in a small but well saturated part of the station's claimed coverage area and projected to the entire area, measured against the entire area, or be a compilation of set figures which include homes definitely located outside of the station's effective coverage area.

In almost any multi-station market, we get conflicting reports from the competing stations. Hardly any of these can be justified by differences in power or antenna heights, but merely by the fact that the stations are trying to do a selling job with the aid of the most exaggerated claims which they feel can be believed.

What we need desperately is a periodic county-by-county set count of vhf and uhf television homes and an up-to-date coverage survey (such as NCS or SAMS), showing the areas in which tv homes can and do view individual television stations. This would then provide us with uniform coverage measurements for every television station in the country.

JULIA B. BROWN
Director of Media Research
Compton Advertising
New York


Mr. Tillmanns

Television's acceleration has been at a rate few of us had originally anticipated, but its very rapid growth seems to have prevented the industry from establishing a firm foundation for organized development. Good tv set estimates are as important to the industry as programs, transmitters and antennas, yet sellers and buyers of national spot television have no common meeting ground when the subject comes around to set statistics.

All of us are at fault, for although there have been efforts individually to supply the vital information, there has been no collective support for establishing complete and accurate set data.

To utilize all the knowledge we have gained about television as a medium we need industry-sponsored, county-by-county tv set measurements at regular

(*Please turn to page* 97)



Yes, it's got the gals going . going to the Channel 5 Club, WMCT's sensational new audience participating show Prizes, gags, spontaneous on-the-spot humor, and interviews with Gene Perkins and Bob Smith doing the emceeing.

Participating spots are now available, and they are going fast See your nearest Branham office.

WMCT

CHANNEL 5 • MEMPHIS

NOW 100,000 WATTS

Memphis' first TV Station
WMC WMCF WMCT
National Representatives
The Branham Company

NBC-TV-BASIC
Also affiliated with ABC and DUMONT
Owned and Operated by
The Commercial Appeal

COME 'N GET IT
WHILE IT'S
HOT



A 5 course spread of

Ratings
to whet the appetite
Talent *very rare*
Promotions *well done*
Merchandising
with all the trimmings
Sales *on ice.*

MIKE ROY, chef de TV, moves into the KNBH kitchen at 1:30 p.m. Monday through Friday starting February 22nd.

For reservations on Mike Roy's "Key to the Kitchen"... contact KNBH, Hollywood or NBC SPOT SALES.

AGENCY AD LIBS



(*Continued from page* 14)

business and that lack of subtlety isn't just about the most effective mode of attack.

Whether you (Ordway and friends) know it or not, people are not just waiting around to catch the advertising messages that sponsors spend their multitudes of program dollars to get a chance to broadcast. To penetrate the public's normal and understandable indifference and its natural sales resistance, we've got to hit 'em often and without pulling our punches. Furthermore, if they were so bored or irritated with our efforts they wouldn't respond as overwhelmingly to tv-advertised products as they have.

It's long been my rather jaundiced and very prejudiced contention that the whiz kids of thinkdom such as educators, philosophers and just plain school marms are all wet when it comes to any analysis of the public's appreciation (or lack of it) of broadcast advertising. In my limited experience I find that the great majority of tv-viewers think they get plenty of good entertainment for free (they spend an average of five* hours a day with their sets) and hence feel an obligation to the advertiser to pay attention to his message; having done so, they go further—they tend to act upon these messages as prescribed.

And, finally, it is my puerile opinion that purchase of 98% of tv-advertised products serves a good purpose as far as the purchaser is concerned. I say this aware of the fact that we live in an acquisitive, materialistic civilization which seems rather pleasant to me but may turn out to be less than perfect in the light of history's definition of it, say 10 or 12 centuries hence.

Coming back to the original thesis, I feel it is especially unfair of newspaper moguls to keep tearing into tv on the grounds they do, since their own printed sheets are replete with axe murders and comic strips as well as eczema-salve advertisements. In fact, the only difference between the media is that an advertiser *can't* be as obtrusive in print as he can in tv which is one of the advertising weaknesses of newspapers. As for *repetition*, a newspaper advertiser can obtain it to any degree he wants. All he has to do is pay for it.

★ ★ ★

*Nielsen—Nov. 1953.

Bob Foreman and the editors of SPONSOR *would be happy to receive and print comments. Address* 40 *East* 49 *St.*


biggest boom
to advertisers
and agencies
KLING STUDIOS now america's largest facilities for television and industrial film production
to serve you better in CHICAGO
KLING equips additional modern film studio
Tremendous expansion in Chicago, too! Complete in every way, this new production center, with three giant sound stages, brings to the midwest facilities equal to the most demanding film requirements. Kling . . . for the largest film facilities in the midwest!
To serve you better in HOLLYWOOD,
KLING acquires the famous
CHARLES CHAPLIN STUDIOS
Professionally perfect facilities, the famed Charles Chaplin studios in their entirety, all now under the Kling banner! For the first time complete Hollywood facilities for TV shows and commercials; industrial, training and institutional films for business and industry. Further proof of Kling's winning formula: Advertising Knowmanship plus Hollywood Showmanship!
KLING STUDIOS INC.
chicago
601 North Fairbanks Ct.
DElaware 7-0400
hollywood
1416 North La Brea
HOllywood 3-2141
represented in the following cities:
CLEVELAND • DETROIT
NEW YORK • PITTSBURGH
SAN FRANCISCO
SEATTLE • ST. LOUIS

TIPS TO BEGINNERS

(Continued from page 39)

call in your art director, and pick his brain. He'll help a lot to sparkle up your live production at small cost. Here's a f'instance. One of our commercials had a cartoon of a guitar player. It was dull and static. Our art director solved the problem by drawing the same cartoon character minus his string-pickin' arm. Then he cut out an arm, attached a bent paper clip to the back of it, and ran the paper clip through the guitar player's shoulder, leaving a metal handle behind the cartoon card. The studio personnel were merry as mice, moving the arm in time with a recorded jingle, and everyone was happy. The cost: practically nothing at all.

On another commercial, we wanted the girdle of a diamond to light up. Obviously, a job for film—'til we called in the art director. He cut out the girdle, placed a light behind the cut-outs, and added a magic fairy with real wings, who flew across the diamond, lighting it up. To achieve the effect of lights coming on, we simply pulled a shade stretched across the back of our card, coordinating it with the magic fairy.

As a substitute for a blackboard and flip cards, the art department furnished a plain felt panel, and signs mounted on sandpaper backs. Touch them to the felt, and they stay there until you take them down.

For a used car dealer the Boys in the Back Room came up with a miniature used car lot, stocked with toy cars. For motion they found an old toy Ford in perfect scale, with a dustered and goggled driver. It glided, swanlike, across the set under its own power, adding a flock of extra color and drama to the sequence.

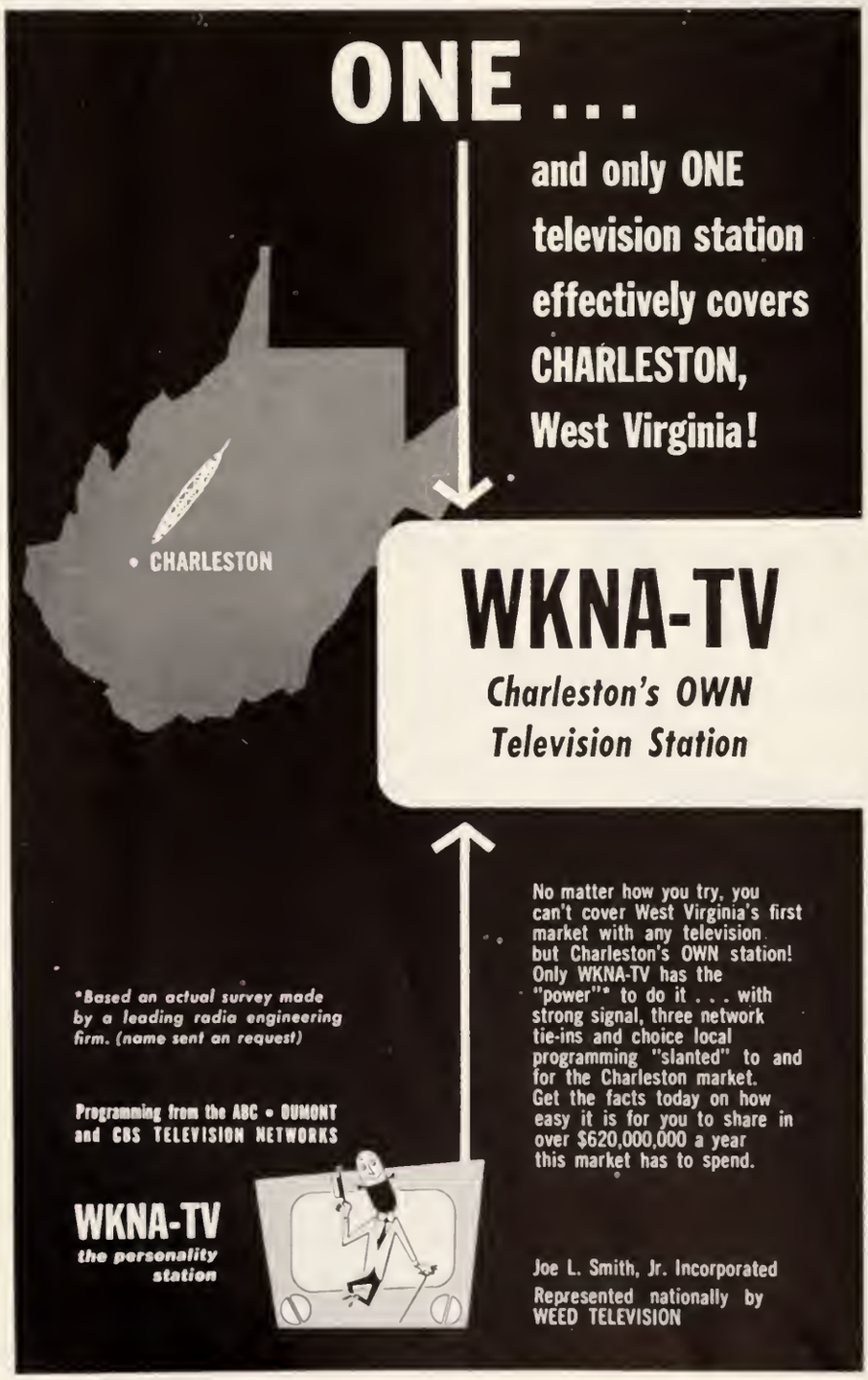
The fact that you may be limited to artwork doesn't mean you're limited to one dimension, or that you're necessarily hamstrung without motion.

Artwork characters with simple movable parts can tip their hats, eat, drink, roll their eyes, switch their tails and dazzle you with a host of other accomplishments.

You can add a second dimension to artwork with solid objects. Real hair on a cartoon dog—real wood for a man's cane—a toy tree standing next to a cartooned house—your only limitation is your own imagination. Your local toy shop is a gold mine of these small-scale objects.

Producing live tv commercials may appeal to those who like life Wild and Gay. The first commercial we ever produced was interesting chiefly for the fact that a full-size electric refrigerator was dropped on two actors. They emerged intact, and the floor man who dropped it on them is now a full-fledged producer. We recall a live automobile commercial where the car door was opened with a noise rivaling *Inner Sanctum's* sound effects. We once produced a live cereal commercial whose memory lingers on in frequent nightmares. The announcer ogled his bowl of cereal, gave it the customary taste test, smacked his lips, and choked. There is a once-a-week beer commercial we wouldn't miss for love nor money. Some day—some day, that announcer is going to produce a sonorous burp. We've seen it coming on for weeks—and waiting for it is like waiting for the second shoe to drop, in the room overhead.

Let's face it. You cannot, and never will, achieve real control of live production. But, with a great deal of ingenuity and effort, and enough cam-





A Bird from our Sponsor

■ This is a story about the gang in our merchandising department —a smart flock of birds who went turkey wild recently.

C. A. Swanson & Co. markets frozen foods—a hot selling item in any grocer's deep freeze. WFBM-TV made it even hotter. Swanson co-sponsors "The Name's The Same," a show which flew its regular network coop to roost with us in Indianapolis. In Swanson's nationwide promotion contest, we strutted off with first prize right under the network's beak.

Indiana's retail grocers were our first concern: our boys thawed them out with a month-long survey of their frozen food inventories, noted their comments on the Swanson product, and distributed point-of-sale posters tying in the same name with "The Name's The Same." Thirteen hundred grocers received "News From WFBM-TV" bulletins, complete with photos of Robert Q. Lewis plugging Swanson's Frozen Foods.

The tv editor of an Indianapolis paper reviewed "The Name's The Same." Our own publication, "The Merchandiser," (circulated monthly to 1700 retail outlets) featured a two-column lead story on the product and the program. "Cinderella Weekend," WFBM-TV's afternoon quiz show, presented free samples of Swanson's Beef, Turkey and Chicken Pies to contestants.

Retailers and consumers gobbled up the publicity, feathered their deep freeze units with Swanson products. (WFBM-TV covers 38 Central Indiana counties with annual food sales totaling $370 million.) When we incubated that kind of potential with intensive merchandising, sales hatched, our sponsor strutted, and prize turkeys practically took over our studios. Clarke Swanson personally flew in to see WFBM-TV in action, presented our staff with a silver plaque and two dozen prize birds.

Merchandising follow-thru is just one feather in our cap. With 423,000 tv sets in a coverage area earning $21½ billion in annual income, WFBM-TV offers a bird-in-the-hand to advertisers weary of bush-beating.

See the Katz man, etc.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

eras, and talent, and rehearsal and careful shepherding, there's nothing to prevent your producing extremely effective live commercials. It's tough, but it can be done—and done well! One thing's for sure—you'll never find it dull!

One factor to consider in settling the "live vs. film" question is talent costs. If the time you buy includes talent then you have no problem. If, however, you must pay talent, always bear in mind that talent is a *recurring* cost, throughout your schedule. In the long run live production might well prove far more costly than film.

Another rule for good tv commercials is that each must be, in addition to a tv commercial, a radio commercial as well. A blind person listening to your story should receive your *entire* sales message! We think of viewers as we think of movie audiences. We think of them as firmly rooted to their chairs, once they turn on the magic box. Unfortunately, they take intermissions. Most unfortunately, these often coincide with the commercials. Your complete sales message must follow your prospect into the kitchen, or wherever else he stretches his legs. A surprising number of people listen to, but do not watch, television!

And while we're on the subject of what goes on in the "audio" column of your commercial—here's a paradox. Most television writers, producers and performers are far more experienced in radio than they are in tv. In spite of this, sound in television is the most neglected production detail. You can often make live commercials far more dramatic and colorful with a tasteful touch of sound effects to complete an illusion. The neglect of sound details in film is enough to stand your hair on end. Some film producers seem to work in a strangely silent, underwater world of their own. You see a washing machine turned on. But you don't hear it running. Faucets run, but produce no splashing. Ice tinkles in a glass. We see it, but we don't hear it. Television can stay, but this eerie practice has got to go!

Cleverly turned phrases, "cute" phraseology and vividly colored speech, radio-style, don't hold up in television. If your people don't talk the way ordinary, average people talk, you lose the sincerity of your message. However, although tv lacks the excitement and entertainment of deftly polished language, radio-style, it should not abandon the authenticity of real-life sound, as radio perfected it. The viewer is usually not even aware when sound is missing, but his subconscious knows that something doesn't ring true and may reject your entire message!

Here's one of the thorniest rules of all. Make sure your commercial is *truly* a tv commercial. It may be a radio commercial in sheep's clothing. Try giving it the acid test—seeing how well your visual story stands up by itself, without sound or spoken words. Try writing your commercial in pantomime. When you're stuck and must rely on sound, keep digging away at the spot where you're stuck until you can make your point visually. This isn't easy. But if you can bring it off successfully, your tv commercial will leave your competitors in the dust, picking through their old radio awards!

Don't let the high cost of film frighten you. Above all don't frighten clients or prospective clients with production budgets that would stagger the

100% WICHITA COVERAGE!

Plus 15 Important Communities



The *ONLY* station—KTVH—that puts your product before the whole city of Wichita as well as fifteen additional large communities of potential buyers. Join the parade of impressive names now using this powerful media. KTVH business offices in Wichita and Hutchinson; studios in Hutchinson; Howard O. Peterson, General Manager.

CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Ask your national representative

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

Sponsor
the magazine
radio and TV
advertisers
use

Ford Foundation. Condition your mind to the fact that filmed commercials need not be expensive. There are more ways than one to cut budgets, and these cuts may strengthen, rather than weaken, the effectiveness of the finished product.

Here are a few ways to cut costs on film production:

Instead of having your sound on film, record your sound on an acetate disk. You'll be surprised how well it works out.

Substitute static cartoons with hand-moved parts for expensive animation. Let your art director run riot, and he'll save you a belt-full of money. These "animated" devices are gloriously inexpensive to photograph.

Get cagy with your lip-synchronization sequences. If you have a demonstration sequence, for example, you may start your scene with lip-sync. Once you establish your speaker, he may continue with the demonstration, following his actions with the sound story, off screen. Finish off with lip-sync—on your testimonial, perhaps—and off drops a big slice of your commercial budget.

Instead of making your full commercial a motion picture, spot in slides where they can be used effectively.

Remember that talent fees make the sight of an entire human being a luxury. If all you can afford are hands in view (and they often do a fine job) then settle for hands alone, and make the most of 'em!

At this point, a kindly word of warning. Don't cut costs by hedging on union rules and fees. Charges may seem unjust, but bite on a nail and pay up. Conflicts with AFTRA, SAG or the Musicians' Union can put you out of commission overnight.

Your over-all story may be changed to cut costs. Perhaps you don't need a full-dress commercial anyhow. A few simple scenes, in logical sequence, may do the job every bit as well.

If you're using music, you save $100 at the outset by not using instruments. Plus the $100 fee which you must pay the Musicians' Union, you must also pay a double fee to your leader, plus paying your musicians, plus rehearsal time, plus. . . Hey, had enough?

★ ★ ★ ★ ★ ★ ★ ★

"We have never written a rule book of 'musts' for our commercials. But I suppose that if we did, our first rule would be: *keep it interesting.* And tied right in with that one would be: *keep it simple—keep it clear.* The very nature of the television medium calls for *demonstration,* whenever possible."

JOHN H. BOYLE
Director of Radio and Tv
Reynolds Metals Co.
Richmond

★ ★ ★ ★ ★ ★ ★ ★

Imagine getting a full symphony orchestra for $10! Another musical aid, not nearly well enough known, is the standard musical library.

Such libraries are cleared for use on television, and cost as low as $10 per spot. One such library offers about 300 recordings, offering a complete spectrum of musical backgrounds, dramatic bridges and sound effects. Your film producer or TV station can probably supply library service.

Don't let special camera effects run up your budget unless they're vitally necessary to your story. If they're simply put in to make your commercial a wee dab fancier, or showcase your new familiarity with phrases like "double wipe lap dissolve extreme close-up montage"—out they go!

Limit the number of voices as much as possible. Perhaps you can rewrite

(*Please turn to page 74*)



When Connie Cook Throws a Cookie Contest!

HERE'S WHAT HAPPENED!

October 26th — Connie Cook threw a Christmas Cookie Contest on her afternoon "Connie's Kitchen" program over WOW-TV. Mail piled up . . . kept piling . . . 14,000 entries by the November 25th deadline . . . and more were still coming in! Entries came from as far away as Florida and California! That's a real vote of confidence for Connie, who began her "Connie's Kitchen" shaw on WOW-TV less than 6 months ago.

You can get this response for your product in the Omaha and Missouri Valley Market which yielded 42,000,000* Drug sales and 290,800,000 Food sales in 1952.

Ask your Blair TV man about "Connie's Kitchen," or write Fred Ebener, Sales Mgr.

*1953 Sales Management Survey of Buying Power

WOW TV

BLAIR TV . . . 100,000 WATTS • NBC - DUMONT

A MEREDITH STATION — NBC-TV AND DUMONT AFFILIATE



WDAY-TV

FARGO, N. D.

NOW ON

FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

Flash!

Latest Conlan Survey (Nov., '53) gives WDAY-TV the following Share-of-Audience in Metropolitan Fargo:

TOTAL AFTERNOON 98.8%
TOTAL NIGHTTIME 99.1%

AND CARRYING PRACTICALLY

ALL TOP-RATED PROGRAMS

FROM ALL 4 NETWORKS

(AND LEADING FILM PRODUCERS)!



Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives



WNAC

BOSTON—LAWRENCE

50,000 WATTS **680** ON THE DIAL

plus

28 Home Town Radio Stations

OF THE YANKEE NETWORK
AND THE
MUTUAL BROADCASTING SYSTEM

Plus MANY OUTSTANDING PROGRAMS

INCLUDING

YANKEE HOME TOWN FOOD SHOW

Greater Network Coverage
than any other
New England Food Show
Monday thru Friday 1:15 – 1:45 P.M.

★
★
★
★

YANKEE NETWORK NEWS SERVICE

New England's Oldest and Largest
Independent Radio News Service

8 A.M.	9 A.M.	10 A.M.
1 P.M.	6 P.M.	11 P.M.

***Plus* Promotional and Merchandising Aids**

Ask the Man from H-R REPRESENTATIVES, INC.

THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	[illegible]	Gene Autry Show; Wrigley Co: doublemint gum; 159N L&T; R&R $9500 — Our Miss Brooks; Colgate: dental crm, palmolive soap, shave crm; 205H T; r 11-11:30; Bates $6500	Bulldog Drummond; Dodge Div, Chrysler; Grant Adv; 560N L; Per partic: $2100 — On the Line With Considine; Mutual of Omaha; 155N 6:30-45 L; B&J $1000 — TBA	College Quiz Bowl; Var L — NBC Symphony Orchestra (Toscanini)
7-8 pm	[illegible]	Jack Benny; Amer Tob: lucky strike; 211B T; r12:30-1am; BBDO $16,000 — Amos 'n' Andy; Rexall Drug: drug pr; 212B L&T; r 32 CBC stns; BBDO $15,000	Rod & Gun Club of the Air; N co-op T — Chamber music; [illegible] L	Socony-Vacuum Oil Co; 195N L; Compton $29,000 — The Marriage; N L — News 7:55-8
8-9 pm	[illegible]	Bing Crosby Show; General Elec.: home appliances; 205H T; BBDO $15,000 — My Little Margie; Philip Morris: philip morris cigs; 203H T; r11:30-12m; Blow $3750	Hawaii calls music; H T — Enchanted hour music; T T — Wallace Fanning news; N 8:55-9 L	The Six Shooter (Jimmy Stewart); H T — Sunday at Home (Jan Murray emcee); N L
9-10 pm	[illegible]	Hallmark Radio Hall of Fame; Hall Bros: hallmark cards; 209B L; FC&B $4000 — Edgar Bergen-Charlie McCarthy; Lan Camp Sea Fd; W&S all wk; [illegible] Cosmetics; alt wks T; BBDO $12,000	Oklahoma City Symphony Orch; OklaCity L	NBC Star Playhouse; N 9-10 L — News 9:55-10
10-11 pm	[illegible]	Man of the Week; T — Daniel Schorr 10:30-35 T — UN Report 10:35-45pm T — John Derr Sports T	Report from the Pentagon; N L — Hazel Markel co-op; N L — Men's Corner co-op; N L — Rukeyser Reports co-op; N L	Last Man Out; H T — Meet the press; Discussion; Martha Rountree, moderator; Wash T; $1500
11-12 pm	[illegible]	News L — Dance orch; Var L	Ed Pattitt news co-op; N L — Dance bands; Var T	News from NBC; N L — No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	No network service m-f 6-6:30 — Bill Stern; Anheuser-Busch: budweiser beer; 201N m-f L; D'Arcy $2000 — George Hicks co-op; N m-f L	A Jackson news; Metropolitan Life; 50N m-f L; Y&R $1350 — Dwight Cook's Guest Book; N m-f L — No network service m-f — Lowell Thomas; Kaiser-Willys; 160N m-f L; Ewell & Thurber; Weintraub $7650	No network service	No network service — Mel Allen-Russ Hodges, sports; co-op N m-f L — No network service m-f — Three star extra; Sun Oil: sunoco; 31Var m-f L; HDBM $1800
7-8 pm	John Vandercook; CIO: Int'l; 151N m-f L; Kaufman $1000 — Quincy Howe co-op; C m-f L — Lone Ranger; Gen Mills; 170D m w f L; 7:30-55; D-F-S $5500 — News m-f 7:55-8; L&M: chesterfields; C&W 323N $850	Family Skeleton; Toni Co, LB; Manh Soap: alt d; SB&W $5175 — Beulah 7:15-30; Gen Fds 123H T; FC&B $4125 — Julius La Rosa; Campana Sales; 171N 7:35-45 T; Wallace-Ferry-Hanly — Edw R Murrow; Amer Oil: Katz; Ford 98N; JWT $5000	Fulton Lewis Jr co-op; 312Wash m-f L — Dinner Date; N m-f L — G Heatter: Amer Hm Pr: bisodol; 526Var m w L; SSCB ¼hr $1500 — Perry Como; Liggett & Myers; 523N m,w,f T; Tape, CBS-TV; C&W $1100	Alex Dreier; Int'l Harvester; 33C m-f L; Y&R $1500 — No network service m-f — M Beatty news; Miles r11:15-30; 181Var m-f L; Wade $2500 — One man's family; Miles r11-11:15; 182H m-f T; Wade $5000
8-9 pm	Henry J Taylor; General Motors; 331N T; Kudner $750 — Sammy Kaye; sun N L — Hollywood Starway; H m-f T — Mike Malloy; H m-f T	Suspense; Electric Auto-Lite Co; 196N L; 33CBC stns; r 11-11:30 pm; C&P $5000 — Arthur Godfrey's Talent Scouts; Thos J Lipton: tea, soup mixes; 173N L; r 10:30-11pm; Y&R $8500	The Falcon; Chevrolet Mtr; Campbell-Ewald; R J Reynolds; Esty camels; P&D: B&B; 504N T; Multi-messg pln — Under Arrest; N co-op T	Railroad hour; Ass'n of Am RR; 200H L; r11:30-12m; B&B $6000 — Voice of Firestone; Firestone Tire & Rubber Co; 158N L; simul; S&J $13,000
9-10 pm	Metropolitan Opera Auditions of the Air; N L — Decision; N L	Lux radio theatre; Lever Bros: lux soap, flakes; 187B L; 31 CBC stns; JWT $12,000	Bill Henry news; Johns-Manville; 150W 9-9:05 L; JWT m-f $750 — Sports-Ten; Philip Morris; 500N 9:05-15 L; Blow $1500 — Newsreel co-op; 9:15-30; N L — Reporter's r'ndup; Var co-op L; 9:30-10	Telephone hour; Bell Tel System; 195N L; r1 12:00-12:30m; Ayer $3000 — Band of America; Cities Service petroleum prods; 195N L; Ellington $6500
10-11 pm	Headline Edition; N co-op L&T — Turner Calling; C m-th L — Edwin C Hill; Philco: 10:30-35; 155N m-f L; Hutchins $2500 — Martha Lou Harp; N 10:35-11 L	Camel Caravan (Vaughn Monroe); R J Reynolds camel cigs; 187N T; Esty $3500 — Robert Trout; N m-f L; 10:30-35 — Dance Orch; N m-sat L; 10:35-11	Frank Edwards; AF of L; 156W m-f L; F,F $1500 — Put It to Pat; Miami T — Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan — Can You Top This?; N m-f T — Youth Wants to Know; Wash L
11-12 pm	Valentino; N L — Late sports roundup; Detr m-f L — Orchestra; Var 11:30-55 L — News 11:55-12; N m-f L	News & analysis; N co-op m-f L — Dance bands; Var m-f L	Ed Pattitt news; N co-op L — Dance orchestra; Var m-f L	No network service — News of World; Wash co-op L — No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	No network service m-f 6-6:30 — Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy — George Hicks co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R — Dwight Cook's Guest Book; N m-f L — No network service m-f — Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service — Mel Allen-Russ Hodges, sports; co-op N m-f L — No network service m-f — Three star extra; Sun Oil Co; m-f (see mon); HDBM
7-8 pm	John Vandercook; CIO; m-f 7-7:15; H J Kaufman — Quincy Howe co-op; C m-f L — Starr of space; H 7:30-55 T — L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Family Skeleton; Toni Co, LB: Manhattan Soap; SB&W alt das — Beulah; H m-f T; Gen Fds m,w,f — Choraliers; Longines-Wittnauer; 106N tu f L; V Bennett $2700 — Edw R Murrow; Amer Oil: amoco; Katz m-f; Hamm Brewing; C-M tu,th	Fulton Lewis Jr co-op; 342Wash m-f L — Dinner Date; N m-f L — Gabriel Heatter; Niagara Mfg; 522N tu only L; O&B ¼hr $1500 — Coke Time with Eddie Fisher; Coca-Cola; 212N tu,th T; D'Arcy $1000	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R — No network service m-f — News of world; Miles Labs; m-f (see mon); Wade — One man's family; Miles Labs; m-f (see mon); Wade
8-9 pm	Three-city by line; H,C,N T — Sammy Kaye; N m-f L — Hollywood Starway; H m-f T — Mike Malloy; H m-f T	People are funny; Mars Inc: candy; 172N T; r10-10:30; Burnett $4000 — Mr & Mrs North; Colgate: halo, palmolive; 206N T; r11:30-12m; S&M $4500	Mickey Spillane; Chevrolet Mtr; Campbell-Ewald; S.O.S Cleaner; McCann-Erickson; R J Reynolds; Esty camels; P&D: B&B; 104N T; Multi-messg plan — High adventure (George Sanders); co-op N L	Dinah Shore; Chevrolet Mtrs; 195H tu,f L; C-E $5000 — Songs with Sinatra (Frank Sinatra); H L — Barrie Craig; N T
9-10 pm	America's town meeting of the air; co-op; 259N L; 9-9:45 — Monitor & news; Chr Sc Publ Soc; 15Bost L; W-B $350	Yours Truly, Johnny Dollar; Wrigley Co: spearmint gum; 194N T; Meyerhoff $3400 — My Friend Irma; Carter Prods; Bates 15 min — Toni Co.; 104B T; Tatham-Laird $5000	Bill Henry news; Johns-Manville; JWT m-f 9-9:05 — Sports-Ten; Philip Morris; m-f 9:05-15; Blow — Newsreel co-op; N L — Search that never ends; N L — Lorne Greene; Credit Union; 501N 9:55-10 L; J W Thompson	Dragnet; Liggett & Myers: chesterfields; 200H T; C&W $5500 — John C. Swayze; Stewart Warner: alemite; t,th,f; 108N 9:30-35 L; McF-A $1200 — Rocky Fortune (Frank Sinatra); H T
10-11 pm	Headline Edition; N co-op L&T — Turner Calling; C m-th L — Edwin C Hill; Philco Corp; m-f 10:30-35; Hutchins — Orchestra; Var 10:35-11 L	Louella Parsons; Colgate: lustre cr; 189N r12-12:15 T; L&N $1500 — Gaton Drake; General Fds; 50N 5 min L; BBDO $350 — Robert Trout; N m-f L; 10:30-35 — Dance Orch; N m-sat L; 10:35-11	Frank Edwards; AF of L; 156Wash m-f L; Furman, Feiner — Put It to Pat; Miami T — State of the Nation; Var co-op L	Fibber McGee & Molly; H m-f T; The Three Plan — Can You Top This?; N m-f T — Stars from Paris; N T
11-12 pm	Valentino; N L — Late sports roundup; C,Detr m-f L — Orchestra; Var 11:30-55 L — News 11:55-12m; N m-f L	News & analysis; N co-op m-f L — Dance bands; Var m-f L	Ed Pattitt news; N co-op L — Dance music; Var m-f L	No network service — News of World; Wash co-op L — No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	No network service m-f 6-6:30 — Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy — George Hicks co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R — Dwight Cook's Guest Book; N m-f L — No network service m-f — Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service — Mel Allen-Russ Hodges, sports; co-op N m-f L — No network service m-f — Three star extra; Sun Oil Co; m-f (see mon); HDBM
7-8 pm	John Vandercook; CIO; m-f 7-7:15; H J Kaufman — Quincy Howe co-op; C m-f L — Lone Ranger; Gen Mills; m,w,f 7:30-55 (see mon); D-F-S — L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Family Skeleton; Toni Co, LB; Manhattan Soap; SB&W alt das — Beulah 7:15-30; Gen Fds m,w,f; FC&B — Choraliers; Longines-Wittnauer; tu-f 7:30-45; Victor Bennett — Edw R Murrow; Amer Oil—Katz; Ford Motor; JWT m,w,f	Fulton Lewis Jr co-op; 342Wash m-f L — Dinner Date; N m-f L — Gabriel Heatter; Am Home Prod; m w (see mon); SSCB — Perry Como; Liggett & Myers; m,w,f (see mon); Cnghm & Walsh	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R — No network service m-f — News of world; Miles Labs; m-f (see mon); Wade — One man's family; Miles Labs; m-f (see mon); Wade
8-9 pm	Three-city by line; H,C,N L — Sammy Kaye; N m-f L — Hollywood Starway; H m-f T — Mike Malloy; H m-f T	FBI peace & war; P&G: Blow lava, lilt; 108N r11-11:30pm — Power play — 21st Precinct; N L	Squad Room; Chevrolet Mtr; Campbell-Ewald; P&G: var prod; Benton & Bowles; 75C T; Multi-messg pln — Nightmare (Peter Lorre); co-op N T	Walk a Mile; R J Reynolds: camels; 194Var L; Esty $3500 — The great Gildersleeve; Kraft Foods: parkay, velveeta; 177H L; r11:30-12m; NL&B $3000
9-10 pm	Hollywood Airport; N L — Mystery Theatre; Sterling Drug: bayer, phillips, dr lyons; 311N L; D-F-S $2000	Crime Photographer; N L — Crime Classics; B L&T	Bill Henry news; Johns-Manville; JWT m-f 9-9:05 — Sports-Ten; Philip Morris; m-f 9:05-15; Blow — Newsreel co-op; N L — Family theatre; B L	You Bet Your Life; DeSoto Motor, div Chrysler; 199B T; r12-12:30m; BBDO $7500 — Big Story; Amer Cig & Cig: pall mall; 200H T; SSCB $6000
10-11 pm	Headline Edition; N co-op L&T — Turner Calling; C m-th L — Edwin C Hill; Philco Corp; m-f 10:30-35; Hutchins — Front & Center; Wash 10:35-11 T	On Stage With Cathy & Elliott Lewis; N L — Robert Trout; N m-f L; 10:30-35 — Dance Orch; N m-sat L; 10:35-11	Frank Edwards; AF of L; 27Wash m-f L; Furman, Feiner — Put It to Pat; Miami T — Sounding Board Forum; Phoenix, Ariz; co-op T	Fibber McGee & Molly; H m-f T; The Three Plan — Can You Top This?; N m-f T — Report from the White House; Wash L
11-12 pm	Valentino; N L — Late sports roundup; C,Detr m-f L — Orchestra; Var 11:30-55 L — News 11:55-12m; N m-f L	News & analysis; N co-op m-f L — Dance bands; Var m-f L	Ed Pattitt news; N co-op L — Dance music; Var m-f L	No network service — News of World; Wash co-op L — No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	No network service m-f 6-6:30 — Bill Stern; Anheuser-Busch; m-f (see mon); D'Arcy — George Hicks co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R — Dwight Cook's Guest Book; N m-f L — No network service m-f — Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service — Mel Allen-Russ Hodges, sports; co-op N m-f L — No network service m-f — Three star extra; Sun Oil Co; m-f (see mon); HDBM
7-8 pm	John Vandercook; CIO; m-f 7-7:15; H J Kaufman — Quincy Howe co-op; C m-f L — Starr of space; H 7:30-55 T — L Griffith news; Liggett & Myers; Cng'hm & Walsh	Family Skeleton; Toni Co, LB; Manhattan Soap; SB&W alt das — Beulah; H m-f T — Choraliers; Longines-Wittnauer Watch Co; Bennett tu-f — Edw R Murrow; Amer Oil: amoco; Katz m-f; Hamm Brewing; C-M tu,th	Fulton Lewis Jr co-op; 342Wash m-f L — Dinner Date; N m-f L — Gabriel Heatter; Motor Pr: deepfrz; 525N th only L; RWC ¼hr $1500 — Coke Time With Eddie Fisher; Coca-Cola; 212N tu,th T; D'Arcy see tu	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R — No network service m-f — News of world; Miles Labs; m f (see mon); Wade — One man's family; Miles Labs; m-f (see mon); Wade
8-9 pm	Three-city by-line; H,C,N L — Sammy Kaye; N m-f L — Hollywood Starway; H m-f T — Mike Malloy; H m-f T	Meet Millie; N T — Power Plan — Junior Miss; H L	Official Det.; R J Reynolds; Esty camels; S O S Cleaner; McCann-Erickson; Chevrolet Mtrs; Campbell-Ewald; P&G: B&B; 195N L; Multi-messg pln — Crime Fighters; co-op N L	Roy Rogers; Dodge Div, Chrysler; 201H L; Grant $7500 — Father knows best; Gen Fds cereals, post-tens; 166H T; r12-12:30m; B&B $4500
9-10 pm	Paul Whiteman Varieties; N L	GE Comedy Thr (Meet Mr. McNulty with Ray Milland); GE: radio tv sets; 206H T; Maxon $3500 — Time for Love; Andrew Jergens: lotion, face cr; 130N T; Orr $3000	Bill Henry news; Johns-Manville; JWT m-f 9-9:05 — Sports-Ten; Philip Morris; m-f 9:05-15; Blow — Newsreel co-op; N L — My Little Margie; Philip Morris; T; Repeat of CBS show; Blow $1100	Truth or Consequences; Pet Milk Co: pet evap milk; 168H L; Gardner $5000 — John C. Swayze; Stewart Warner; 9:30-35 t,th,f; McF-A — Eddie Cantor show; H T
10-11 pm	Headline Edition; N co-op L&T — Turner Calling; C m-th L — Edwin C Hill; Philco Corp; m-f 10:30-35; Hutchins — Answers for Americans; 10:35-11 L	Eric Hodgins, Minority of One; N T — Horace Heidt Show; N T — Robert Trout; m-f L; 10:30-35 — Dance Orch; m-sat L; 10:35-11	Frank Edwards; AF of L; 156Wash m-f L; Furman, Feiner — Put It to Pat; Miami T — Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan — Can You Top This?; N m-f T — Jane Pickens co-op; N L
11-12 pm	Valentina; N L — Late sports roundup; C,Detr m-f L — Orchestra; Var 11:30-55 L — News 11:55-12m; m-f L	News & analysis; co-op m-f L — Dance bands; Var m-f L	Ed Pattitt news; N co-op L — Dance music; Var m-f L	No network service — News of World; Wash co-op L — No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	No network service m-f 6-6:30 — Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy — George Hicks co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R — Dwight Cook's Guest Book; N m-f L — No network service m-f — Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service — Mel Allen-Russ Hodges, sports; co-op — No network service m-f — Three star extra; Sun Oil Co; m-f (see mon); HDBM
7-8 pm	John Vandercook; CIO; m-f 7-7:15; H J Kaufman — Quincy Howe co-op; C m-f L — Lone Ranger; Gen Mills; m,w,f 7:30-55 (see mon); D-F-S — L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Family Skeleton; Toni Co, LB; Manhattan Soap; SB&W alt das — Beulah; General Fds; m,w,f 7:15-30; FC&B — Choraliers; Longines-Wittnauer; tu-f 7:30-45; Victor Bennett — Edw R Murrow; Amer Oil—Katz; Ford Motor; JWT m,w,f	Fulton Lewis Jr co-op; 342Wash m-f L — Dinner Date; N m-f L — Heatter: Union Pharm sarakat; 464N f only L; Grey ¼hr $1500 — Perry Como; Liggett & Myers; m,w,f (see mon); Cnghm & Walsh	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R — No network service m-f — News of world; Miles Labs; m f (see mon); Wade — One man's family; Miles Labs; m-f (see mon); Wade
8-9 pm	Three-city by line; H,C,N L — Sammy Kaye; N m-f L — Hollywood Starway; H m-f T — Mike Malloy; H m-f T	Mr Keen; P&G lava lilt; Blow r11-11:30pm; 190N L — (Power Plan) — Arthur Godfrey Digest; Owens-Corning Fiberglas; 203N T; FSR $2500	Starlight Thr (Madeleine Carroll); Chevrolet Mtr; Campbell-Ewald; P&G: var prods; Benton & Bowles; 480N L; Multi-messg pln — Take a Number; co-op N L	Dinah Shore; Chevrolet Mtrs; tu,f; Campbell-Ewald — Songs With Sinatra (Frank Sinatra); H L — Bob Hope Show; Amer Dairy Assn; 159H T; Campbell-Mithun $11,000
9-10 pm	Ozzie & Harriet; Alt wk sponsors: Hotpoint; Maxon (see boll); Lambert Pharm: listerine; 116H L; L&F $7500 — Horatio Hornblower; N T	Godfrey Digest (cont'd); Bristol-Myers; 203N 9-9:15 T; DCSS — That's Rich; H L	Bill Henry news; Johns-Manville; JWT m-f 9-9:05 — Sports-Ten; Philip Morris; m-f 9:05-15; Blow — Newsreel co-op; N L — Have a Heart; Var T	Phil Harris-Alice Faye; RCA Victor; 200B L; JWT $10,000 — John C. Swayze; Stewart Warner; 9:30-35 t,th,f; McF-A — House of Glass (Gertrude Berg); N L
10-11 pm	Cavalcade of Sports (fights); Gillette Safety Razor; 413Var L; 10 pm to concl; simulcast; Maxon $40,000 — Edwin C Hill; Philco Corp; 5 min following fight; Hutchins	Capitol cloakroom; Wash T — Robert Trout; N m-f L; 10:30-35 — Dance Orch; N 10:35-11 L	Frank Edwards; AF of L; 27Wash m-f L; Furman, Feiner — Put It to Pat; Miami T — Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan — Can You Top This?; N m-f — Liston to Washington; Wash L
11-12 pm	Frank & Jackson; Wash L — Late Sports Roundup; C,Detr m-f L — Orchestra; Var 11:30-55 L — News 11:55-12m; N m-f L	News & analysis; N co-op m-f L — Dance bands; Var m-f L	Ed Pattitt news; N co-op L — UN highlights; N L — Dance music; Var m-f L	No network service — News of World; Wash co-op L — No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6-7 pm	James Crowley Reports; Wash L — It's Your Business; N T — Bob Finnegan sports; co-op; 15N L — Sports Afield with Bob Edge; N L	Philadelphia Orchestra; Phila L	Otto Thurn Orch; Cleve L — Dinner date; N L — Everett Holles; S C Johnson; 6:55-7 L; NL&B	News from NBC; L — H V Kaltenborn; N co-op T — People; Var T
7-8 pm	Show Time Review; N L — Three Suns; N L — Dinner at the Green Room; N L	Johnny Mercer Show; H L	Al Helfer; Var co-op L — Report from Washington; Wash co-op L — Farm Quiz; N 7:30-55 T — Cecil Brown; State Farm Mutl: auto insurance; 473N 7:55-8 L; NL&B $350	Theatre Royal; N T — The Big Preview; 7:30-9:30; see bel L&T
8-9 pm	ABC Late News 8-8:05 — Dancing party; 8:05-10; N L	Gunsmoke; H L — Sanka Salutes; Gen Fds: sanka; 80N 8:25-30 L; Y&R $850 — Gangbusters; N L	20 questions; N L; $2000 — TBA	The Big Review (cont'd); Preview of new records with guest d j's, shared-sponsorship basis, 8 partic. available. See also Weekend, Sun 4-6 pm; 1-min partic; $3000
9-10 pm	Dancing party (cont'd); N L	Two for the Money; P. Lorillard: old golds; 206N T; L&N $4000 — Saturday Night Country Style; Var L; 9:30-10:30	New England barn dance jamboree; co-op; Ware, Mess L — Lombardoland USA; N L	The Big Preview (cont'd) — Grand Ole Opry; R J Reynolds prince albert tob; 95Nashville L; r10:30-11; 102 stns co-op; Esty $5000
10-11 pm	Anonymous; C T — Orchestra; Var L — ABC late news; 10:55-11; N L	Saturday night country style (cont'd) — Daniel Schorr news; 10:30-35; N L — Dance Orch; Var L	Chicago theatre of the air; C L	Dude Ranch Jamboree; N T — Pee Wee King co-op; C L
11-12 pm	The Playboys; N L — Orchestra; Var 11:15-55 L — News 11:55-12m; N m-sat L	News; N L — Dance band; Var L	Ed Pattitt News co-op; N L — Dance music; Var L	News; N L — No network service

Notes and explanations to help you use this chart

[illegible] net [time] and production only, do not include commercials or time charges. They [incl.] the 15% agency commission) to the client. All costs weekly unless [so] designated (costs for across-the-board programs are listed on Monday). [All] times, including program repeat times, are Eastern Standard.

[CITY] ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; Mp, Minneapolis, N New York; Rich, Richmond; St L, St. Louis; Wash, Washington D. C.; Var, various

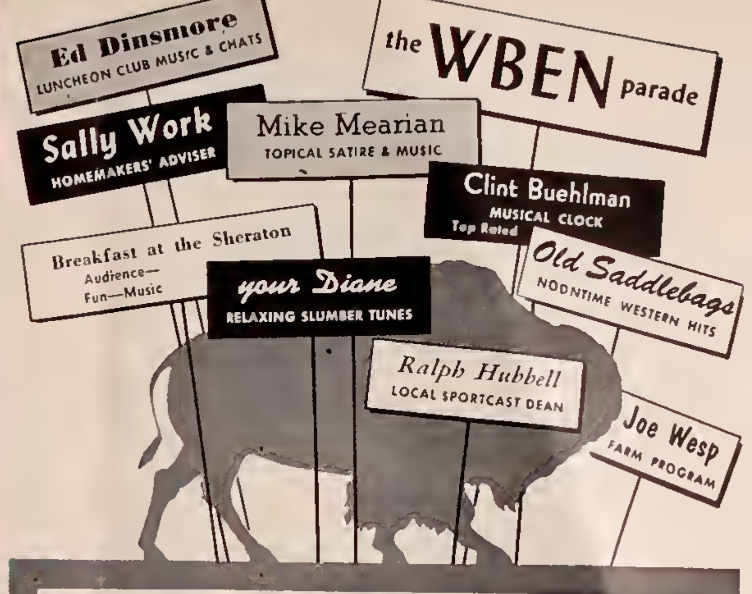
[OTHER] ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat; [illegible] ear, SE southeast, MW midwest; L, live; T transcribed; TBA, to be [announced]; 100N show carried on 100 stations, originates in NYC; S, simulcast.

[illegible] Betty Crocker; cost $29001 for 9 programs weekly, M, W, F: 8:55-9 am; 2:30-35 pm; [illegible] Breakfast Club, M-F 9-10 am (not listed on chart): sponsors: Quaker Oats, [illegible] Philco, Hutchins, Swift, JWT; Toni, Weiss & Geller. 30-min. cost: $4000. [illegible] M-F 10-11:30 am; simulcast M, W 10-11:30 am, T, Th 10-11:15 am, [illegible] time plus talent: $1,400,000 annually for 2 TV quarter hours and 2½ [radio] hours per week per advertiser. Entire Friday broadcast is radio only. Cost [illegible] hour. 100-205 radio stations, originates NYC, other points: repeat 5:15- [illegible] Power Plan: W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millie, Mr. [Keen]) Cost $15,500 per client weekly. Room for 3 partic. sponsors. Family Skeleton, [illegible] originates Hollywood, 173 stations, transcribed.

[illegible] Capitol Commentary originates Washington, 484 stations live. Multi-Message Plan: [illegible] $1500 per participation per sponsor based on minimum purchase of 3 [illegible] S. C. Johnson. 5 news strips: sold as package, time and talent $23,000 a week. [illegible] The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 6:45- [illegible] Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities [illegible] per show. An advertiser must buy a minimum of 3 partic. a week of the total [illegible] any or all of the programs on any day. Cost per participation Fibber [illegible] Second Chance, $2,250; Pays to be Married, $2,025. Among sponsors [in] this plan are Lewis-Howe, R&R, Hudnut Sales, K&E [illegible] in addition to those mentioned are plugged on this program

Sponsors listed alphabetically with agency and time on air

AFofL, Furman, Feiner; MBS, M-F 10-10:15 pm
Allis-Chalmers, B S Gittins: NBC, Sat 1-1:30 pm
Amer. Cig. & Cig. SSCB: NBC, W 9:30-10 pm
Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30-9 pm
Amer. Home Prods., John F. Murray: CBS, M-F 12:30-1 pm; MBS, M, W 7:30-45 pm; NBC, alt days 5-5:30 pm
Amer. Oil Co., Jos. Katz: CBS, M-F 7:45-8 pm
Amer. Tob. Co., BBDO: CBS, Sun 7-7:30 pm;
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Ass'n of Amer. RR, B&B: NBC, M 8-8:30 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 6:15-30 pm
Billy Graham, W F Bennett: ABC, Sun 3:30-4 pm
Bristol-Myers, DCSS: CBS, F 9-9:15 pm
Campana Sales Co., Wallace-Ferry-Hanly: CBS Sat 12-12:05 pm; M 7:35-45 pm
Campbell Soup Co., Ward Wheelock: ABC, M-F 11-11:25 am
Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:45-11 am
Carter Prods., Bates: NBC, M, Th, F 5-5:15 pm alt wks; CBS, Sat 1-1:30 pm; Tu 9:30-10 pm; ABC, alt Sun 9-9:15 pm
Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8-8:15 pm; MBS, M-F 8-8:30 pm
Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 pm
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
Church of Christ, Martin & Co: ABC, Sun 1-1:30 pm
CIO, Henry J. Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Clinton Foods (Snow Crop), Maxon: CBS, M, W alt F 10:30-45 am
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Sherman & Marquette: CBS, Tu 8:30-9 pm; L&N: CBS, Tu 10-10:15 pm; Esty: NBC, M-F 11-11:45 am; 5:30-45 pm
Consol. Cosm., BBDO: CBS, alt Sun 9:30-10 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Corn Prods., C. L. Miller: CBS, M-F 4:15-20 pm
Cream of Wheat: BBDO: CBS, Sat 12:05-30 pm
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
Derby Foods, Needham, Louis & Brorby: MBS, Tu, Th 5:30-55 pm
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: MBS, Sun 4-4:30 pm; 6-6:30 pm; NBC, Th 8-8:30 pm
Electric Auto-Lite, Cecil & Presbrey: CBS, M 8-8:30 pm
Ex-Lax, Inc., Warwick & Legler: ABC, Tu-F 11:25-40 am
Firestone Tire & Rubber, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Electric, Maxon: CBS, Th 9-9:30 pm; BBDO Sun 8-8:30 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 4-4:15 pm; M, W, F 7:15-30 pm; Sun 8:30-9:15 am; Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, Sat 8-8:30 pm; Tu 10:15-20 pm
General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; M-F 12:30-45 pm; M-F 3-3:15 pm
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette Safety Razor, Maxon: ABC, F 10 pm to concl
Goodyear, Kudner: ABC, Sun 5:30-6 pm
Gospel Bdcstg, R. H. Alber: ABC, Sun 4-5 pm
Grand Duchess Steaks, DiNuoscio: MBS, Sat 11:15-30 am
Green Giant, Leo Burnett: CBS, F 8:30-45 pm
Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Gulf Oil, Y&R: NBC, Th 9-9:30 pm
Hall Bros., FC&B; S&M: CBS, Sun 9-9:30 pm
Thos. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
Hotpoint, Maxon: ABC, alt F 9-9:30 pm
Int'l Cellucotton, FC&B: CBS, M-F 10:15-30 am (alt days)
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Andrew Jergens Co., Robert W. Orr: CBS, Th 9:30-10 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-Sat 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 3:25-30 pm; 5:50-6 pm
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, M-F 10-10:15 am (alt days); MBS, M, W, F 5:30-55 pm
Knomark Mfg., Emil Mogul: CBS, M-F 10:15-30 am (alt days)
Kraft Foods Co., Needham, Louis & Brorby: NBC, W 8:30-9 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 9-9:30 pm
Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 8:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: ABC, M-F 7:55-8 pm; MBS, M, W, F 7:45-8 pm; NBC, Tu 9-9:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer Watch Co., Victor A. Bennett: CBS, Sun 2-2:30 pm; Tu-F 7:30-45 pm
P. Lorillard, L&N: ABC, Sun 6:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm; CBS, T, Th, alt F 3:15-4 pm (alt days); 7-7:15 pm (alt days)
Mars, Inc., Leo Burnett: CBS, Tu 8-8:30 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Labs, Geoffrey Wade: CBS, M-F 5:45-6 pm; 3-3:15 pm; NBC, M-F 7:30-8 pm; M-F 10:45-11 pm; MBS, M-F 12-12:15 pm
Milnor Prods., Gordon Best: Sat 11:15-12 noon
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10-10:15 am
Motor Prods. Corp., Roche, Williams & Cleary: MBS, Th 7:30-45 pm
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm; CBS, Sat 11:30-45 am
Nat'l Biscuit, Burnett: CBS, Th 8-8:30 pm; Tu, Th alt F 11-11:15 am
Niagara Mfg. Olian & Bronner: MBS, Tu 7:30-45 pm
Thomas Nelson, BBDO: ABC, Sun 5:05-30 pm
O'Cedar, Turner: ABC, M, W, F 11-11:15 am
Owens-Corning Fiberglas, Fuller & Smith & Ross: CBS, F 8:30-9 pm
Pet Milk Co., Gardner: NBC, Th 9-9:30 pm; Sat 10:30-11 am
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-F 10:30-35 pm
Philip Morris & Co., Blow: CBS, Sun 8:30-9 pm; MBS, Th 9:30-10 pm; M-F 9:05-15 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-F 11:15-30 am; Campbell-Mithun: CBS, M-F 8:30-45 am
Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:15-3 pm (alt days); NBC, M-F 3-4:15 pm; Blow: CBS, W, Tu, F 8-8:30 pm; NBC, M-F 10-10:30 am; MBS, Sun 6:30-7 pm; M-F 8-8:30 pm
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Quaker Oats Co., Sherman & Marquette: MBS, Tu, Th 11:30-45 am; Sat 12n-12:30 pm; Th 5-5:30 pm
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
RCA, JWT: NBC, F 9-9:30 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
Rexall Drug, BBDO: CBS, Sun 7:30-8 pm
R. J. Reynolds Tob., Esty: MBS, M, Tu, Th 8-8:30 pm (Multi-Message Plan); CBS, M 10-10:30 pm; NBC, Sat 9:30-10 pm; MBS, Sun 6:30-7 pm; NBC, W 8-8:30 pm
Sorutan, Kletter: NBC, M-F 3:15-30 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:15 am; Sat 9-9:30 am
Socony-Vacuum, Compton: NBC, Sun 6:30-7:30 pm
S O S Co., McCann-Erickson: MBS, Tu, Th 8-8:30 pm (Multi-Message)
Star-Kist Tuna, Rhoades & Davis: CBS, M, W, alt F 10:45-11 am
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 7:55-8 pm; Sun 5:55-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M-F 4:15-45 pm
Stewart Warner Corp., MacFarland, Aveyard: NBC, T, Th, F 9:30-35 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M F 9-10 am
Texas Co., Kudner: ABC, Sat 2-5 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; 10:25-45 am; CBS, M, W, F 3:30-45 pm; M, W, alt F 10:45-11 am; M, W, alt F 3:45-4 pm; 7-7:15 pm (alt days)
Union Pharmaceutical, Grey: MBS, F 7:30-45 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, alt Sun 9:30-10 pm; Sat 11:15-30 am
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see Amer. Home Prods.)
Wm. Wrigley Jr. Co., R&R: CBS, Sun 6-6:30 pm; A. Meyerhoff: CBS, Tu 9-9:30 pm



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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 22 February 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10	Message of Israel N, other L Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295Crltup T Boynton $350 Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	Never Walk Alone N L Collector's Item 10:30-12:30 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Pan American Union Wash L The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L Peter Hackes news 11:30-35 Wash L Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Gleeson $750 Merry Mailman N T Northwestern U reviewing stand C L	Collector's Item (cont'd)
12	Sunday News Special N L Gloria Parker N L The World Tomorrow Radio Church of God 76N,H T HP $750	The Leading Question Wash T Foreign Affairs Report N T George Herman news Wash L	College choirs Var L&T Bill Cunningham co-op Bost L John T. Flynn news N L	Collector's Item (cont'd) The eternal light N L
1	Herald of truth Church of Christ 250N T r2-2:30 cont net Martin $1500 National Vespers N T	Man's Right to Knowledge N T Syncopation Piece St Louis L	TBA World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 477Srl L Gelham $700	Heritage Over the Land N T (Documentary on South) University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 151H L Century $1000	Symphonette Longines-Wittnauer Watch Co 123N L V Bennett $4500 New York Philharmonic-Symphony 2:30-4 N T	Bandstand USA N T Sammy Kaye's Sunday Serenade N T	The Catholic hour Var L American Forum of the Air Wash L
3	Marines in review H L Hour of decision Billy Graham 296Var L W Bennett $2000	New York Philharmonic-Symphony (cont'd)	U S Marine Band Wash L Author Meets the Critics N L $1000	The Golden Voices N L&T Show Tunes N L
4	Old-fashioned revival hour Gospel Bdcstg 260H L R H Alber $1500	20th Century Concert Hall N T The world today (Don Hollenbeck, narrator) N L	Counterspy Dodge Div, Chrysler Grant 560N T Per partic $2100 Nick Carter N T $1850 Lorne Greene Credit Union L J W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis Each hour provides for 8 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5	ABC News 5-5:05 The Evening Comes Thomas Nelson & Sons: revised bible 200N L BBDD $750 Greatest Story Ever Told Goodyear: tires, rubber prods 326N L Kudner $4500	Stage Struck N 5-6 L	The shadow Procter & Gamble Benton & Bowles R J Reynolds Wm Esty 561N T Per partic $2100 True detective mysteries N L $2000 Cecil Brown State Farm Mut 189N 5:55-6 L NL&B $350	Weekend (cont'd) Var L&T 1-min partic $2250

MONDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m-f L 10-10:25 D-F-S $4200 Whisper'g streets Gen Mls 10:25-45 wheaties, bisq'k 327N m,w,f L K-R chr $4500 When girl marries Carnation Co 201H m-f T EW $2850	Godfrey* 90 min. Minn Mining BBDD m,alt wk 10-10:15 Kimmark Mogul Int'l Cellucotton FC&B alt das Snow Crop m,w, alt f Maxon Star Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson wax 170N 10:30-35 L NL&B m-sat Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G spic&span, joy, prell, white cheer, rest 163C m-f L r10-6:30 pm Blow $4000 Bob Hope Gen Fds jell-o 162H m-f T Y&R $8,000 Break the Bank Miles Labs 162H m-f T Wade $4200
11	Grand Central Station 11-11:25 Campbell Soup 350N m-f L Ward Wheelock Modern Romances N 11:25-40 L Ever Since Eve N m-f L 11:40-55 White Hs Report W 11:55-12 L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg 55N m-f L Bates $2875 Rosemary P&G: ivory snow 216N m-f L B&B $2700	Wonderful City N m-f L $3000 H Engle news S C Johnson wax m-sat 11:25-30 L NL&B m-sat Queen for a day P Lorillard old gold cigs 510H m-f T sp 11:45-12 L&N share $5500	Strike it rich Colgate: halo, colgate dental crm, palmolive, fab 181N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPP: ajax, veil 191N r1:15-30 L Esty m-f $2500 Second Chance N m-f L The Three Plans
12	Don Gardiner N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins 290N 12:25-30 T C&H m-f $2350 Bill Ring trio Gen Mls: bisq kt 113N m-f T K-R $2350 No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f T B&B $3250 Aunt Jenny Lever: spry 178N m-f T FC&B $3000 Helen Trent Am Home Prods 186N m-f L Murray $2800 Our gal Sunday Whitehall: anacin 179N m-f L Murray $2300	Curt Massey time Miles: alka-seltzr 473H m-f T Wade $1200 Capitol comment S C Johnson Wash L NL&B m-f Guest time N L&T No network service m-f 12:30-1	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250 Ma Perkins P&G oxydol 166N m-f L D-F-S $3250 Young Dr Malone P&G: crisco, joy 163N m-f L Compton $2850 Guiding light P&G: duz, ivory 161N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 91N m-f L&T Betty Crocker Gen Mls: flour 310N 2:30-35 T DFS m,w,f $2900 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: cornflk 145N m-f L Y&R $3000 Perry Mason P&G: tide 173N m-f L B&B $3500 Nora Drake: Bristol-Myers, DCSS; Toni W&G $3000 Brighter day P&G cheer 116N m-f L Y&R $2850	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson wx 505N 2:25-30 L NL&B m-sat Ladies Fair C m-f L $3500 wk	No network service m-f Jane Pickens N m-f L News 2:55-3 m-f
3	Joe Emerson Gen Mls: flour 10C SE stns L K-R m-f $2000 Martin Block (cont'd)	Hilltop house Miles alka seltz 147N r4-4:15 L Wade m,f $2800 House party Lever: surf 181N r3:30-45 T BBDD m,w,f Pillsbury: flour 192H r13:45-4 T LB $6000 Five ¼-hrs m-th Wizard of odds Toni Co 180H m,w,alt f T LB shr $3200	John B Gambling m-f N L&T	Life beautiful P&G: tide, zest 171N m-f L B&B $2750 Road of life P&G: crisco 172N m-f T Compton $2750 Pepper Young P&G: camay 155N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 160N m-f L D-F-S $3000
4	Jack Owens H 4-4:25 L m-f Betty Crocker Gen Mls m,w,f 4:25-30 (see 2:30 pm) Music in the afternoon Var m-f L	R O Lewis 4-4:05 General Fds 100N m-f T FCB $1500 Sunshine Sue Corn Products 56Rich m-f L Miller $2000 No network service News 4:55-5 N m-f L	Afternoon News Wash m-f 4-4:15 L Mutual Music Show N m-f T Welcome Ranch Ware, Mass co-op T	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 157N m-f L D-F-S $2800 Widder Brown Sterling Drug 162N m-f L D-F-S $2600 Woman in house Manhattan soap 195H m-f L SB&W $2500
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles: alka-seltz 140H r5:30-45 T Wade m-f $10000	Songs of the B-Bar B (Bobby Benson) W L 3 stmts $1500 Wild Bill Hickok Kellogg Co 467H m,w,f T LB $5500 Cecil Brown news S C Johnson wax 520N 5:55-6 L NL&B m-sat	Just Plain Bill Whitehall anacin Murray; Carter Bates $2800 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N alt das L Murray $2750 Lorenzo Jones CPP; frb, dthpst 180N m-f L Esty $2750 Pays to be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Toni prom home perm tu,th 10:25-45 LB share $4500 When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Kellogg, Burnett tu,th, alt f 10-10:15 Kimmark Mogul Int'l Cellucotton FC&B alt das Gen Motors Frigidaire tu,th,alt f FC&B Toni Co tu,th,alt f 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock Modern Romances Ex-Lax ex-lax, jests 335N tu-f 11:25-40 L W&L $3000 Ever Since Eve N m-f L 11:40-55 White Hs Report W 11:55-12 L	Godfrey (cont'd) Nat'l Biscuit tu,th alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-f (see mon) B&B	Wonderful City N m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H tu,th T S&M share $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Don Gardiner N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Doreen Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myers, DCSS alt ds Toni Co, W&G Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Ladies Fair C m-f L	No network service m-f Jane Pickens N m-f L News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 191H tu,f L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Wizard of odds Manhattan Soap 119H t,th,f T SB&W shr $3200	John B Gambling N m-f L&T	Life Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G camay, duzt m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Doreen Bell N 4:25-30 T tu,th Music in the afternoon Var m-f L	Robt Q Lewis General Fds m-f 4-4:05 FCB Sun Sue 4:15-30 Corn Prods m-f C L Miller No network service News 4:55-5 N m-f L	Afternoon News Wash m-f 4-4:15 L Mutual Music Show N m-f T Welcome Ranch co-op Ware, Mass m-f T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Women in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service Curt Massey time Miles Labs m-f (see mon) Wade	Sgt Preston of the Yukon Quaker Oats 397Detr tu,th L S&M $4250 Sky King Derby Fds: peter pan prods tu,th L NL&B $3200 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Minn Mining m,w, alt f BBDO 10-10:15 Kimmark Mogul Int'l Cellucotton FC&B 10:15-30 alt das Snow Crop m,w, alt f 10:30-45 Maxon Star-Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'n Ever Since Eve N m-f L 11:40-55 White Hs Report W 11:55-12 L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Wonderful City N m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Don Gardiner N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson, m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Ladies Fair C m-f L	No network service m-f Jane Pickens N m-f L News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House Party Lever: surf m,w,th (see mon) Ayer Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Toni Co m,w, alt f Burnett	John B Gambling N m-f L&T	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G: camay, duzt m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Music in the afternoon Var m-f L	Robt Q Lewis General Fds m-f 4-4:05 FCB Sun Sue 4:15-30 Corn Prods m-f C L Miller No network service News 4:55-5 N m-f L	Afternoon News Wash m-f 4-4:15 L Mutual Music Show N m-f T Welcome Ranch co-op Ware, Mass m-f T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) W L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m,w,f Murray Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Toni Co tu,th 10:25-45 Leo Burnett When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Kellogg, Burnett tu,th alt f 10-10:15 Kimmark Mogul Int'l Cellucotton FC&B all das Gen Motors: Frigidaire tu,th,alt f FC&B Toni Co tu,th,alt f 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'n Ever Since Eve N m-f L 11:40-55 White Hs Report W 11:55-12 L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Wonderful City N m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats tu,th (see tu) S&M P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Don Gardiner N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Foods m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson, m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G dus, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 91N m-f L&T Doreen Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Ladies Fair C m-f L	No network service m-f Jane Pickens N m-f L News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 173H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Manhattan Soap t,th, alt f SB&W	John B Gambling N m-f L&T	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G camay, duzt m-f (see mon) B&B Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Doreen Bell N 4:25-30 T tu,th Music in the afternoon Var m-f L	Robt Q Lewis General Fds m-f 4-4:05 FCB Sun Sue 4:15-30 Corn Prods m-f C L Miller No network service News 4:55-5 N m-f L	Afternoon News Wash m-f 4-4:15 L Mutual Music Show N m-f T Welcome Ranch co-op Ware, Mass m-f T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Women in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Sgt Preston of the Yukon Quaker Oats tu,th (see tu) S&M Sky King Derby Foods tu,th 5:30-55 NL&B Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates all th Fr Page Farrell Pharmaco, DCSS Am Home Prods Murray all das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

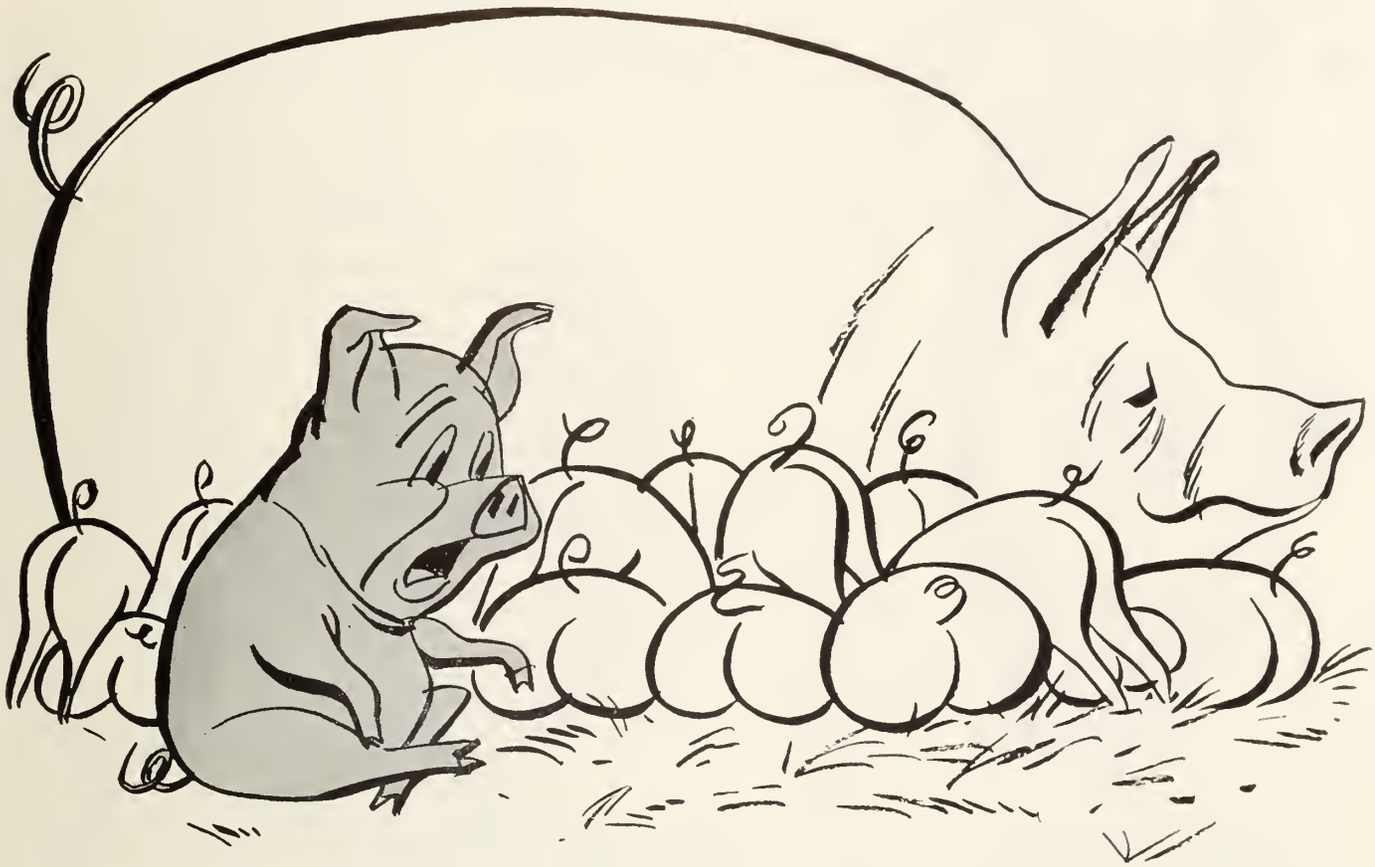
FRIDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 3M's BBDO Kellogg, Burnett 10 to 15 alt f Kimmark Mogul Int'l Cellucotton FC&B alt das Frigidaire FC&B Snow Crop Fds Maxon 10:30-45 alt f Star Kist R&D Toni Co. W&G 10:45-11 alt f	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'n Ever Since Eve N m-f L 11:40-55 White Hs Report W 11:55-12 L	Godfrey (cont'd) Lever McC-E Nat'l Biscuit Co McE alt f Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-f (see mon) B&B	Wonderful City N m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Don Gardiner N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson, m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 91N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Ladies Fair C m-f L	No network service m-f Jane Pickens N m-f L News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Lever: surf m,w,f (see mon) L Burnett Green Giant Co canned peas Burnett [illegible] Wizard of odds Toni Co. LB; Manhattan Soap SB&W alt f	John B Gambling N m-f L&T	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G camay, duzt m-f (see mon) B&B Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Music in the afternoon Var m-f L	Robt Q Lewis General Fds m-f 4-4:05 FCB Sun Sue 4:15-30 Corn Prods m-f C L Miller No network service News 4:55-5 N m-f L	Afternoon News Wash m-f 4-4:15 L Mutual Music Show N m-f T Welcome Ranch co-op Waco, Mass m-f T	Backstage wife P&G cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Women in house Sterling Drug m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) Wash L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt f Fr Page Farrell Pharmaco DCSS Am Home Prods Murray all das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10	No school today co-op 9-10:30 21Cinc L Space patrol Ralston Purina cereals 146H L Gardner $3500	Galen Drake N 10-11 L	Woody Woodpecker Show (with Mel Blanc) co-op H 10-11 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Woody Woodpecker Show (cont'd)	Breakfast in Hollywood Mary Lee Taylor Pet Milk Gardner [illegible]
11	Platterbrains N L&T All-league clubhouse N T	Robt D Lewis Van Camp Sea Fd 201N L BW&S 11:15-30 Mutual of Omaha Bozell & Jacobs 11:30-45 seg Milner Prods 133N 11:45-12 L Best $1000	Helen Hall N 11-11:15 T Tiny Fairbanks Grand Duchess Steaks 46N L $500 H Engle news S C Johnson m-sat 11:30-35 NL&B US Military Academy Band N L	My Secret Story [illegible] Woman in Love [illegible]
12	101 Ranch Boys Lancaster, Pa L American farmer C, Wash L	Bill Shadel News Campana: cosmetics 12-12:05 L W-F-H $450 Theatre at Today Cream of Wheat 159N 12:05-30 L BBDD $4000 Stars over Hollywood Carnation Co-evaporated milk 201H L&T EW $4000	Man on the farm Quaker Oats [illegible] S&M Fifth Army band C	US Marine Band [illegible] US Army Band [illegible]
1	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Peter Lind Hayes Show N L	Johnny Sings's Orch Circo L Symphonies for Youth H	National farm & home hour Allis Chalmers farm equipment [illegible] All-Star Parade of Bands Var [illegible]
2	Metropolitan Opera Texas Co. 375N 2-5 L Kudner $15,000	Let's Pretend N L	Symphonies for Youth (cont'd) Sam Hayes news S C Johnson NL&B 101 Ranch Boys Harrisburg	Road Show 2-6 pm [illegible]
3	Metropolitan Opera (cont'd)	Report from Overseas N L Adventures in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand USA N Sports Parade Phila	Road Show (cont'd)
4	Metropolitan Opera (cont'd)	UN on the Record N T Operation Music N L Saturday at the Chase St L L	Salute to the Nation Wash Mac McGuire Show Phila	Road Show (cont'd)
5	Martha Lou Harp N L Poulena Carter H L Pop Concert C L&T	Washington USA Wash T Saturday Sports Roundup Var L Daniel Schorr News Wash L	Les Higbie News S C Johnson Wash 5-5:05 L NL&B** Teen-Agers Unlimited N 5:05-55 L E Hollies news S C Johnson 524W 5:55-6 L NL&B	Road Show (cont'd)

it won't help you if it's not available



A rating is good for *you* only if *you* can buy it...
In Los Angeles, San Francisco or San Diego there's plenty of cream available on your Don Lee station.

When Don Lee quotes ratings, they're not just claims based on averages, or the elusive top rating you can't buy because the other guy already has it. KHJ, KFRC and KGB have availabilities that will really nurture your sales effort.

Remember . . . low, low daytime rates apply to nighttime too, on Don Lee . . . to deliver sales impressions at the lowest cost per thousand of any sales medium.

Call your Don Lee or H-R Representative whenever you want consistently good ratings in Los Angeles, San Francisco and San Diego . . . ratings that are AVAILABLE . . . to YOU.

KHJ LOS ANGELES 5000 W—930 KC
KFRC SAN FRANCISCO 5000 W—610 KC
KGB SAN DIEGO 1000 W—1360 KC

KEY STATIONS OF

Mutual **DON LEE** RADIO

Represented Nationally by **H-R** REPRESENTATIVES, Inc.

WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative: George W. Clark, Inc.

TIPS TO BEGINNERS

(Continued from page 64)

your sound track to eliminate a voice or two. Check and make sure whether it's necessary for each speaking character to appear on camera. The more faces you keep off the film, the more you cut costs!

If you need a location shot—a picture of a store or the like—save by shooting a big still and panning across it. Gives you almost the same effect, and costs a whale of a lot less.

If your product embodies a definite improvement over some "old-style" product or technique, and if you wish to demonstrate the difference between the old way and your new and better way, here's where you really strike pay dirt. Remember the old silent movies you used to watch? Dozens of them are still around, in good fine-grain 35 mm. prints. For a nominal cost, you can use clips of these old movies. Simply clip out the sequence you want, reduce it to 16 mm., and make it part of your commercial. If you wish to show an old-fashioned kitchen, baking in a wood range, old cars, old homes, you couldn't ask for finer footage. You'll get them complete with your characters dressed and made up with absolute old-time authenticity. If your tv producer can't help you here, ask your local movie distributor, and you'll end up with a commercial that'll knock their hats off!

When your client requires more than one film commercial, your opportunities to cut costs multiply in direct ratio to the number of commercials needed.

If you need a one-minute spot, plus a 30-second and 20-second spot, you need pay for only one commercial. Here's how you do it. Write and produce your one-minute spot so that you can lift 30 seconds out of *it* intact. There are no talent costs on shorter versions, so long as they're lifted out without change. Your only expense for shorter commercials is your print cost.

If you need a number of one-minute spots, try to standardize as much of your footage as possible. Thus, the same film can be used throughout the series. For example, one demonstration sequence could serve for all your spots.

Another money-saver on series of commercials is blocking off your commercials into two or three sections, and interchanging the various sections of the set. Thus, if you write three commercials, with interchangeable parts of three each (three lead-in's, three demonstrations, three lead-out's, for example) you can end up with 28 or so different commercials!

The foregoing only scratches the surface of cost-cutting methods.

Are you troubled about camera directions? Don't give it a second thought. In live production your producer will usually know far better than you what shot to ask for. In film production you can easily work out your camera effects with your producer.

And how about setting scenes? Again, keep it simple. If you want a rural scene, an old-fashioned R.F.D. mailbox with the flag up may be a far more effective background than a drop showing a complete farm.

You'll give both live and film producers a great helping hand if you'll always bear in mind that large blocks of small print, and very tiny objects, don't project as well on a tv screen as they do at the corner movie.

Remember, too, a grain of rice can look big as a mattress on a tv set. If you need a second object to appear, for size comparison, be sure to include one.

Only experience can give you a well-developed sense of timing that will tell you how long to leave any given visual sequence on the screen. Some scenes establish rapidly . . . others take longer. Pay attention to your timing, and you'll soon know automatically how long a scene should take. Most frequent beginners' errors:

1. Trying to cram too many scenes in too short a time, thus not establishing any one of them well.

2. Letting the eye tire, and the mind wander by leaving a dull, static shot on too long. (Watch this when advertising appliances, especially!)

If you're in the beginning phases of television remember you probably know as much about it as anyone else. Mull your problems around in your mind, solve them as best you can, and don't let anyone shake your faith in your own natural sense of good showmanship.

You'll find tv a tremendous challenge. It's a headache, a heartache, and a pain 'most any place you could name. But as Mehitabel the cat said to Archy the cockroach, "whatthehell kid whatthehell exclamation point."

You're a pioneer, and no pioneer ever had it easy! ★ ★ ★



HEIGHT
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

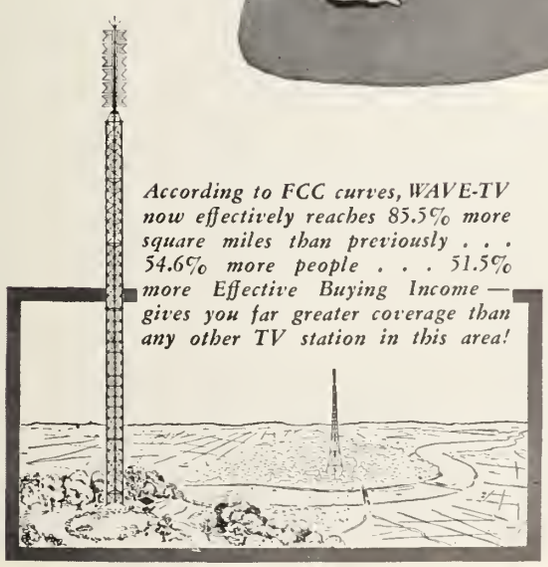
36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

WAVE-TV's tower is 419 feet higher than Louisville's other VHF station! WAVE-TV is Channel 3 — the lowest in this area! And WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — is equivalent to 600,000 watts from our old downtown tower on Channel 5!

That's why WAVE-TV covers more homes, with a better, clearer picture than any other TV station in this area. Add WAVE-TV's top-notch local programming, plus the best from the NBC, ABC and Du Mont Television Networks, and you've obviously got THE winner.

Let NBC Spot Sales give you the whole WAVE-TV story, *soon.*



According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

ONE MORE REASON WHY NO SCHEDULE IS COMPLETE WITHOUT EL PASO!

(From the El Paso Times)

EP Spending Jumped 12 Per Cent In 1953

Austin, (AP) — Texans spent 4 per cent more money last year than in 1952, the University of Texas said Friday. The figure was based on bank withdrawals in the 20 largest cities. Debits totalled $66.9 billion in 1953, compared to $64.4 billion in 1952.

Houston led the increase, up 18 per cent. Dallas and El Paso each recorded 12 per cent gains.

KROD-TV
CHANNEL 4 • EL PASO, TEXAS

CBS..DUMONT..ABC

YOU'LL SELL MORE ON CHANNEL 4

KROD-TV is affiliated with KROD—600—CBS—5000 watts and the El Paso Times

The BRANHAM Co., National Representative

Your Jingle Must Sound Right to Sell Right

THIS MEANS:

- Cast the **right** singers—actors—announcers for understandable copy
- Select the **right** musical treatment with the best musicians
- Supervise the recording for the **right** sound to make sales story clear
- Use the **right** visual treatment and effectively use TV to sell the product
- Use a producer of specialized packages and he will create the **right** package for you.

For a Complete R-TV Musical Commercial Package Call Song Ads . . . Ask About Our $75.00 Audition Record—It Really Works.

Song-ads COMPANY
6000 Sunset Blvd., Suite 203
Hollywood 28 Calif.
HOllywood 5-6181

Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!

CHILDREN'S COSMETICS

(Continued from page 37)

Wicker who can alter her voice to suit the different parts. Simultaneously, a corps of about 25 youngsters would dance and pantomime appropriate actions or moods.

"We think we found a wonderful solution to the programing problem with this format," Perlman told SPONSOR. "It prevents youngsters from becoming bored through watching the same person all the time. There's plenty of movement, variety and colorful action. But at the same time you have a single, unified story to hold interest and create suspense."

The half-hour show, *Little Lady Story Time*, was telecast in the New York market alone for one year. During the Christmas season, metropolitan stores carrying the Helene Pessl line reported a 60% sales increase over same period of the previous year on all Pessl products.

To furnish conclusive proof of television's drawing power, the firm scheduled just one announcement on the show last year offering a free miniature sample of Little Lady toilet water to anyone writing in. The company received a total of 4,000 requests from the single announcement.

"The results of this test convinced us to expand our television schedule into other markets," Perlman said.

This past fall kinescopes of the program were scheduled in four key metropolitan markets: WXYZ-TV, Detroit (Sunday at 12:00 noon); WBKB, Chicago (Saturday, 11:30 a.m.); KABC-TV, Los Angeles (Sunday, 3:00 p.m.); KGO-TV, San Francisco (Saturday, 11:30 a.m.). The show originates over WABC-TV, New York (Sunday, 11:30 a.m.).

Ad Manager Blackman wanted the program in major cities because selling is briskest in the large metropolitan areas, although Pessl products have national distribution. The show is slotted over the weekends and in the daytime in each market because that's the best time to reach a young audience.

Although Perlman feels it's "too early" to have really tangible results from the expanded schedule, all signs point to tv's success as a sales vehicle, and the lineup for next fall will probably be larger.

Helene Pessl's only other excursion into air sponsorship before starting *Story Time* consisted of announcements used sporadically during 1951 over WABC-TV.

One of the reasons for television's significance in the sales picture is the opportunity it presents to show the product. All of Pessl's 40 products created for 3- to 15-year-olds are decked out in boxes and containers with special appeal for the young. There are carousels with paper horses, cardboard cottages and soap cut out in the shape of dolls. Items for little girls aged 3 to 9 are packaged in pink and blue and have the Little Lady trademark (a little girl holding up a mirror). Items designed to appeal to the 10- to 15-year-olds are packaged in green and yellow with daisy emblems. Perlman, who designed all the packaging himself, went beyond pure eye-appeal: The daisies on all Little Lady Deb toiletries (for the older group) are filled with solid perfume. The flowers are detachable for use as dress or hair ornaments.

Each of the three one-minute commercials on *Little Lady Story Time* is written to include at least four or five different products. One product is spotlighted, but a few others also are shown and described in each commercial. All stress the good grooming factor. Miss Wicker does the narration while two young models actually demonstrate and hold up the different products. Here's a sample:

(Wicker on camera) *Gifts for the growing-up young lady are no problem. Not when you give her Little Lady Deb toiletries.* (Model on camera demonstrating bath set) *Here's one suggestion, and the budding deb herself will tell you it's a good one—something she really wants. It's the Little Lady bath set. It contains toilet water, the just-right fragrance; liquid bubble bath, enough for shining mountains of shimmering bubbles, and a large soap mit, chock full of purest castile soap. The Little Lady Deb bath set, for useful and glamorous giving, costs only* $3.25. (Closeup of talcum power package) *An ideal, inexpensive gift, Little Lady Deb talcum powder. . . .*"

The commercial goes on to mention three other products—a total of five products plugged in just one minute's time.

Miss Wicker does the commercials herself because the company feels she's an expert on the techniques of talking

Bigger 'n Baltimore...

...is the land of....

Milk

and

~~M~~ Honey



wisconsin's most show-full station

100,000 Channel 2

GREEN BAY

HAYDN R. EVANS, Gen. Mgr. — Rep.: WEED TELEVISION

to children and making them want to listen. Her career as an actress dates back to 1930 when she appeared with a Chicago drama company. As a child she was heard on children's shows over NBC and CBS Radio. She originated, wrote and performed the *Singing Lady* radio show in 1932. She has received numerous awards and citations for the show, has done many songs and records and is the author of various books and plays for children. Miss Wicker currently does all her own research and writing for the *Story Time* program.

To cut rehearsal costs Ray Nelson, producer of the show, devised this system:

Miss Wicker runs through the narration for an entire program, which is put on tape. The music for the dance sequences is put on another tape. Then the two tapes are combined and taken to the rehearsal studio. The children who enact the story can rehearse tricky dance steps and pantomime sequences without ever seeing the star till the date of the live performance. Nelson estimates he saves one-third of rehearsal time by this means.

Casting director for the show is Dr. Marie Moser, and Bunny Rosselli is choreographer.

When Perlman first started taking his new children's products around to stores 10 years ago, it didn't seem as if they'd ever hit cosmetic counters. "They're not really cosmetics," he was told. Stores didn't want to load adult cosmetic counters with children's products. So the Helene Pessl line moved in upstairs with the children's clothing.

Gradually, through the past few years, children's cosmetics have come to be more and more accepted, and today, Pessl products are sold at department store cosmetic counters, in the children's clothing departments, in drug stores and children's specialty stores.

To help insure good department store display of his products and build consumer demand Perlman originated "Little Lady Birthday Parties" a few years. Today, these parties also serve as a merchandising vehicle for the television programs. They are held in department store auditoriums or tea rooms, sponsored jointly by the stores and Helene Pessl. Here's how the plan works:

A given store notifies the company that it wants to hold such a party in a few weeks' time. It gives the seating capacity of the place where the party will be held. Helene Pessl supplies display material, decorations, refreshments and a Little Lady costume, to be worn by a local child model. It sends the store a kinescope of one of the *Story Time* programs to be featured entertainment at the party. The cosmetic firm also contributes $25 for a local master of ceremonies and a maximum of $25 for a musician (generally an accordian player in clown's costume). In addition, Helene Pessl donates Little Lady toilet water samples to be distributed by the model in the Little Lady costume, and door prizes.

In return for the party the store must run two newspaper advertisements of 300 lines each to announce the occasion. The company suggests that these parties be scheduled for early Saturday afternoons to insure the largest potential mother-and-daughter attendance. Last year, Perlman reports, 76 stores cooperated in the plan.

In addition to using kine copes of its television show at the parties Pessl merchandises the shows by store displays and pictures.

Moselle & Eisen handles all print advertising for the company, including newspaper, consumer magazine and direct mail advertising.

Arnold Perlman, originator of children's cosmetics, was an architect in Roumania before migrating to this country in 1940. Shortly after his arrival here he designed an unusual lipstick container for a cosmetic company, and then became associated with Helene Pessl, specialist in adult cosmetics.

Perlman soon recognized the possibility of a profitable market for children's cosmetics. The fact that little girls were always imitating their mothers in applying cosmetics convinced him that products suited to the needs of youngsters would find ready customers. His first children's product was bath powder.

Today Pessl products are manufactured in a new $300,000 factory in New Rochelle, N. Y. Over 5,000 department and specialty stores carry them. Newest addition to the ever-expanding line is "Young Lad Hair Trainer"—possibly the forerunner of a whole new line of products for boys. (Perlman today can use his own five experts on children's cosmetics to test new products—his five children, aged 11, 7, 5, 3 and 2.)

The success of Helene Pessl products has stimulated other firms to enter the children's toiletry line. Last year, industry sources estimate, children's toiletry sales reached the $10 million mark. One of Pessl's competitors told SPONSOR, "There will be at least 50 firms specializing exclusively in children's toiletries by the end of this year."

At the moment, however, there are only a handful of firms with national distribution which manufacture children's cosmetics exclusively. Among Pessl's chief competitors are the Tom Fields toilet preparations firm, manufacturer of Tinker Bell products; Wright & Glenn Co., makers of Miss Twinkle toiletries; the Parfait Co., which puts out Sweet & Lovely cosmetics, and the Mem Co., specializing in children's novelty soaps. All are New York organizations except the Parfait Co. (Chicago). All—taking the cue from Pessl—stress novelty packaging and grooming aids.

In addition to these firms many well-known adult cosmetic companies are now packaging special products—like manicure sets—for children. Among them are the top-notch Elizabeth Arden and Revlon Co. Other leading adult cosmetic firms are also considering expansion into the children's line.

Wright & Glenn sporadically uses radio announcements throughout the Midwest and South to sell the Miss



RUSSIAN "INVENTIONS"

The Lightning Rod . . . The Airplane . . . Penicillin
The Incandescent Lamp . . . The Combine and Harvester

FACT AND FANCY



1. Benjamin Franklin invented the lightning rod. But on September 27, 1947, Radio Moscow credited a Comrade Professor Lomonosov with the invention.

2. The Wright Brothers invented the airplane. But on January 16, 1949, Russia claimed one Comrade Mozhaisky invented it 25 years earlier.

3. Sir Arthur Fleming, an Englishman, discovered penicillin. But on January 7, 1947, Radio Moscow said that an unidentified Comrade invented it 50 years earlier.

4. Thomas Edison invented the incandescent lamp. But in 1945 Moscow contradicted its own Great Soviet Encyclopedia, which credits Edison, and named Comrade Ladygin as the inventor of the lamp.

5. Cyrus H. McCormick invented the reaper for harvesting. But *Pravda* said on June 7, 1953, that a Comrade Vlasenko invented one "twenty times better eleven years earlier."

Sure, next thing they'll tell us they invented the "hot dog"!

Just how absurd can you get?

Yet those phony inventions are typical of what 70,000,000 captive people in Central and Eastern Europe have to hear every day over Moscow's airwaves.

Every day the people of Red-controlled nations behind the Iron Curtain hear Radio Moscow shriek its lies and boasts. And all the time, beside their radios, they wait and hunger for the TRUTH.

Their Truth is Radio Free Europe.

RFE's 21 powerful transmitters beam a daily message of Truth and Hope—and humor to counteract Moscow's lies and "inventions."

RFE, operated as an independent American enterprise by a committee of private citizens like yourself, fights Communism in its own back yard—and fights it so effectively that the Reds have their hands full trying to control and calm these restless, hope-inspired millions.

RFE needs a dollar from you, and every American—to build new transmitters to keep the spirits of these captive peoples alive, to keep Russia off balance and to help stop World War III before it starts.

Isn't that a mighty big return on one dollar?

Send your Truth Dollar to Crusade for Freedom, c/o your local postmaster.

RADIO FREE EUROPE
supported by
CRUSADE FOR FREEDOM

Twinkle line. None of the other children's specialists reported use of the air media at the present time.

From the fact that Helene Pessl, Number One in the new industry, has been successful on the air. it seems probable that other children's cosmetic companies may be using radio and tv when sales permit such advertising expenditures. Past and present success of adult cosmetics on the air (Hazel Bishop is currently the outstanding example) lends further support to this prediction. ★ ★ ★

DON'T JINX YOUR JINGLE

(Continued from page 42)

time, was $1,840. We would have been able to draw upon our past experience from other accounts like his, and create for him a much more effective commercial for a total of $976. This was proven later by the commercial that we did for him at that figure—a saving of $864.

The advertiser who is unfamiliar with what goes into a good commercial, or how much it should cost, is often guilty of more money wasting than in the case just mentioned. The horrible truth is that he usually doesn't have a commercial production comparable to the money spent, when he's through experimenting.

The same principle applies, I think, to the practice of some agency heads and account executives in attempting to service their clients with singing commercials. They can hire a specialized organization to do the job for them for less money than they are expending with their own time, and get a better job.

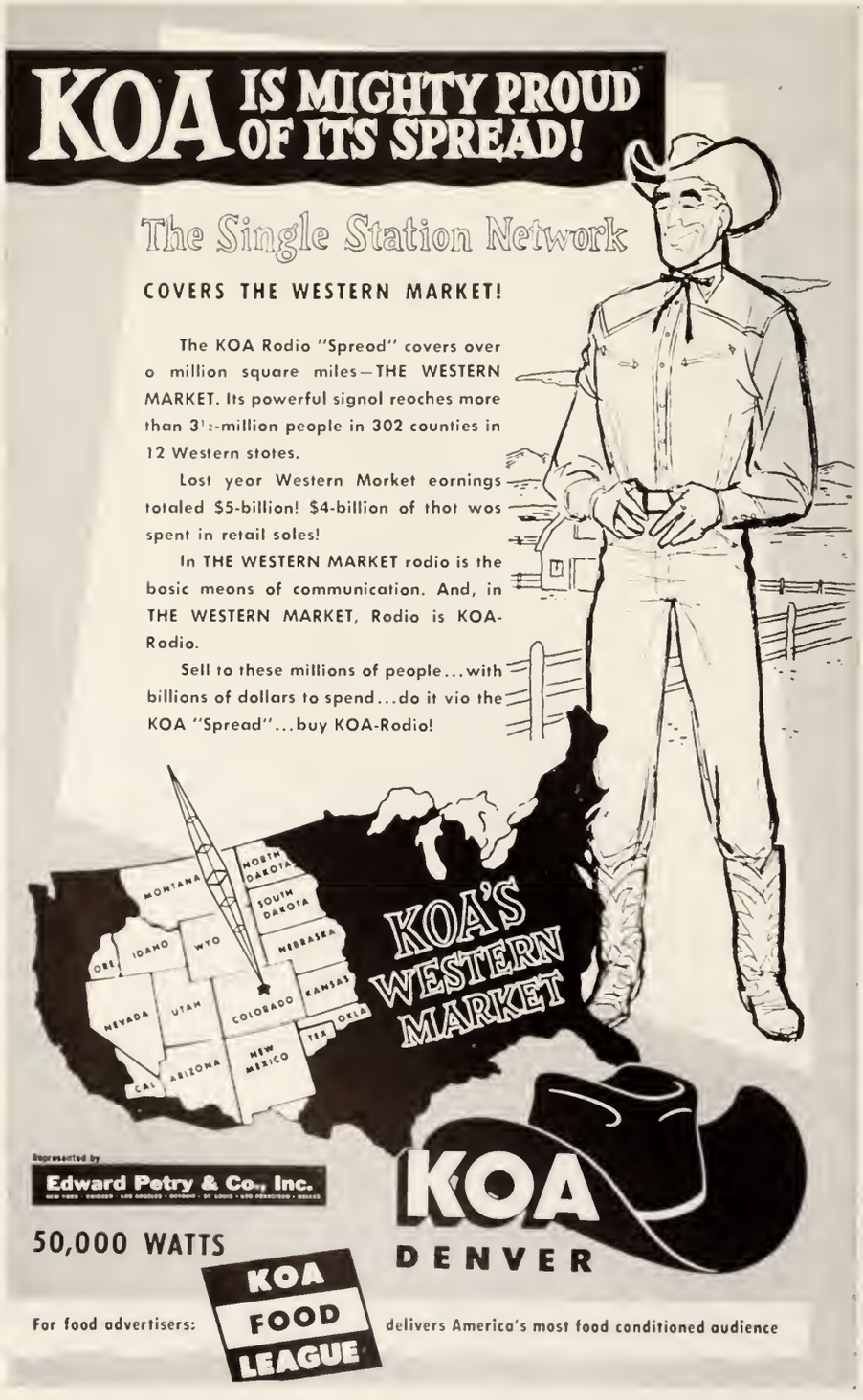
In hiring the specialist the account executive falls heir to the past experience with which no amateur can compete. The specialist has become familiar with innumerable recording devices, sounds. gimmicks, singing combinations and musical combinations. He has probably produced many spots for each type of product resulting in a ready approach to your project. For example, we have created different commercials for 12 different beers over the country. The account executive gets the advantages of top talent and recording artists who are available to the organization that uses them regularly and frequently for far less money than for a random job.

How does the specialist go about making a singing commercial?

Our answer is an easy one, and usually goes something like this: "Mr. Client, give us the *five* most important points, in order of importance, about your product. Give us the theme of your ad campaign and the product slogan. Give us any tear-sheets or ad-proofs from printed media. and any straight announcement radio or tv copy.

"From this material we will prepare several original lyric-melodic song ideas, and put them on record in simple audition form with voice and piano. The length of time from the date of our receipt of your copy material to your receipt of an audition record will be only about 10 days. We will send suggestions for treatment of the final production along with your audition record.

"Now. Mr. Client. when you have selected the Song Ad idea you wish produced. we will send you a complete production cost estimate. With your O.K. of the estimate, we will produce the commercial in top Hollywood fashion and have a reference disk in your hands a week to 10 days hence. We can also press hundreds of trans-





*YOU MIGHT RUN 100 YARDS IN 9.3 SECONDS**

BUT . . .

WKZO-TV Area PULSE

(27 COUNTIES)

SHARE OF AUDIENCE — MON.-FRI. — APRIL, 1953

	8 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

YOU NEED WKZO-TV TO SPEED UP SALES IN WESTERN MICHIGAN!

WKZO-TV, Channel 3, serves more than 315,000 TV homes in 27 Western Michigan and Northern Indiana counties (see Pulse figures at left).

October 1953 Hooperatings for the 4-county area around Kalamazoo-Grand Rapids credit WKZO-TV with 55.6% more evening viewers, 100% more morning viewers and 400% more afternoon viewers, than the next Western Michigan television station! Enough said?

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

**This world's record was set by Melvin Patton on May 15, 1948, in Fresno, California.*



NOW SERVING OVER
251,742* TV HOMES
IN OKLAHOMA!

*January 1, 1954

WKY-TV
Channel 4
OKLAHOMA CITY

Affiliated with
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY Radio
Represented by KATZ AGENCY, INC.

scriptions for you within another few days and ship them as per your shipping list.

"Furthermore, we are licensed, on your behalf, with AFTRA, American Federation of Musicians (for radio and tv) and SAG.

"We take care of all the complex talent union problems and reports that you are unfamiliar with as a matter of daily routine.

"We are also licensed with Broadcast Music, Inc. to clear the music we create for you, for broadcast purposes. And last of all, but most important, Mr. Client, we carry a $100,000 insurance policy with Lloyd's of London that insures your music for originality. This is how we go about creating a commercial for you."

Experts, however, do differ on the advisability of using public domain tunes to cut costs. It may indeed be slightly cheaper to find a popular melody such as "Old MacDonald Had a Farm" or "London Bridge" to set lyrics to, but our firm is dead set against it. Your sales potential is doing a lot more falling down than the bridge is, in our estimation.

The primary purpose of a singing commercial is in subconscious selling. The listener doesn't really listen to it, but its sales message is retained as a result of its rhythm, rhyme and repetition in the kind of subconscious learning curve that psychologists write books about. A melody, then, must be newly identified with the product, not with some childhood memory or entirely separate association.

If you were a Chevrolet dealer, you wouldn't think of setting a Chevvie commercial to the music of "In My Merry Oldsmobile," but to a degree, it's the same principle when an advertiser uses a melody with some previous association to sell a new product.

With public domain music, there's also the risk that other advertisers in allied fields will use the same music. In one major city alone there are seven different firms using the melody of "Annie Laurie" to sell seven different articles.

An original tune builds product identification. Can you hear the distinctive melody — without lyrics — of "Be Happy, Go Lucky" without thinking of the cigarette?

Speaking of the Lucky Strike commercial—one of the most effective singing commercials ever done—it is distinguished for a third effective element: sticking to one major thought. An overloaded message sells nothing and loses the value of repetition that is a major selling device in a Song Ad.

Too many advertisers treat singing commercials like they do a display ad — loaded with sales points—forgetting that the listener can't go back and reread it to hear what they missed.

Whether 20 seconds or a full minute the singing commercial should have only one major point, and a possible secondary theme. Ideally, it should contain the product name, repeated several times, a slogan or a campaign theme, and an extra selling point.

An example might be the Paper-Mate pen commercial—written to an original melody. I might add (see story on Paper-Mate, page 40):

Paper-Mate pen is leak-proof,
Use a Paper-Mate pen.
Paper-Mate pen is smear-proof,
Use a Paper-Mate pen.
Bankers approve the Paper-Mate,
Used in 8,000 banks every day.
Paper-Mate ink is transfer-proof,
So sign your checks the Paper-Mate way.
No more ink-stained hands now,
With a Paper-Mate pen.
No more ink-stained clothes now
With a Paper-Mate pen.
Up to 70,000 words without refilling,
The gleaming new Paper-Mate pen is thrilling,
Buy a Paper-Mate, you'll say it's great
When you write with a Paper-Mate pen.

Repetition for the product name—12 times—campaign slogan of "Bankers approve" and selling points made as easy to remember by rhyming as the famous 30-days-hath-September jingle.

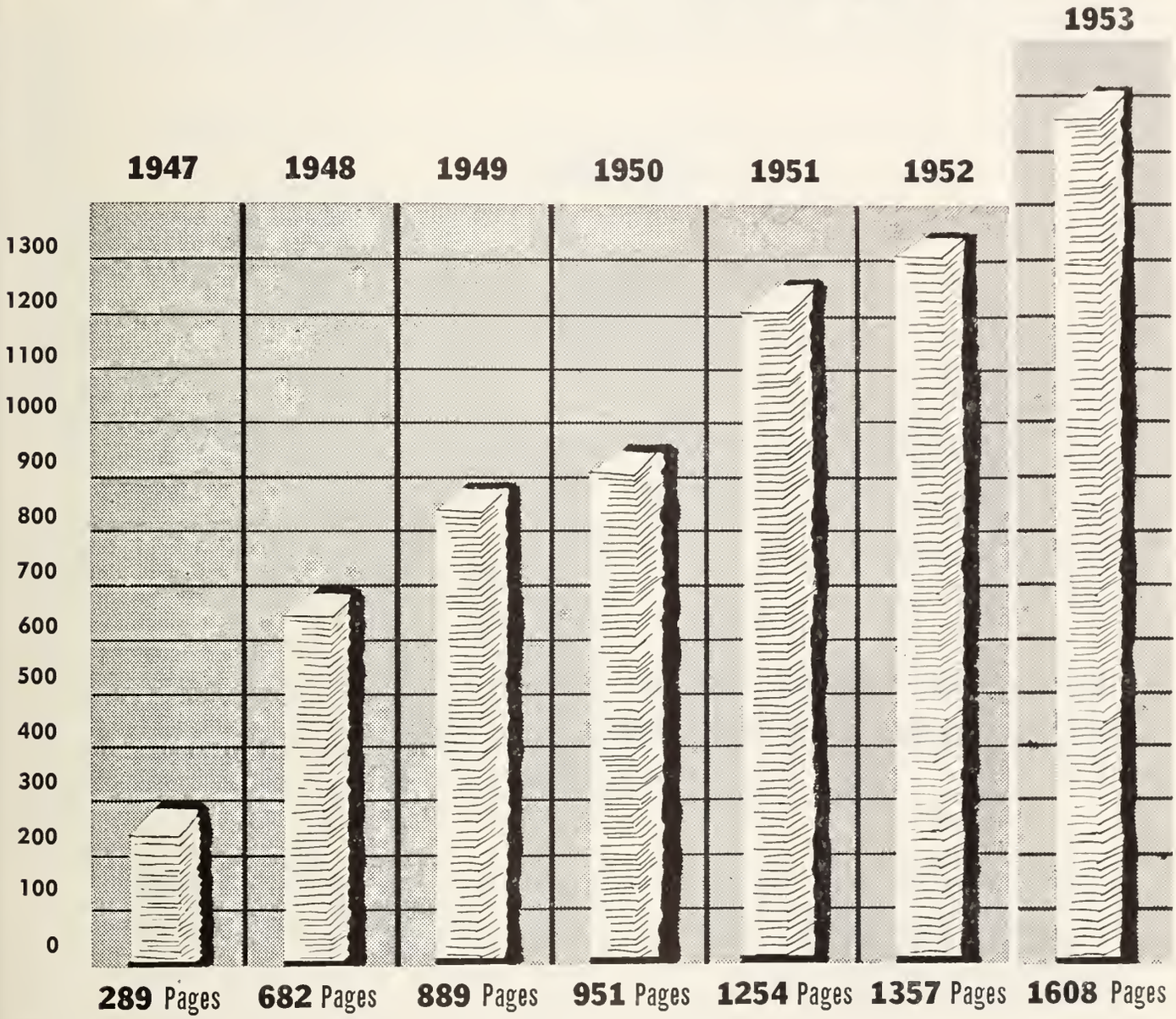
Our Song-Ad for BB Rol-Rite pen contains another element that helps build product recognition, an attention-getting gimmick, in this case a wolf whistle used after the campaign slogan, "Look for the Redhead." Our gimmick in the Paper-Mate Pen Song Ad was the Dixieland treatment of the melody which in itself was an attention getter.



BILL POWELL
Specializes in the
NEGRO
HIGH SCHOOL & COLLEGE
MARKET via
WSOK
NASHVILLE, TENNESSEE

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

For the Sears, Roebuck singing commercial, we used a hand-clapping gimmick. Gillette uses a slightly different gimmick—the fight bells between lines.

Such devices help penetrate the subconscious of the listener, as the chances are he'll notice the device first and then catch on to the melody itself later, finally digesting the entire message.

Because your hearers become conscious of your melody before they do the lyrics, primary attention should be paid to the choice of music. Be sure to make the melody distinctive in itself so that the lyrics can be changed and it will still be identifiable. Gillette, for example, uses more than 50 sets of lyrics to its own readily-identifiable melody and keeps rotating them.

Some advertisers tend to overload their copy by cramming too much into one measure of music. Simplicity is one of the most effective advantages of a Song Ad, and this can be completely destroyed by trying to put too many words in a line. You want your product name and copy to come out clear and strong, and gingerbread verbiage prohibits this. A good rule of thumb, I think, is to limit your copy to eight measures (four lines of verse) per 10 seconds, or 16 measures (eight lines of verse) in 20 seconds, etc.

If you are buying eight-second commercials, don't try to chisel by cramming 20-seconds' worth of material into it. You'll only chisel yourself if you do, because your message will be lost.

Nor should you try to chisel on production. No matter what your time buying budget may be, keep in mind that the spot itself is the actual seller. You may have a million dollars' worth of time slots in mind, but your time is pretty well wasted if you're using a sloppy salesman.

But most important of all, the use of the best artists and the best recording facilities makes for a better sounding spot.

The average clothier would rather pay $100 a week to a salesman who sells $1,000 worth of business a week than $30 to a man who sells $200 worth. The principle applies when you regard your singing commercial spot as your salesman.

Make sure he's a good one.

For this reason we also recommend that radio and television time be bought *after* production, not before. Sponsors should buy time to fit the message, not vice versa. Otherwise, it's something like saying, "Get me a man to fit this suit." Or like buying a Rembrandt and then cutting a foot off the bottom to fit that space over the divan.

For proper penetration of the Song Ad you select, it is tremendously important to plan for sufficient plugging to make your audience conscious of the message. Singing commercials should be plugged like popular songs; that's how they become popular.

We estimate that any given Song Ad should be assured at least 50 spots per week in one medium in any given market in order to get good listener attention. In our experience just at the point where the sponsor or client begins to get tired of the Song Ad, that's the exact time when the public begins to like it!

Broadcast repetition is as important to the singing commercial's effect on the public as it is as an ingredient of the commercial itself.

A good over-all campaign will provide for both radio and television, but if you are only set up to budget for 50 or 60 spots, confine them to the

ON THE AIR



EVERYONE KNOWS WHEC IS WAY OUT IN FRONT IN THE OVERALL RATINGS, BUT

HOW ABOUT LOCAL SHOWS AGAINST LOCAL SHOWS IN ROCHESTER? . . . . .

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	95	27	0	0	0	0
TIES	17	17	0	0	0	0

In the ratings of the 427 weekly quarter hours WHEC is on the air it outstrips the nearest other station by 250% . . . and on *locally created* programs, as you see above, the margin is even wider! . . .

There are some availabilities in these high-rated local WHEC programs! Why not find out if we haven't got just the spot to get you off the spot in Rochester?

*LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

Gannett Radio Group

NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



WWJ Primary Listening Area covers 1,490,000 radio homes, and 5,330,000 people who spend $6,031,000 annually in retail stores.

WWJ *today covers 425,000 more people than in 1951 . . . 227,500 more radio homes . . . and an area that does $1,257,000 more retail business.*

WWJ covers 69% of Michigan's total population and total retail sales . . . and centers its sales efforts on a market that is first among the nation's major markets in retail sales per family, in factory wage rates, in drug and automotive sales per family.

WWJ *covers the world's greatest car-radio audience . . . nearly one million passenger cars that are driven a total of 15 million miles, to and from work EACH DAY, within Metropolitan Detroit.*

WWJ covers 33 years of broadcasting, during which it has received radio's highest merit awards. Its programming leadership and community prestige make WWJ the ACCEPTED station of the nation's selective advertisers, in the richest market concentration of family buying power.

The time to sell Detroit is now . . .
the station is . . .

WWJ AM-FM

Associate Television Station WWJ-TV

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives: THE GEORGE P. HOLLINGBERY CO.*



Profitable radio selling
on Southern California's
TOP independent
station attracts
everybody – but
everybody – with goods
or services to sell.
Big and little clients
and agencies* know
that on KMPC
they can reach
more people
in *more places*
than could be reached
by 38 stations.

*We'll send you a list
if you like.

710 KC
KMPC
LOS ANGELES, CALIF.
50,000 WATTS DAYS
10,000 WATTS NIGHTS
GENE AUTRY, *President*
R. O. REYNOLDS, *Vice Pres. & Gen. Mgr.*
REPRESENTED NATIONALLY BY
A. M. RADIO SALES COMPANY
NEW YORK • LOS ANGELES • CHICAGO

single medium for best results.

If you're contemplating only a radio budget, however, or only television, plan nevertheless for the use of both media. Recorded productions for either medium can be adapted to the other without additional production costs for recording facilities. And you're prepared with an over-all campaign if the client decides that the Song Ad you bought for radio would be doubly effective if he bought time on tv as well.

Some of the many commercials we have created for both media, producing for radio first, are: Paper-Mate Pen, Listerine, BB Rol-Rite Pen, Seaboard Finance Co., Carnation Milk, Parade Soap Suds, Santa Fe Wine, Arden Dairies, High-Low Cottage Cheese, Local Loan, S.O.S. Scouring Pads.

When we make transcriptions for a radio campaign of 10-second spots, for example, we do additional "takes" of eight seconds, because a television commercial has to allow a two-second leeway when coupled with film. ★ ★ ★

COUGH SYRUPS

(*Continued from page* 31)

tracted for an average of 26 weeks, whereas Florida's Pertussin campaign would start even later in the year and last only for 17 weeks.

Though Erwin, Wasey bought some five-minute newscasts for Pertussin in such top sales markets as the New England area covered by the Yankee Network, the pattern was usually one of 60-second announcements scattered throughout the day, over one or more local stations per market. Five-minute newscasts were also used in a few Eastern metropolitan areas (e.g. New York and Philadelphia), but these were scheduled during early daytime hours when they would reach a predominantly female audience.

The major portion of Pertussin's advertising expenditure has consistently been aimed at women. In radio this meant daytime announcements with copy stressing the medicinal benefits and safety of using this cough remedy for the children as well as the adults in the family. Here's part of a typical 60-second announcement:

Announcer: *When a doctor recommends a product . . . it* must *be good! And when thousands of doctors have* prescribed Pertussin *for coughs of colds . . . isn't that the one cough syrup you should use? Yes, when you use Pertussin, you're using a cough syrup that has been the favorite prescription of thousands of doctors for over* 30 *years.*

Pertussin does far more than just relieve *coughs of colds . . . far more than just soothe your throat.*

In newspapers as well as in radio the major points Pertussin stresses are (1) thousands of doctors have prescribed Pertussin, hence it must be good; (2) it tastes good. Pertussin circulates this message via 28-line ads placed in various parts of the newspaper, rather than on the women's pages exclusively. "Everyone in the family is a good prospect," Loes told SPONSOR.

In 1952, when Vicks came into the market as first national contender for Pertussin's No. One spot in sales, 60% of Pertussin's $600,000 budget, or close to $400,000, went into spot radio. Some 30%, or $195,265, went into 28-line and larger newspaper ads.

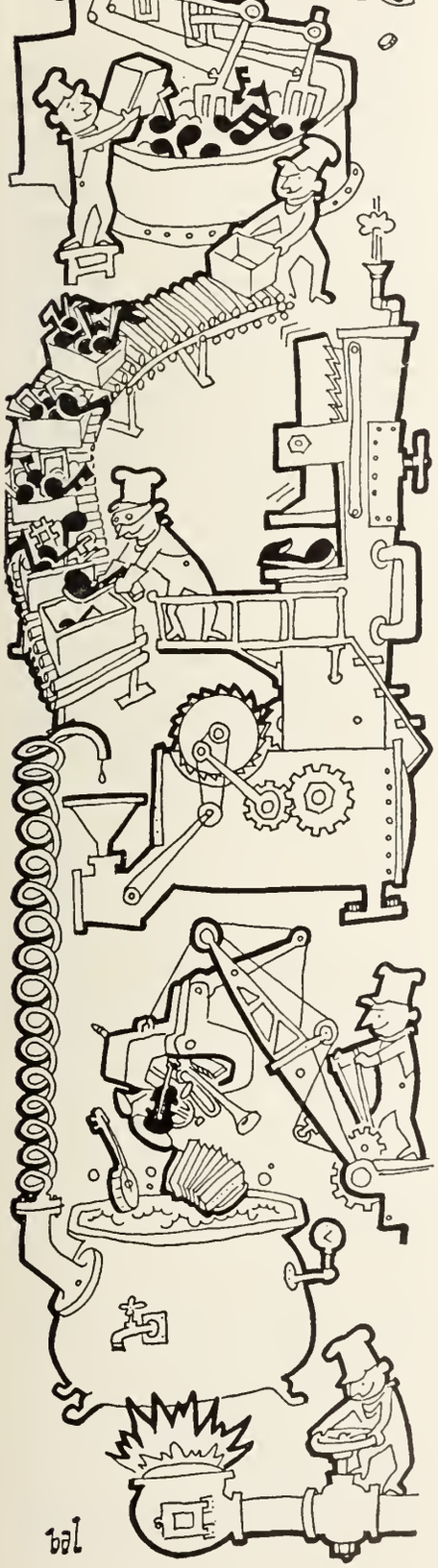
Both Vicks and Pertussin are popular-priced medicines ($.60 for a four-ounce bottle). Both appeal to a mass market. Both are advertised as *family* cough remedies, and are bought more by women than by men. Also, both products have a seasonal sales curve, and concentrate advertising during cold seasons.

It was in December 1951 that Vicks Cough Syrup was introduced in an 18-state test area. By July Kirby Peake, president of the Vicks Products Division, announced that Vicks Cough Syrup was ready to go national. In fall 1952 Vicks Cough Syrup bought heavy radio announcement schedules in every major and secondary market in the U. S., supplemented with 20-second film announcements in 20 top tv markets.

To tie Vicks Cough Syrup in with one of the established cold remedies in its line, Vick Chemical Co. launched the fall campaign by attaching close to two million samples of the cough syrup to jars of Vicks VapoRub, and offering them jointly to druggists at a special price. Radio announcements in

SENIOR ANALYST AND STATISTICIAN for national industry-operated research organization. Capable of investigating, creating, developing, executing and administering research assignments. University degree in statistics necessary. Location Toronto, Canada. Salary according to qualifications. Box No. 222. Sponsor, 40 E. 49.





Music is Big Business in Nashville . . . and

WSM

has made it so.

Where is Music City, U. S. A. today?

In the 20s—it was New York, pouring out Broadway tunes.
In the 30s—it was Hollywood, grinding out cinema musicals.
In the 40s—it was neck-and-neck between New York and Hollywood as the twin music capitals of America.

But today, the musical center of gravity has shifted to Nashville, Tennessee—the modern Music City, U. S. A.—thanks to Station WSM's formidable, unequaled talent pool.

You needn't take our word for it; we admit to a flair for colorful tall tales. So we'll spare you the typical Tin Pan Valley exaggeration, and refer you instead to a few conservative, highly respected journals whose reputation for impaling stark facts is unquestioned.

Farm and Ranch . . . . "It is a well known fact that the balance of power in the present day music industry has shifted from New York and Hollywood to Nashville, Tenn."

Nation's Business . . . . "What brought this music into great popularity nationally, and now internationally, was . . . Station WSM. It's country music glamour boys are as big—sometimes bigger—in record sales and juke box popularity as Bing Crosby or Frank Sinatra . . . "

Collier's . . . . . "Nashville is the focal point . . . For years this form of show business flourished apart from the Hollywood-New York axis, but recently the balance has been suddenly and violently disrupted. The Nashville muse has won the entire nation . . . if the rest of the radio industry is in the doldrums, WSM has more business than it can handle . . .

Pathfinder . . . . . "Not all the gold in the South is in the vaults at Fort Knox. A sizeable chunk of it is found in Radio Station WSM, Nashville, Tennessee, capital of folk music . . . The reason is Grand Ole Opry, owned outright by WSM, the showcase of American folk music . . . All the major record companies do a land-office business in Nashville."

Coronet . . . . . "Events occurring today in Nashville comprise a sociological phenomenon. 'Will it ever stop growing?' the newly-rich song publishers, record firms and performers keep asking."

American . . . . . "This year income (is) prophesied to reach $35 million. The top country singers, expected to gross at least $7,500,000 from records, personal appearances, radio, and sheet music sales . . . give thanks to Radio Station WSM, a powerful clear-channeler which blankets 30-odd states."

New York Times Magazine "There's a revolution brewing in the music business . . . (and) the center of this activity is Nashville, home of the fabulous radio program called Grand Ole Opry."

[Similar reports have appeared in Time, Look, Billboard, Variety, Redbook, Wall Street Journal, Newsweek, Saturday Evening Post, and many other publications.]

30 states (all the states but those 18 in which the original test had been carried out a year earlier) plugged this combination package. The regular spot radio and tv announcement campaign continued throughout the country.

Vicks' heavy advertising and merchandising efforts (a 1952 budget of $1.5 million) made Vicks Medi-trating Cough Syrup a nationally known brand in six months. Within a few weeks of initial national distribution, heavy radio and tv advertising had fired consumer demand. Before the season was in full swing, "rush" and "sold out" reorder telegrams poured in. SPONSOR estimates that Vicks Cough Syrup sales had climbed to $4 million by 1953, that is, more than two times Pertussin's estimated $1.7 million.

Pertussin's answer to this advertising onslaught was to increase its advertising budget but continue its strategy as before.

In summer 1953 Seeck & Kade took Pertussin to McCann-Erickson. Speculation ran rampant in the trade about the switch. It had been rumored that Pertussin was to be bought out by Chesebrough Mfg. Co., another McCann-Erickson account. However, Seeck & Kade denied this.

Fall 1953 indicated no major change in Pertussin's advertising formula: 65% of the firm's budget continued in daytime radio announcements, some 20% in newspaper ads, but 15% now went into 60-second tv film announcements for the company.

The firm had done occasional experimenting with tv at Erwin, Wasey's suggestion, but the budget did not permit national use of the medium. On 7 October 1952 Erwin, Wasey had bought participations for Pertussin on *The Merry Mailman*, Monday through Friday, 5:00-6:00 p.m., WOR-TV, New York. The firm stayed on the program through the New York cold season, until 4 April 1953.

McCann-Erickson is now showing its 60-second Pertussin films in five tv markets. In radio the agency's major change in strategy has been a switch from "strip buying" to scattering Pertussin's 60-second announcements through the day to reach the widest possible audience. Also McCann-Erickson buys into station merchandising plans.

On 5 October 1953, for example, Pertussin signed on New York's WNBC for a 26-week station break campaign. Their advertising investment in this special merchandising "Chain Lightning" operation was approximately $1,000 a week. WNBC sent postcards and presentations to druggists throughout WNBC's coverage area to invite them to participate in this promotion.

Peter Schaffer, McCann-Erickson's a/e for Pertussin, said: "Of interest, of course, was the sales payoff. The gain in New York State was appreciably above the national average."

Vicks Products Division, in the meantime, was capitalizing upon the time franchises carved out by its other products, e.g. Sofskin Hand Cream, VapoRub, Vicks Cough Drops, to get choice time strips for Vicks Cough Syrup. The firm's time buying pattern is to take a certain minute across the board and then rotate commercials for its products in that minute.

In 1953 Vicks Cough Syrup spent approximately the same in radio as in tv according to various trade sources. By mid-January 1954 however, a sharp reversal of policy took place in the Vicks Products Division, and its agency, Morse International. Other Vick

BMI Product and Service Reach a New High

WITH each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music . . . ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and for the past four consecutive years, were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

BROADCAST MUSIC, INC.

580 Fifth Avenue, New York 36, N. Y.

NEW YORK CHICAGO HOLLYWOOD TORONTO MONTREAL

Chemical Co. products were being shifted into Vicks Cough Syrup's radio time, whereas the cough syrup went into tv exclusively.

With Vicks buying in bulk for its various products, advertising expenditures for an isolated Vicks product are difficult to pin down. And, in the competitive race between Vicks and Pertussin, Vicks executives are loathe to discuss strategy or figures. However, on one large metropolitan tv station alone, Vick Chemical Co. will spend between $10,000 and $12,000 a month for time for all its products. During the winter Vicks Cough Syrup, on a rotating schedule with other Vick products, may get as much as 25% of this time.

At SPONSOR's presstime Vicks Cough Syrup's sudden switch from radio to tv had not yet had any repercussions in Seeck & Kade's offices on Washington Street. Loes, who's been with Kade for three decades as his advertising strategist, told SPONSOR:

"Mr. Kade and I work out our advertising strategy with our agency. If it produces sales, it's good advertising. If it doesn't, it isn't."

With the cough syrup advertising season for 1953-1954 halfway over, it is unlikely that major changes in strategy will be considered before September 1954, when the battle between Pertussin and Vicks Cough Syrup takes to the air once again. ★ ★ ★

PAPER-MATE PEN

(Continued from page 41)

ern is giving New York 25% of its spot tv appropriation. Interestingly instead of racking up 25% of its sales in New York — which is what the company aimed for—it gets a whopping 34%. In this case obviously the extra expenditure pays off.

"We'll consider using a tv network show," says Kittredge, "when we have enough products to justify a national show."

There is no sure way of correlating sales to advertising, Kittredge says, but he states that in three different surveys 42% of the people interviewed said they recalled Paper-Mate's tv pitches over all other ads.

When Paper-Mate buys spot radio it wants "sock and originality." Kittredge says he particularly likes disk jockeys who "cooperate by being fresh in their delivery of Paper-Mate announcements." On radio Paper-Mate uses the 20-second jingle followed by a 40-second live commercial. "If it's adlibbed right, so much the better," says Kittredge.

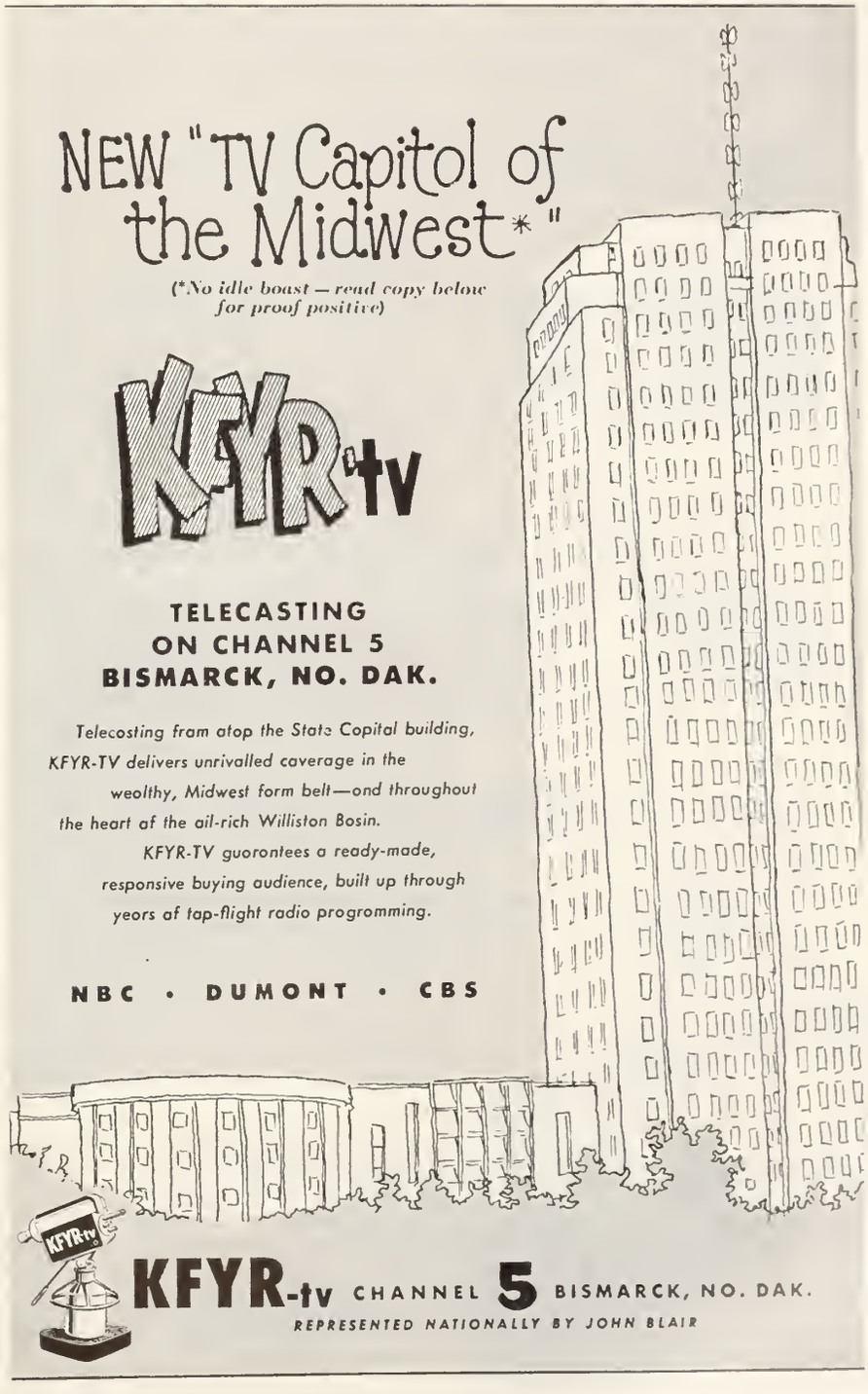
Referring to the $1.2 million he spends during the Christmas, Valentine's Day, late spring and back-to-school "peaks," Kittredge says he may buy anything from network to magazines.

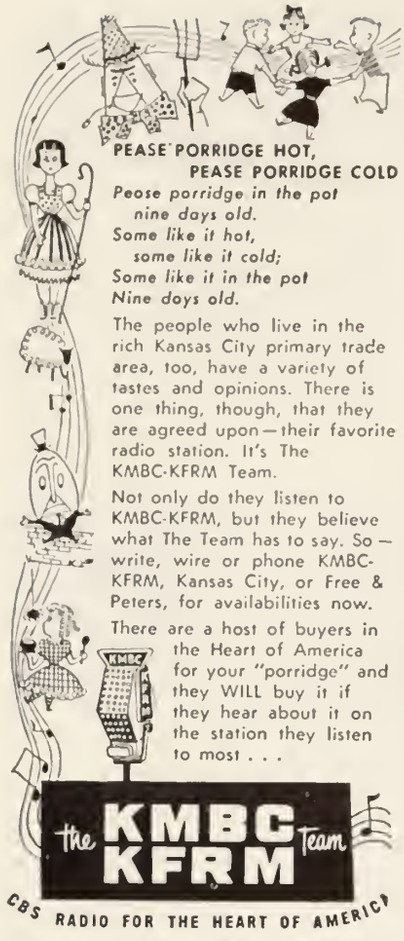
"When we go into a full page in the *Saturday Evening Post* or *Life*," he says, "Paper-Mate Eastern pays 70% of the cost, and the West Coast company pays the other 30%. Same way with network radio and tv. For the six weeks before Christmas we bought *Fibber McGee & Molly*—one of the NBC Three Plan programs. When the next peak comes along, we may buy network radio, or we may go into another medium. I will say that we were very pleased with the cooperation given us by NBC."

Kittredge believes that its advertising has done more than "put Paper-Mate far into the lead."

"The campaign," states Kittredge, "has revitalized the entire ball point pen industry."

Paper-Mate's biggest problem really






IN EVERY MARKET ONE RADIO STATION IS . . . TOPS IN KANSAS CITY

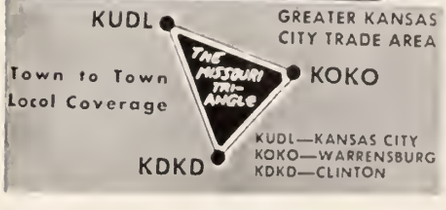
IT'S KUDL

KC Loves

For Example:
News Every Hour on the Half Hour—Exclusive in KCI

Call Forjoe For Details

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS: 1012 BALTIMORE BUILDING



is a happy one. The company's supply can't keep up with demand. Not only has the company built a second plant in its home town of Culver City, Cal., but it recently completed a plant in Puerto Rico. Things have changed since Pat Frawley tried to sell his first batch of 10,000 pens back in 1949.

The first Paper-Mates were made in a small Culver City machine shop Frawley had rented. The pens were made to sell for 97¢. But they didn't.

Frawley first tried San Francisco because he knew it best. (He owned an import-export business there.) He recalls that the most frequent inconvenience he suffered was being thrown out of stores. Some store detectives, in fact, had orders to eject him.

Frawley concluded that a less precarious way to achieve distribution would be to give the pens away. That proved to be nearly as hard as selling them. Nevertheless he got rid of the first 10,000 and returned to Culver City to make more.

Meantime Frawley began to get a few letters from bankers to whom he had given the pens. "They're swell pens," the bankers said, in effect, adding that the ink dried instantly, preventing signatures from transferring to another sheet of paper—a forger's trick. Transfer had been one of the faults they found with previous pens.

These letters gave Frawley an idea for another copy point—"bankers approve." It's been used in Paper-Mate's advertising ever since.

Stimulated by the bankers' testimonials Frawley returned to San Francisco with more pens. He told dealers that if they'd take two dozen on consignment, he'd pay their profits in advance. If the dealer said "O.K.," Frawley gave him a generous advertising allowance. Thus Frawley's first Paper-Mate advertising was on a co-op basis, mostly in newspapers. By the end of 1949 he had sold $15,000 worth of Paper-Mates.

In May of '50 he moved into a bigger building, boosted his advertising and hired an engineer to redesign the pen.

He told the engineer he wanted a pen that would look like $5, write like $5 and sell for less than $2.

As soon as the engineer started to work, Frawley bought his first air time: Radio announcements in San Francisco, television announcements in Los Angeles. During 1950 Paper-Mate chalked up $350,000 in sales.

In May of 1951 the newly designed Paper-Mate with a retractable point was ready. It was priced at $1.69 (still is) and four million of them were sold the first year.

Next target on Frawley's list was the New York market. Then he planned to expand to the rest of the U. S.

For the New York push Paper-Mate bought full-page newspaper ads and heavy tv and radio spot schedules and provided all kinds of point-of-purchase material.

Frawley hired 22 salesmen who called on 2,400 stores in a six-week period, leaving six free pens with every dealer. He gave away about 10% of his 1952 output but got nearly 100% distribution in New York.

"At the same time," Frawley recalls, "we spread the rumor that we were broke—to discourage competition."

In recent months Paper-Mate has added pens in different colors and now offers writers a choice of ink color. The company also has brought out an executive's desk pen set and sets for use in banks. National distribution is virtually complete.

Paper-Mate claims 80% of the ball point pen market—which is about 30% of the entire ink-writing market.

Since the $350,000 sales during 1950, Paper-Mate's volume has soared like this: 1951—$2 million; 1952—$7 million; 1953—$19.6 million. Foreign sales come to roughly $3 million. Frawley estimates that this year's sales will top $30 million.

Although fountain pen sales have dropped since ball points have come on the market, the big companies say their sales nevertheless have gone up, indicating that the smaller firms must have been hurt.

The Fountain Pen & Mechanical Pencil Manufacturers Assn. in Washington reports that fountain pen shipments dropped from 36.9 million in 1947 to 28 million in 1952. Mechanical pencils went from 70.4 million in '47 to 42.5 million in '52.

B. B. Rol-Rite, which also claims first place in the ball point field, sponsors Georgie Jessel on ABC TV, alternate Sundays from 6:30 to 7:00 p.m. Talent and production charges run about $15,000 a show.

Jack Wright, the B. B. Rol-Rite account executive at Hilton & Riggio, says the company will spend an additional $2 million this year in advertising. "Quite a bit of this will go into spot tv and radio," said Wright. ★ ★ ★

TV SET COUNT

(*Continued from page* 29)

try sources:

1. The plan calls for a periodic study of tv set counts and circulation, patterned loosely on the lines of the Audit Bureau of Circulations but not on the old BMB (which many stations didn't like, feeling it short-changed them). It might cost as much as $2,000,000 a year to support.

2. The plan is largely the brainchild of Dr. Franklin R. Cawl, formerly the research director of the Kudner Agency who is now an independent research consultant with an office in New York's RCA Building.

3. Networks and a few leading stations have been consulted by NARTB concerning the project, since they would have to provide the chief financial support for the NARTB plan, with part of funds coming from agencies.

4. The "Cawl Project" would use "tested, accepted methods," according to NARTB officials, although probably not a mail sample of the U.S. Final details of a pilot study are being hammered out by an NARTB research committee, with a report expected in June.

Both projects—Nielsen's pitch and Cawl's proposals—are very much up in the air. Nielsen may, or may not, find the industry support he says he needs in order to do another set census or another Nielsen Coverage Service study. And NARTB — since it must first reconcile the various factions of the broadcast industry who are often at odds on audience research—isn't likely to provide national home counts much before mid-1955.

NARTB has clamped a tight security lid on its "Cawl Project." Few of the industry's top agency or network researchers know much about it. Reason: NARTB, from an organizational point of view, probably fears to discuss it until such time as the reactions of member stations can be fully explored.

What will admen do for set counts and market-by-market coverage data in the meantime?

Best bet: They'll have to go back to the stop-gap methods used during the past couple of seasons—even though one agency research chief estimated for SPONSOR that agencies are currently spending "over $250,000 annually just to compile data that are often inaccurate and to make projections from these data."

The reason for this is apparent in the remarks of the tv research director of one of the leading P&G agencies who said:

"We know our projections of set growth and station coverage—the two basic tools of timebuying in tv—are at best a series of 'guesstimates.' But even these projections are better than no updated research at all. You just can't go into every tv market for a client.

"You've got to make decisions among networks and stations and between markets. You've got to have some basis by which you judge whether prices are right or wrong. So, we'll continue to make estimates as best we can—even though it means a lot of extra time and effort—until something better comes along."

Since "something better" may not come for quite awhile SPONSOR made a series of checkups among agencymen and network executives in New York and among key stations in various parts of the country to survey the methods presently used to determine tv set counts and coverage data. In addition SPONSOR surveyed the most common sources of "industry" information in this field.

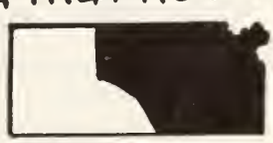
A SIMPLE SELL-HOUETTE!

WREN reaches its Market



Every recognized survey for the last 5 years shows WREN has more listeners more hours than any other station in Topeka!

WREN has a good Market



WREN delivers you both Topeka—with big, money-producing industry like Goodyear, Santa Fe, Forbes Air Force Base—and a rich Eastern Kansas market that ranks high in the nation for per capita income.

WREN works that Market



WREN works that market with a full-time merchandising department to make sure your product is stocked and displayed. A good market, good coverage and first-class merchandising. They all add up to SALES.



5000 WATTS TOPEKA, KANSAS

living in a
CAPITAL *way*



Capitalize on the finest location in Washington by making the Raleigh your headquarters for business and pleasure. Entertain your associates — Pall Mall Restaurant, Raleigh Cocktail Lounge, Old English Tavern. Be near to Government Buildings, downtown stores.

Special Courtesies to HONEYMOONERS!

OTHER MASSAGLIA HOTELS:
SENATOR, Sacramento, Calif.
MIRAMAR, Santa Monica, Calif.
EL RANCHO, Gallup, N. M.

HOTEL RALEIGH
WASHINGTON 4, D. C.
On Famous Pennsylvania
Ave. at 12th Street N. W.

Now . . . buy the Keyline!
SAVE 20% ON NORTHERN CALIFORNIA COVERAGE
Four booming California markets (2,200,000 buyers) with *one low-cost buy!*

KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville

Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group
Write, wire or call for complete information

Briefly this is what SPONSOR learned:

1. Although there is a profusion of set estimates compiled by stations, trade publications and networks, agencies prefer to rely on their own methods.

2. There is quite a lot of variation between the set estimates as shown in the most readily accessible information sources.

3. The whole thing is a big headache to admen who wish that some solution could be found but who don't want to pay a fortune for finding it.

Here is a round-up of the most common sources of tv set-count data as well as some idea of the research techniques involved:

• *Agency research:* Since agencies are faced with the problem of piecing the tv picture together from often-conflicting sources and odd scraps of information, some fancy calculating has been evolved. All of the P&G agencies, for example, use a standardized method of estimating set counts and coverage (in order to maintain some buying uniformity) which is the result of the accumulated statistical brainpower of the half-dozen agencies involved.

At the agency level the most common method for "projecting" the number of U.S. video homes, county-by-county or market-by-market, goes approximately like this:

Let's say an agency started to plot a growth curve (a continually rising indication of the number, or level of penetration, of tv sets) for Alfalfa County, U.S.A. 'way back at the time the county was first receiving tv service.

Along the way the curve has been checked against such important "bench marks"—a surveyor's term for check points of known accuracy—as the U.S. Census of 1950 and the Nielsen Coverage Service data of late 1952. Since the last "bench mark" the agency's curve or guess has been heading upward like a plane without an altimeter, proceeding—as one adman termed it—"by guess and by gosh."

Now, armed with the CBS TV figures, the agency can look at the chart for Alfalfa County to see how the agency's guesstimate for 1 November 1953 compares with CBS TV's facts.

Is the curve too high? Too low? An adjustment will be made, and the curve put back on course.

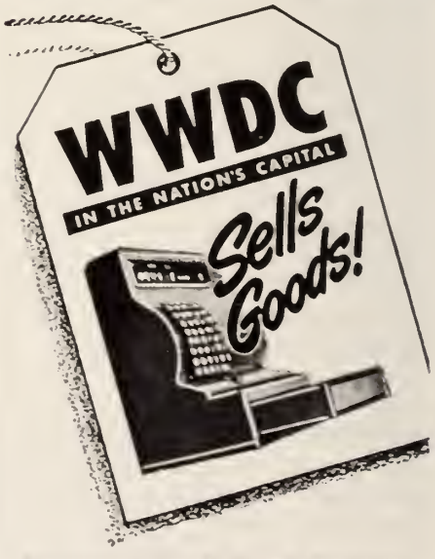
• *Tv networks:* Both CBS and NBC prepare estimates of the number of tv sets in the U.S. tv markets for internal use. Primarily these are a matter of measuring the known (or estimated) number of tv-equipped homes in a specific area, with adjustments made (on the basis of signal strengths for the most part) in cases where two video areas overlap.

These figures are not released to the trade any more. Chief reason: Now that tv is covering the most densely populated areas like an electronic blanket, these figures are good only for calculations involving a specific network.

For one thing network estimates of the number of tv homes in a market are for the number of video homes which researchers estimate are actually "covered" by the network's affiliate in that market. With the largest markets filling up with two, three or more tv stations, these figures can no longer be applied to any station in the market, networks say. There are too many differences between signal strengths, signal patterns, antenna heights and positions and other engineering factors.

There is currently a brisk trade go-

The "RESULTS" STATION in Washington



Represented Nationally by John Blair & Co.

ing on in pirated network figures. Usually the leak is through the network's sales department. An agency, for instance, will call up and say that a network client is "thinking of adding" a new network affiliate, and can they please have the network's market penetration figures? In most cases, they get them.

• *Stations, reps:* Since they are badgered for tv home-count and coverage data by both national and local advertisers, stations make every effort to provide buyers and station reps with such information.

Station surveys for the most part follow definite patterns and have definite limitations. Set counts are usually made by rounding up monthly estimates of the number of tv sets installed in the station's coverage area from the local power company, local radio-tv retailers and servicemen and by mail pull gimmicks initiated by the stations. Coverage reports for post-freeze stations (where coverage was not mapped by the Nielsen Coverage Service) is usually determined by estimating (but not always field-checking) the station's signal area. In a few of the larger cities several stations have banded together to form a local tv research council in order to provide one set of market figures, instead of several.

Among those who try hard to give admen accurate local set count are tv stations in Phoenix, Ariz. Recently after sounding out top network researchers and others on survey methods, they completed a 1,000-interview cross-section study of their tv area, working with Arizona State College.

Generally speaking agencies seldom put much faith in station checkups since they are primarily a matter of estimates of number of sets sold within an area and seldom measure how many of the purchased sets are being used by owners as replacements in older markets, how many are being purchased for use in other tv areas, how many are going into multiple-set tv homes and other factors.

At the moment, this complicates life considerably, since stations (and reps) do most of their selling on the basis of station estimates and agencies do most of the buying on the basis of agency estimates.

• *Trade publications:* In an at-



Again and again WBNS-TV's Aunt Fran and Her Playmates set sales records with varied product promotions. The Strietmann-Felber Biscuit Co. recently reported a "quick turnover and fast sell out" of their Jumbo Size Circus Animal Cookies promoted on Aunt Fran.

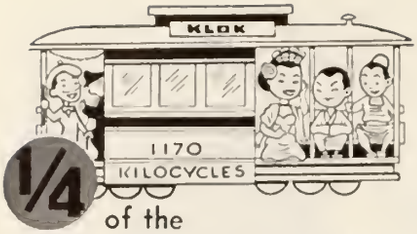
This WBNS-TV popular, locally produced children's program appears each week day at 4 P.M.

All of this show's commercial successes reflect childrens' vast sales influence in the home. This is further proven by the fact that Aunt Fran has maintained a high "top ten" rating for the past year (Telepulse 1953-54), and an established reputation as one of Central Ohio's most powerful sales builders.

You can cash in on Aunt Fran's winning way with children by offering your products to her audiences who hold complete confidence in her recommendations.

For peak sales results, use WBNS-TV, the nation's leading test market station.

WBNS-TV
COLUMBUS, OHIO • CHANNEL 10
CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*
REPRESENTED BY BLAIR TV



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

"KOWL is the most POWER PACKED station of its kind* in America!"



*Serving the Negro, Mexican and Mexican-American markets of Greater Los Angeles and Southern California—more than 1,000,000 buyers!



Representatives:
George W. Clark, Inc.
Chicago, New York
Daren F. McGavren,
San Francisco
Dora-Clayton, Atlanta

4128 Wilshire Blvd., Los Angeles 17, Calif.
TE. 0-5152

tempt to fill the tv data vacuum, three of the broadcasting trade publications print market-by-market estimates of the number of tv homes in the nation. One of these publications uses a formula method, with RETMA set estimates as a base.

The other two prefer to print station or rep estimates of the number of tv homes in tv markets.

SPONSOR found that no major agency used set estimates by trade publications as anything more than a casual reference for their research department or timebuyers—although plenty of reps and stations use them widely in sales promotion work.

★ ★ ★ ★ ★ ★ ★ ★

"... The problems of advertising management have now clearly become so significant and so varied that they need to be subjected increasingly to the same kind of scientific analysis which has been found so effective in factory management; yet with the need to devise special techniques appropriate to this particular managerial work, fully recognizing both its special characteristics and its differences from factory or other functional management tasks."

HAROLD F. SMIDDY
Vice President
General Electric Co.

★ ★ ★ ★ ★ ★ ★ ★

(SPONSOR, incidentally, has stayed away from publishing its own post-freeze estimates, market-by-market or county-by-county, of the number of U.S. video homes. SPONSOR feels that only a full-scale industry-supported study will give data on which buyers and sellers can agree completely. Moreover a fourth set of figures would only confuse an already-confused situation. See chart page 28.)

What do admen say they really want in the way of set count data?

This is the consensus:

1. An industry-wide monthly estimate of tv-equipped homes—including data on vhf and uhf, and later, color tv.

2. A quarterly field census of tv homes so that the monthly estimates do not have to be projected too far.

3. An annual, full-scale coverage study, similar to NCS.

Will agencies get this dream package from Nielsen, NARTB, or some other source? Only time will tell. And time, for even the most recent nationwide surveys, is running out. ★ ★ ★



WSJV-TV
South Bend-Elkhart
Channel 52
INTERCONNECTED • ABC • NBC • DU MONT
IS GOING ON THE AIR *

AN EXCLUSIVE U H F MARKET
Already More than..... 118,000 TV SETS IN OPERATION

The South Bend-Elkhart Market is
INDIANA'S FIRST MARKET in .....RETAIL SALES
.....FOOD SALES
.....AUTOMOTIVE SALES
.....HOUSEHOLD FURNITURE
.....RADIO SALES
Second in .....DRUG SALES
.....GENERAL MERCHANDISE
Annual Retail Sales.....$1,194,000,000
POPULATION.....750,013
Families.....230,000
Source: May, 1953 Sales Management Survey of Buying POWER

WSJV-TV Channel 52
SOUTH BEND - ELKHART
JOHN J. KEENAN, COMMERCIAL MANAGER
REPRESENTED BY H-R TELEVISION, INC.
NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES
* March 1, 1954.

"IDEAL' MEDIA TEST

(*Continued from page* 34)

stage in media testing.)

Which group are you in?

SPONSOR believes you can test. But several steps are necessary. You have to do it with one or a small group of products. You have to trim the multitude of variables by limiting your sales effort to advertising only. (Vacation your salesmen for this one!) And you should run the test on a continuous basis to enable you to take advantage of what you learn from time to time. Obviously you have to change your advertising to sell something. Much advertising doesn't. Typical example: Those glossy insurance ads (color of course) in national magazines.

Why testing is hard: There's no use denying that the two hardest things to determine in advertising are: (1) Why people buy your product, and (2) which medium gives you the best results (on an inter-media basis — newspapers vs. stations, for example). Compared with the latter, copy testing is child's play. You split-run the same ad with different heads in the same edition of the *New York Times*, for example, and, if it's a mail-order or coupon-type test, you sit back and wait till the returns are in.

Basically the problem stems from ignorance. The average national advertiser:

1. Doesn't know what his sales to consumers are; only to wholesalers, distributors or retailers.

2. Doesn't know, as a result, what percentage of his sales to the consumer are due to salesmen, direct mail, over-the-transom orders, point of sale merchandising, advertising or other influences.

3. And not knowing points 1 and 2, he can't possibly slice up his advertising and determine what sales are due to use of each medium.

What's the solution?

For the national advertiser, it might lie in:

1. Setting up a system for determining the sales of his product to consumers on a periodic basis — either through store audits or via consumer panels.

2. Keeping careful check of which activities contribute to sales. This can be approximated by rotating the various sales methods by areas or markets and holding all variables constant while testing one (displays, for example).

3. Keeping a careful record of the use of different media and trying to establish a correlation between exposure to advertising and use of product. This can be determined in a limited fashion by the panel method or interviewing purchasers in the store.

4. For national media, network radio and tv and magazines, the national advertiser can use two techniques for determining advertising effectiveness: (a) coupon, premium or sale of a special item direct to the consumer; (b) interviewing samples or panels as to how effectively the message got across.

Local advertisers have no problem. Whether you sell in one outlet, your own, or many, you can run a simple inter-media test involving newspapers, radio and television by spending equal amounts of money in each medium to advertise the same product at the same time. Then you station an interviewer in one or more stores to ask the buyers what brought them in. This is the technique invented by Joseph Ward of the Advertising Research Bureau, Inc. (ARBI) of Seattle. It is so simple that most newspaper-conditioned advertisers are afraid to try it. Yet it has been used successfully, more or less, in over 240 tests to date. Basic weakness: How do you apply it nationally?

(At first glance, it seems you could advertise a product in one magazine and on one network program, then use interviewers in several markets at key outlets to question purchasers as to where they saw or heard the ad. The technique should work for such durables as carpets, sewing machines, appliances, tires or items of relatively higher cost sold in a few outlets per market. The ideal would be a single-outlet-per-market product, Rayco car seat covers, for example, which actually uses a somewhat similar technique. But this solution bogs down when you try to apply it to cigarettes, soaps, foods and the usual mass-consumer products of low cost sold in hundreds of stores per market.)

Media testing pitfalls: What specifically is so hard about inter-media testing? In this section the views of four experts are summarized to show the difficulties involved. And in the next section, six other experts will offer some concrete, if highly idealistic or theoretical, suggestions or solutions.

WMRY Leads

ALL COMPETITIVE NEGRO PROGRAMMING
★ 29 out of 38 quarter hours

ALL NEW ORLEANS INDEPENDENT STATIONS
★ 36 out of 46 quarter hours

ONE OR MORE NETWORK STATIONS
★ 39 out of 46 quarter hours

TWO OR MORE NETWORK STATIONS
★ 23 out of 46 quarter hours

THREE NETWORK STATIONS
★ 9 out of 46 quarter hours

With the addition of feature programs of the National Negro Network, WMRY stretches its leadership as a MUST BUY to thoroughly cover the great and growing New Orleans Market!
High Ratings!
Top Notch Merchandising!
Low Rates!

★ Pulse of N. O. (Sept.-Oct.)

600KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.



NEW ARRIVAL!

...BIG CHANGE AT WVET

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.



Change To WVET Now

WVET ABC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.
New York 19

Richard Manville, president of Richard Manville Research, New York, puts it this way:

"The more fool-proof you make your inter-media test, the more controlled the conditions must become; the more controlled you make the conditions, the more you must take your actual test from the market place and put it into the college laboratory.

"While the relative media strength can then be evaluated in the laboratory, the pragmatic business man will therefore increasingly distrust its commercial application, and I can't blame him. It may actually then turn out to be X media in a laboratory, but Y in the market place.

"I was, however, very impressed with Hans Zeisel's tea panel job [see "How to choose media, part II," SPONSOR, 15 June 1953]; also with various tests I have witnessed, not measuring sales (unfortunately) but rather testing keyed offers of premiums, books, etc., in various media. Spending the same amount of money in different media and evaluating their 'pull' on a cost-per-inquiry basis. It isn't as good as a sales test, but it's a darn sight better than guessing!"

Carl H. Henrikson Jr., v.p. and general manager of S-D Surveys, said that if he had a design for an ideal inter-media test that could be sold as a service, "I could shortly become quite wealthy and, of course, would be thoroughly hated by all media."

What should such a test achieve?

"An unrefutable statistical caliper for measuring the net profit return on each dollar of advertising invested in different media." Henrikson says. "It would be even more ideal if such measurements could be made not only on the individual medium but more specifically for such factors as seasons of the year, days of the week and even time of the day, size and shape of space or amount of time employed, residual returns on overlapping coverage with use of multiple media, color or black and white, position by page or adjacency to reading matter or program, frequency of insertions and many other factors.

"You can see that measurements to be ideal would have to be based not only on the number of dollars spent but how those dollars were spent within each medium or combinations of media.

"The advertising profession has gone a long way in using research techniques as a basis for judgment and making dollars work more efficiently. The ideal, which fortunately for all of us will never be reached, is to have statistics make the decisions. There will always be plenty of room for honest differences of opinion in media selection. There are always many variables involved and an infinite number of possible combinations in planning a media program and, luckily, a great deal of data to prove the wisdom of the plan.

"Well-conducted surveys and tests can be exceedingly useful as a basis for judgment, but we're a long, long way from a fool-proof statistical caliper that will come up with all the answers."

H. D. (Del) Everett Jr., director of market research for the Ford Motor Co., concurs so far as cars are concerned. He cited three basic problems for SPONSOR in setting up a fool-proof or ideal inter-media test:

1. The problem of inter-media selection probably varies for every product. "In the case of some products, the very nature of the product may be such that the answer is self-evident. For instance, if the prospects for a product aren't exposed to a certain type of medium, such as Eskimos to billboards, you obviously don't use it. But in the case of a product that is widely used by pretty nearly all kinds of people—such as an automobile—the answer is awfully hard to come by. As a matter of fact, as far as passenger car advertising is concerned, I just don't know how to set up a fool-proof inter-media test."

2. The "almost impossible" problem of segregating the effects of the message from the effects of the medium itself, Everett calls the main difficulty in testing. "Most tests that might be set up can, at best, measure only the over-all effect of the combined factors of medium and message," he says. "If the over-all effect for one medium is relatively good and relatively poor for the other, is the difference due to the inherent difference of the media, or is the important variable the message? By stabilizing the message—that is, by using the same theme, you don't necessarily solve the problem because perhaps a type of message which is ideal for one medium is not the best type for the other medium."

In the case of cars, for example,

Everett feels it is easier to sell a car's styling advantages through magazines where you can show pictures. On the other hand, it could conceivably be considerably easier to sell a car's safety advantages over radio "where you can more easily harness the tremendous power of the imagination than through magazines."

"In view of all this," Everett says, "it seems to me that in the case of a product like a passenger car the inter-media allocation of the ad budget will for a long time have to be based pretty largely on judgment. Any medium which can reach large numbers of people at reasonable cost has potential value to the passenger car advertiser. After the budget has been allocated, I think research can play an effective role in showing how to spend the money allocated to each medium with optimum effectiveness because I think research can help to determine which types of message are more or most effective for each medium.

"Gradually over a considerable period of time and through trial and error reinforced with careful research testing, it may be possible to reach fairly definite conclusions as to the relative effectiveness of various media for a given product. But I think it will be a long time before researchers will know how to set up a fool-proof inter-media test for a product like an automobile."

3. The competitive situation is the third reason Everett offers for feeling the sure-fire media test is far in the future. "If the products and advertising efforts of one's competitors were static and never changed in any respect, it would be easier to set up such a test," he says. "But they are extremely dynamic and force continual revision and changes in your own advertising strategy and techniques. These continual revisions and changes often dictate changes in the relative emphasis given to the different media."

Summing it up, Everett believes that most advertisers, particularly of passenger cars, will have to resign themselves to struggling with the problem indefinitely, meantime attempting to reach decisions on the basis of their best possible judgment.

To Harold S. (Rusty) Barnes, director of the ANPA's famed Bureau of Advertising, learning how to use each medium more effectively is more profitable than trying to determine which one to use. He says he never saw a conclusive media test in 20 years in the advertising agency business. Since then he's seen quite a few others with similar negative results.

"I think that careful analysis will demonstrate why this is so often the fact," he says. "There are three factors that offer serious difficulty: First, to be able to measure retail sales with sufficient precision; second, to set up control areas that are truly comparable, and, finally, to isolate the effects of any one single medium. This is the primary area, in my opinion, where inter-media tests bog down.

"On top of that there are a number of variables which cannot be controlled. The results can easily be upset by such factors as competitive activity — the degree of sales effort exerted — and such local factors as strikes and weather. On top of that there is a still greater variable — the effectiveness with which each medium is used.

"I could be wrong — and often have been — but it is my considered belief that if all the time and money that has been spent on inter-media tests were concentrated on learning how to use each medium more effectively, advertising would be much farther along the road than it is today."

There are a number of experts who disagree with Barnes. SPONSOR will quote a few of them next issue. ★ ★ ★

SPONSOR ASKS

(*Continued from page 57*)

intervals of time commensurate with the changes in the growth of sets.

We need accuracy in the figures, too, not statistics made unwieldy by survey techniques not fully understood or by invalid projections. We should not be handicapped by the possible bias of tv manufacturers and dealers. We need accuracy in relation to all stations and all markets, figures unhampered by network arbitrary allocation of sets according to the importance of an affiliate of the network.

The biggest project of all, and just as important, will be setting up a system for keeping the figures up to date —and finding a way to finance it.

CARL TILLMANNS
Manager, Research & Promotion
Paul H. Raymer Co.
New York





Fourfold Coverage

WITH

KDON

SALINAS, CALIF.

5000 WATTS

•

THE CLOVER LEAF STATION COVERS

SALINAS • MONTEREY

WATSONVILLE • SANTA CRUZ

at half the cost of using separate stations. One Station Coverage of 74,428 Radio Homes in California's newest Metropolitan Area

KDON

SALINAS

CALIFORNIA

REPRESENTED BY WEED & CO.

Newsmakers in advertising



Edwin Ebel, *director of advertising and merchandising, General Foods Corp., is chairman of the program committee for the 1954 spring meeting of the Association of National Advertisers. The group will meet 17 March through 20 March at The Homestead, Hot Springs, Va. "It will be a highly profitable meeting for members to attend," Ebel told* SPONSOR. *"The four-day program will present in one 'concentrated package' a wrap-up of the latest ideas, techniques and activities to help advertising go further and get greatest results in 1954."*



Samuel H. Northcross, *new director of television for William Esty Co., will supervise tv activities of such clients as R. J. Reynolds Tobacco, Colgate-Palmolive, General Mills, Coca-Cola Bottling of New York. A native of Asheville, N. C., he has been v.p. and tv production manager for Esty for the past five years. His past associations include five years with George Gallup and two with Young & Rubicam. He is a former newspaper reporter and country editor for the Washington, D. C.* Times Herald. *He was a captain in the Air Force during World War II.*



Ralph Danziger, *new director of advertising and promotion, Toy Guidance Council of America, is asking tv stations in more than 40 major markets to submit local programing suggestions. The council, using television for the first time this year, is allotting over $500,000 to the medium through Friend, Reiss, McGlone. "Television is the most perfect medium for the demonstration and proper presentation of toys," Danziger told* SPONSOR. *Aim: to make parents more aware of toys as aids to child's mental, physical development. Danziger was formerly art director of Norman D. Waters.*



A. M. Martinez, *new executive vice president of the Caribbean Network, foresees "great enthusiasm" among American advertisers this year for the use of tv in Latin America. "Cuba and Mexico already have television firmly established," he told* SPONSOR. *"And, this year Puerto Rico will develop very fast as a tv country. San Juan will have two stations operating this month. And the people there are so enthusiastic that I counted 50 antennas in San Juan last April, before tv was even a near possibility." Martinez is former v.p. of Melchor Guzman.*

More music please!

In almost seven years of operation the people of Colorado have thanked and spanked, praised and scolded KTLN with many thousands of letters and post cards. We wouldn't even venture a guess at the number of phone calls. But whatever they wrote or called about, they agreed on one thing. "... we love your music, more please".

We're answering those letters and calls beginning the 15th of March. More music, more news, more sports, NIGHT AND DAY ... 5000 watts, five times our old power.



KTLN

5000 WATTS

Why it's a buy...

KTLN'S SIGNAL REACHES



more than 391,800 homes

nearly 5,000,000 cars annually

KTLN MERCHANDISES

Our job only begins when you buy a schedule on KTLN. We'll work with you and for you, day and night in any way possible. And we've got the marketing and merchandising know-how to SELL your product. Ask time buyers who use KTLN.

KTLN COSTS LESS PER THOUSAND

The June, 1953, Conlan (when we were a 1-kw daytime) showed about 73c per thousand, average cost — making KTLN the best dollar buy in the Denver radio market. Now it's five times the buy, Day and Nite.

KTLN IS INDEPENDENT

If you want one 20-second spot or a two-hour block three times a week we'll come mighty close to putting you right where you want to be..."the difficult we do instantly, the impossible takes a little longer." We stay independent to SERVE YOU BETTER.



JOE FLOOD:

Denver's "Dean of Radio". When you want to sell the people of Colarada, get hold of Joe. Address: KTLN, 5000 Watts.



RICH FROEMKE:
"Old Dependable"

If it's broadcasting Rich does it... and *well*... For 5 years his daily feature has been "Millian Dollar Ballroom".



CHUCK COLLINS:

Denver's pianist, poet and philasopher. "I love to talk to people, that's all, and they buy the things I tell them about". With Chuck your merchandise moves—you buy a spot —you get a salesman.



KAYTEE ELLEN:

Gracious hostess, gal about town. Houses or hosiery, she'll sell 'em for you and make you a millian friends in the bargain. That's what Kaytee's show is, a bargain.

KTLN

RADIO DENVER

CALL: RADIO REPS., INC.

NEW YORK, CHICAGO, LOS ANGELES

SPONSOR SPEAKS



Test your media

If you accept the argument of most researchers that media can't be tested on an inter-media basis, you may be making one of the biggest mistakes of your life.

No one has yet come up with a simple test of national media, except the coupon or premium type, which has its flaws, and it may be some time before anyone does. Yet at least one major network is working on this problem right now.

But on a local market basis, several methods have been developed recently. The ARBI technique is getting better known all the time; you spend the same amount of money in each medium advertising the same product at the same time, then station an interviewer in the store and ask the buyer of the product what brought him in.

Another important test is the one devised by the Emil Mogul Co. for Rayco, car seat-cover manufacturer. Purchasers of car seats or tops fill out a card while waiting for installation. The agency tabulates the cards weekly for each market and knows to a dollar what each medium brought in.

Newspapers and magazines always resisted inter-media tests, especially in competition with air media. Can it be that under the leadership of air media researchers the "ideal" test, or at least a practicable one on a national basis, will yet be devised? (For SPONSOR's examination of the problem, see article page 32.)

* * *

Who counts the sets?

No medium has more research than television. Five rating services will count your audience. Qualitative studies will tell you whether your commercial antagonizes the customers. There's only one thing the industry can't tell the sponsor — how many sets there are per market. (See article page 27.)

This most basic of statistics is not made available by the industry in any official, regular form. The result is that advertising agencies spend thousands of dollars monthly attempting to calculate set growth.

CBS TV has stepped into the breach with its $50,000 A. C. Nielsen census of sets. The network hopes that others in the industry will join with it to make the census regular. Occasional studies provide relief but they don't solve this important problem.

* * *

Tools for advertisers

This business publication, which has dedicated itself to giving tv and radio advertisers tools they can put to practical use, is presently working on several which deserve more than passing notice.

Summer Selling (the sixth annual analysis of how advertisers can best use the summer air) will appear 8 March. Always published heretofore in April or May, the *Summer Selling Section* appears earlier this year. Numerous agencies and advertisers have advised us that this unique study—the only one on summer radio and tv outlook, problems, programing, tips, merchandising, results—will be of maximum use in late winter.

During March all SPONSOR subscribers will receive the SPONSOR SERVICES, INC. study of radio and tv station programing titled *1954 Program Guide*. Some 100 directory-style pages will pinpoint the programing content of nearly 2,000 stations (all which answered four repeated questionnaires over a period of nine months) category by category, with number of weekly hours devoted to each category. By checking a station's master listing you can promptly discover the station's specialties; by checking the category directory (e.g., farm stations) you have in one listing the key farm stations of the U.S. and Canada.

The 19 April issue will feature a fascinating and factual progress report on all pioneer tv stations. This extensive report, based on data secured from all tv outlets five or more years old in 1954, will have these values (1) in one impressive section commemorate the tv pioneers, (2) give vital growth factors on big tv stations and markets useful to advertisers, agencies, broadcasters.

In a soon-to-appear issue SPONSOR will begin its dream project—the full inside story (including results) of an air advertising campaign from birth to completion as it unfolds. After seeking a suitable subject for several years, SPONSOR has now completed arrangements to do such a continuing story.

SPONSOR's *All-Media Evaluation Study*, now on Part 17, is nearing its conclusion. This unique project is used by virtually all major agencies; will be reproduced in book form.

Applause

Rediscovering a medium

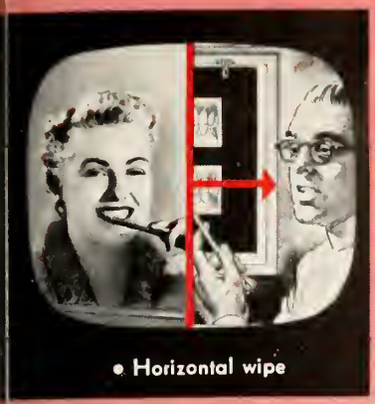
It has taken a few years, but now the advertising fraternity at large (including some forthright magazines and newspapers) are coming to the conclusion that radio is a potent medium even in the strongest tv markets.

Last week, idly picking up a leftover copy of *Kiplinger's Changing Times* in a hotel room, we spotted an article on radio's vitality in tv areas. Back in New York a few days later we ran across similarly strong editorial comments, including one in *Grey Matter*, published by Grey Advertising.

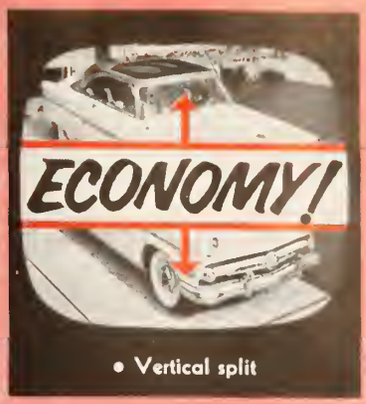
Everyone seems, all at once, to have decided that you can't laugh off a medium found in over 98% of the nation's homes; that the annual sale of twice as many radio as tv sets has some significance; that all radio has been underrated and poorly counted.

To top it off, the advertising gentry have suddenly discovered that though network radio may not be quite as big, national spot and local are approaching king size.

Sometimes the truth dawns slowly. SPONSOR takes pride in its editorial stand, its many articles and editorials over the past five or six years pointing to one key fact: that, actually, RADIO (like tv) IS GETTING BIGGER.



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



• Horizontol split



• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



• Optional special effect

12 ways *to present your "commercial"*

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown below) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

IN KANSAS CITY . . .

CASH REGISTERS RING

for Sponsors who Swing TO

WHB-TV

CHANNEL 9 BASIC CBS TELEVISION AFFIL



Cash registers in the great Kansas City market ring u well over one-billion dollars worth of retail sales ar nually! The best way to make them ring for you is t swing your national spot schedule to WHB-TV! That because WHB-TV offers viewers a complete lineup c star-studded CBS Network TV programs backed by variety of sparkling, new, smartly-produced local show featuring top talent. More eyes are on Channel 9 in th 365,480 TV homes* of the nation's 17th market — an this means greater impact and more sales for you advertising dollar when you swing to WHB-TV!

WHB-TV's new transmitter tower (jointly owned wit KMBC-TV) is 1,079 feet above average terrain. Maximu allowable power — 316 kw visual, 158 kw aural.

Contact your nearest Blair-TV representative for choi spot availabilities.

*Dec. 31 report of Kansas City Electric As



Don Davis, President
John T. Schilling, General Manager

Here's a good strip story . . .

Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips — *more than three times* the amount received from the previous year's campaign on another Kansas City TV station . . . at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

WHB-TV
CHANNEL 9 BASIC CBS-TV Kansas City
SHARING TIME WITH KMBC-TV

WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S OLDEST CALL LETTERS

Represented Nationally by BLAIR TV INC.

JOHN BLAIR & C

magazine radio and tv advertisers use

SPONSOR

8 MARCH 1954

50¢ per copy • $8 per year

RECEIVED
MAR 8 1954
NBC GENERAL LIBRARY

NEW POWER BOOST

316,000 WATTS

WTCN-TV 11 WMIN-TV

MPLS.-ST. PAUL CHANNEL MPLS.-ST. PAUL

ONE OF THE MOST POWERFUL TELEVISION STATIONS IN THE COUNTRY

ABC - DUMONT NATIONAL REPRESENTATIVES BLAIR-TV

'SPOT CARRIERS': PROS AND CONS
page 29

Greyhound's approach: network for prestige, spot for specifics
page 32

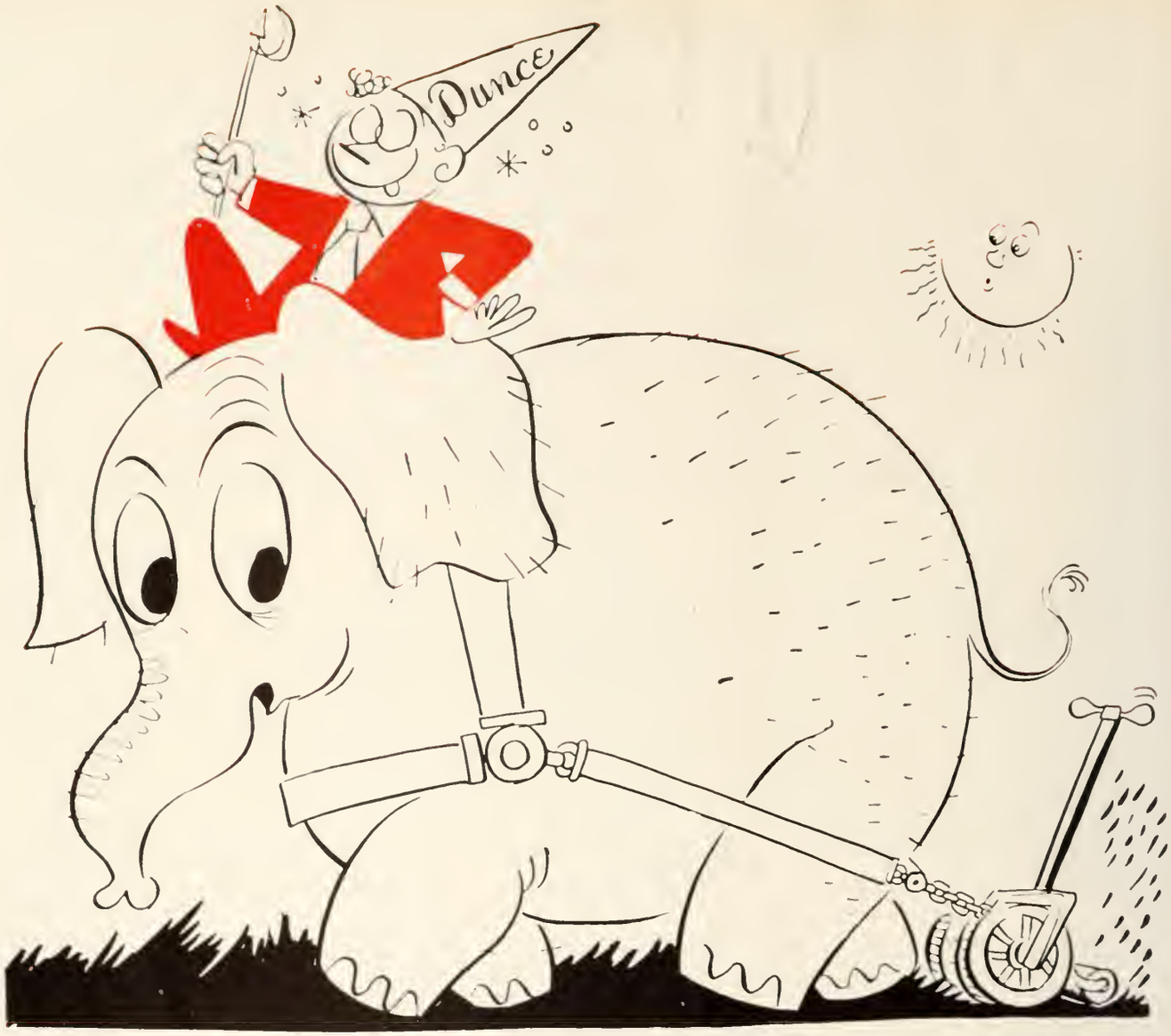
"Ideal" media test is possible, is consensus of experts interviewed
page 34

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starts page 39

Hiatus-takers risk sales slump, brand-switching
page 40

Is radio winning the no-hiatus battle this year?
page 43

Research facts on summer radio and tv
page 47



You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts—or 10,000 or even 5000—to cover the *compact* Baltimore market!

W-I-T-H will do the job for you—*without waste!* Network stations overlap areas covered by their own affiliates . . . their effective coverage is limited to just about the area W-I-T-H itself covers.

NIELSEN SHOWS W-I-T-H IN LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE **WITH**

TOM TINSLEY, PRESIDENT • **REPRESENTED BY FORJOE & CO.**

REPORT TO SPONSORS
8 MARCH 1954

SPONSOR editor works at C&W

"Man from SPONSOR" at Cunningham & Walsh's swank Madison Ave. offices last week was Senior Editor Charles Sinclair. He spent week "working" for agency to learn how $39 million house with third of its billings in air media operates. Story next issue. Idea came from C&W's ad series, "The Man from Cunningham & Walsh," showing agency personnel at work selling clients' products in stores. This will be first of SPONSOR's new "Inside great American agencies" series.

-SR-

"Show of Shows" to continue

Plans for next season's "Your Show of Shows" minus Sid Caesar-Imogene Coca combine envisage use of fresh, young talent. That's only thing definite about Max Liebman's plans following breakup of Caesar-Coca team, one of tv's most long-lived combos. New talent policy means lower price for NBC TV's Saturday night 90-minute showcase. Despite Miss Coca's statement she doesn't know whether NBC will take up option NBC says she'll definitely be on network in fall.

-SR-

SPONSOR's 6th Summer section

"Home," NBC TV's late morning magazine-insertion type show, began 1 March with 5 advertisers who will continue during summer: Alcoa, James Lees & Sons, Sunbeam, General Mills, Avoset Corp. Two clients—Dow Corning, American Greetings Corp.—have no plans to go through summer. Additional pair, not yet signed up, may do so. High proportion of no-hiatus clients bodes healthy tv business this summer. For facts about summer air see 6th Summer Selling Section page 39.

-SR-

Auto sponsors active in radio

Auto sponsors flocking into network radio lately: Dodge (Grant) bought "Roy Rogers," half-hour weekly on NBC, 5-minute stanza with Titus Moody 3 mornings weekly on MBS, participations in Mutual's Sunday Multi-Message Plan in "Counterspy," "Bulldog Drummond" shows at $2,100 per participation. Oldsmobile (D. P. Brother) will sponsor 26th Annual Academy Awards (Oscars) Presentation 25 March on NBC. Ford (JWT) just started (1 March) sponsorship of 15-minute "Edward R. Murrow and the News" on 121 CBS stations in Central, Mountain, Pacific Time zones, 3 nights weekly. Chevrolet (Campbell-Ewald) has also bought into MBS' across-board 8:00-8:30 p.m. Multi-Message Plan.

Talent costs of tv network drama shows range from $10,000 to $70,000

There are about 20 sponsored evening tv drama shows (excluding crime-detection species). Costs for half-hour dramas range from $10,000 for "Danger" on CBS TV, to $30,000 for "The Loretta Young Show" on NBC TV. Lowest hour-long drama cost is "Kraft Theatre's" $20,000 (on both ABC TV and NBC TV); highest is "Robert Montgomery Presents" (NBC TV) at $35,000. Ninety-minute "Omnibus" on CBS TV costs $70,000 per production.

For sampling of talent costs (excluding time) of other tv network drama shows, see selection at right. Complete roster of all tv shows on four networks with costs and other information appears in Comparagraph, page 99. Radio Comparagraph appears in alternate issues.

Suspense, CBS TV	$13,500
Armstrong Circle Theatre, NBC TV	$16,000
Lux Video Theatre, CBS TV	$20,000
Pepsi-Cola Playhouse, ABC TV	$23,500
Goodyear Tv Playhouse, NBC TV	$28,000
Studio One, CBS TV	$30,000

SPONSOR, Volume 8, No. 5, 8 March 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 8 March 1954

Greyhound uses net, spot media

Greyhound Lines, including operating divisions, spends $1 million of estimated $5 million ad budget for network tv, some $425,000 for spot radio, tv. For details of this 2-pronged approach, see page 32.

—SR—

Encyclopedia is sold by air

Novel book promotion campaign: J. J. Little & Ives Co., publishers, spending $125,000 to $150,000 through Wexton Co. (agency) on 5-week test campaign, now running, to sell Twentieth Century Encyclopedia through 10,000 retail outlets in Greater New York at 79¢ per volume per week (20 vols. in all). Two-thirds of air funds (about $100,000) is for tv, one-third for radio, with 20-25 announcements daily on WABC-TV, WOR-TV, WNBT, WABD, WPIX, WNBC. Newspaper ads and merchandising stress "tune-in" theme. Campaign tied in with WNBC-WNBT "scholarship contest." May go national later.

—SR—

American Air plans tv entry

American Airlines, pleased with results of $200,000 radio campaign in 1953 (mainly "Music till Dawn" on 6 CBS stations), plans to expand into spot tv soon. Ruthrauff & Ryan is agency. Radio drive continues.

—SR—

How big should test sample be?

How big should your media test sample be? Depends on accuracy you want, according to Dr. Lyndon O. Brown, Dancer-Fitzgerald-Sample's marketing research expert. For example, in radio vs. newspaper test, if you wanted 2% maximum percentage of error either way and you expected 1/3 of customers to come in through radio and about same for newspapers, you'd need sample of 1,421. But if you were satisfied with a 10% maximum error either way, then 57 would be enough to question. For SPONSOR's examination of other testing problems see "II. Can you set up an 'ideal' media test?" page 34.

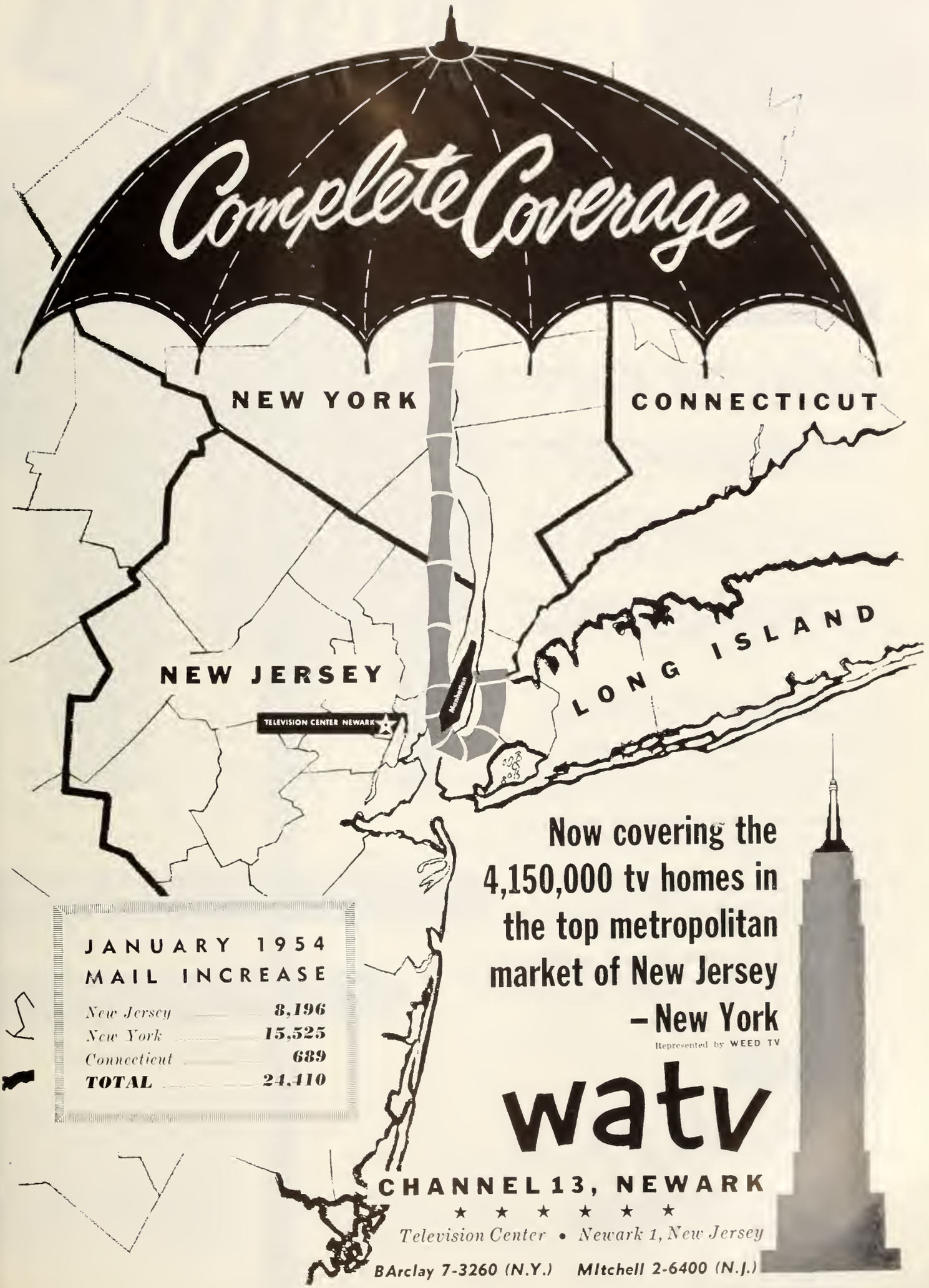
—SR—

Dichter memo for sponsors, admen

Institute for Research in Mass Motivation, Montrose, N.Y., now issuing monthly memo for advertisers, agencies. Dr. Ernest Dichter, Institute president, says bulletin can be used as checklist on psychological findings, observations of direct value to industry. March memo covers: (1) Does advertiser show he really likes his product (as seen in his commercials); (2) conclusions of Institute's beer study; (3) suggestions for another approach to tv commercials.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
B. T. Babbitt Co., NY	Glim detergent	Harry B. Cohen, NY	12 major cities	Tv: 20-sec. min film anncts, 6-10 a wk per stn; 15 Feb; 18 wks
Carter Prods., NY	Arrid Spray Deodorant	Ted Bates, NY	6-8 Southwestern mkts	Tv: min anncts in dayti and late night, 1-2 a stn per wk; 15 Mar; 26 wks
Colgate-Palmolive, Jersey City	Super Suds Detergent	Cunningham & Walsh, NY	40 East, Southeastern mkts	Radio: min anncts, 5 a wk per mkt; 1 March; 13 wks
Colgate-Palmolive, Jersey City	Super Suds Detergent	Cunningham & Walsh, NY	12 East, Southeastern mkts	Tv: min dayti anncts, 6 a wk per mkt; 1 March; 13 wks
General Foods, NY	Maxwell House Instant Coffee	Benton & Bowles, NY	25 mkts all over country	Radio: dayti min, chnbrks, from 5-10 a wk to 50 a wk per stn; 8 March; 4 wks
U.S. Steel, Philadelphia	ammonium sulfate fertilizer	BBDO, NY	20 mkts	Radio: RFD prog adjacencies, min anncts; 1 March; 16 wks


Complete Coverage
NEW YORK
CONNECTICUT
NEW JERSEY
LONG ISLAND
Manhattan
TELEVISION CENTER NEWARK
JANUARY 1954
MAIL INCREASE
New Jersey 8,196
New York 15,525
Connecticut 689
TOTAL 24,410
Now covering the 4,150,000 tv homes in the top metropolitan market of New Jersey – New York
Represented by WEED TV
watv
CHANNEL 13, NEWARK
★ ★ ★ ★ ★ ★ ★
Television Center • Newark 1, New Jersey
BArclay 7-3260 (N.Y.) MItchell 2-6400 (N.J.)

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 5
8 March 1954

ARTICLES

Network "spot carriers": pros and cons
Both sides of the story on the question of network "spot-carrier shows" in radio and tv. Gives point of view of networks, stations, reps — **29**

Greyhound's network and spot approach
"Omnibus" on tv serves as national prestige vehicle for bus line, spot radio-tv is used to meet local competition, promote seasonal fares and services — **32**

Can you set up an "ideal" media test? Part 2
Having presented requirements for media testing as set forth by research experts and agencymen, SPONSOR concludes that it is possible to set up an "ideal" media test. Part 18 of All-Media Evaluation Study — **34**

You can't sell a product you don't know
Veteran radio and tv announcer feels that many commercials could be more effective, cost less, if the performers had the chance to contribute their experience-based viewpoints on the pitches — **37**

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What it costs you to take a hiatus
Brand-switching does not stop in the summer and advertisers who let up ad efforts at that time risk sales slump, may put brands in jeopardy — **40**

Is radio winning the no-hiatus battle?
Expectation is that summer radio billings and out-of-home listening will both reach new peaks this year — **42**

Summer 1954: tv's biggest yet
Advertisers will hold tightly to time franchises through the hot season to retain prime program slots as well as choice announcement adjacencies — **44**

Answers to 7 basic questions on summer air
Research facts on hot-weather radio and tv appear in seven pages of charts and analysis, presented for quick advertiser perspective on topic — **47**

COMING

Psychological aspects of media
Part 19 of SPONSOR's All-Media Evaluation Study presents an analysis of what psychologists have discovered about advertising in different media

The man from SPONSOR
A SPONSOR editor will work for a week in the radio-tv department of Cunningham & Walsh, then tell first-hand inside story of the operation as he saw it — **22 Mar.**

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KWKH is heard by 22.3% more families than all other Shreveport stations combined!

KWKH gets 22.3% **more** Average Daily Listeners than all other Shreveport stations put together—yet costs 44.2% less. Result: KWKH delivers 119.1% more listeners-per-dollar than Shreveport's *four other stations combined!*

These audience figures are from the new Standard Station Audience Report—*the more conservative* of the two recent audience surveys made in this area.

Ask your Branham man for the whole 50,000-watt KWKH story.

KWKH

ALL OTHER STATIONS COMBINED

AVERAGE DAILY LISTENERS

KWKH

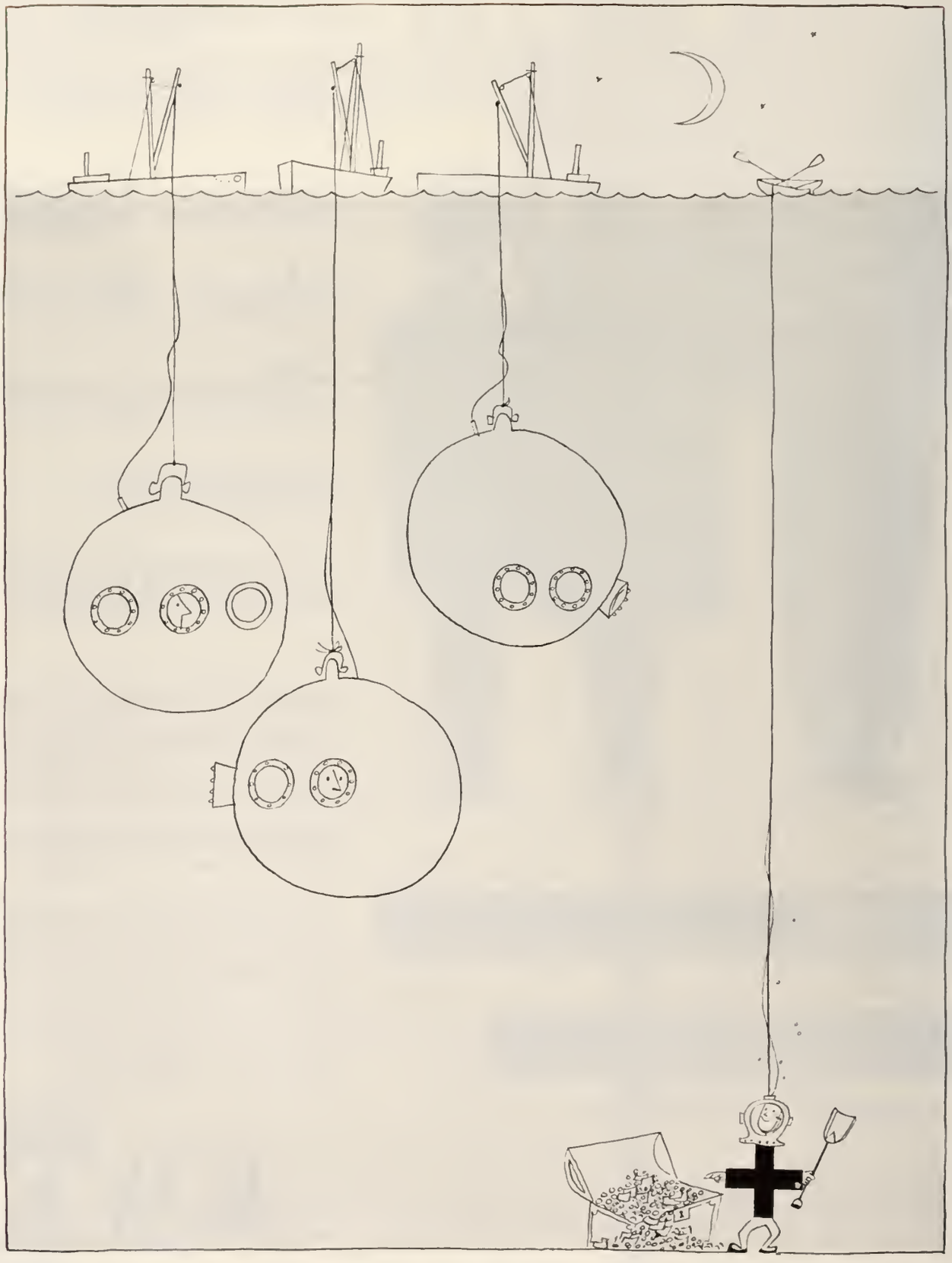
A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*



for the real lowdown . .

Mister Plus, our foot-loose mascot, has often scaled high places to explore the towering advantages of network radio. Especially Mutual's. He now plunges into the question of *cost-per-thousand performance* and takes some deep-sea soundings which sound just fine. *Very* especially Mutual's.

On the over-all record for '53 (as logged by Nielsen, Jan.-Nov., that is), the average cost-per-thousand of all evening commercials on all radio networks is *low*... deep-down proof of the economy which no other medium can match.

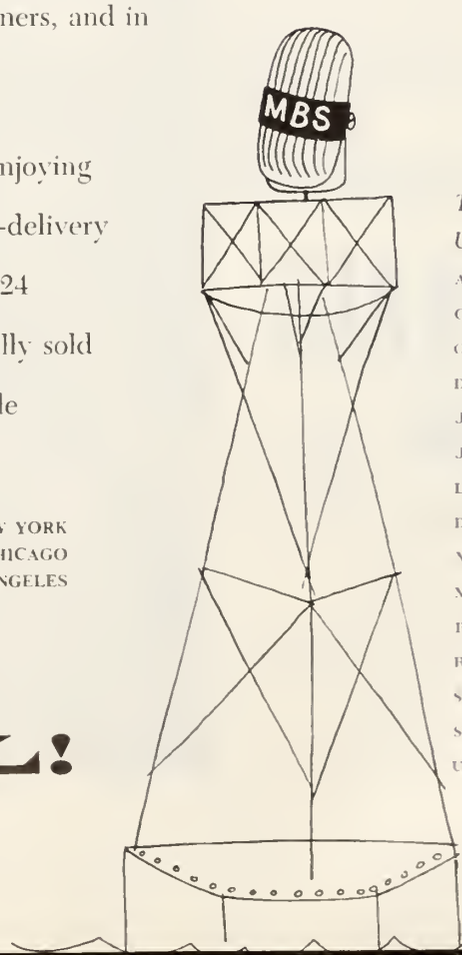
And which network hits *bottom* in this year-round, low-man tourney? Well, the diver on the right is Mister Plus, with a score for Mutual that is 19% lower than the average for the other three networks, and 12% to 24% lower than any one of them!

You will observe that Mister Plus works with a different sort of gear—just as the Mutual Network itself differs from the others. We differ in coverage patterns, for instance, with nearly twice as many stations as anybody else. We also differ in program ideas for listeners, and in profit ideas for sponsors.

These facts explain why more clients than ever are now enjoying lower costs than ever in Mutual waters—actual audience-delivery costs as low as *$1.24* per thousand homes!* (And that $1.24 includes time and talent, of course.) True, we are virtually sold out from 7:30 to 9:15 pm, but there's prime time available for *your* nets, day or night.

Why not set your course *plus*ward?

LO 4-8000.....NEW YORK
WH 4-5060.....CHICAGO
HO 2-2133...LOS ANGELES



Typical Sponsors Using MBS at Night

AMERICAN HOME PRODUCTS
CHEVROLET
COCA-COLA
DODGE
JOHNS-MANVILLE
JACQUES KREISLER
LIGGETT & MYERS
DEEPFREEZE
MILLER BREWING
MUTUAL BENEFIT
PROCTER & GAMBLE
R. J. REYNOLDS
S. O. S.
STATE FARM INSURANCE
UNION PHARMACEUTICAL

it's MUTUAL!

*Nielsen Rating Basis

What they DO say about KBIG!

140 ADVERTISERS through 80 ADVERTISING AGENCIES have given their opinion of KBIG in the most potent of all testimonials — their *signatures on 1954 contracts!*

We quote a few of their reasons.
"KBIG has meant more to us than any type of advertising that we have used, including several Los Angeles papers."

"We need a medium as big as Southern California because that's our territory. KBIG gives us what we want so we bought it."

"I have found our musical programs effective in selling almost every major item handled by our stores. The fact that I have steadily increased my billing with you should prove what I think of KBIG."

"Not overloaded with multiple spotting of announcements."

"KBIG has delivered more orders per dollar spent than any other U.S. radio station."

"We are drawing travelers from all over Southern California through KBIG. You are still our only medium of advertising."

"Best signal while driving—comes in clear when other stations fade away."

"Dollar for dollar, KBIG has been responsible for a tremendous volume of our business, outpulling all other media used, including metropolitan newspapers."

Any KBIG representative or Robert Meeker man will be glad to show you the complete testimonial file.

10,000 WATTS AT 740

KBIG

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.

KBIC . KBIF . KBID-TV . KBIC-TV

6540 Sunset Blvd., Hollywood 28, Calif.

HOllywood 3-3205

Nat. Rep. Robert Meeker Associates, Inc

Timebuyers at work



Hope Martinez, *BBDO, New York, says there are two ways of using nighttime tv. "Class A time," she explains, "is excellent for selling a known or established product, a brand name that is aimed at a maximum family audience. It's reminder copy and even I.D.'s do a good selling job here. But for a product that needs to have an educational job done, late nighttime participations and movie adjacencies are more suitable because longer time slots, such as minutes can be cleared then." Hope's buying heavily for Vitamin Corp. of America.*



Lee Gaynor, *Doherty, Clifford, Steers & Shenfield, New York, buys time for Borden's Instant Coffee, Vitalis and Ipana. He feels that there is a dire need for a rating service that will measure a station's complete coverage area by 15-minute segments. "The rating services today just don't give a complete picture of a station's total audience within 15-minute segments. These ratings now are comparable only in a metropolitan area. But," he adds hopefully, "maybe the new Nielsen measuring local dialing will take care of that."*



Charles J. Helfrich, *Cunningham & Walsh, New York, worked on the campaign that introduced the Super Suds Detergent. "An introductory campaign," he explains, "is completely different from a regular air push. For one thing, you've got a big product story to tell, so Class A tv is virtually out of the question, because of the problem of clearing minutes in prime time. We used minutes, usually daytime, both on radio and tv. This solves the availability problem, and enables us to reach the housewife at an economical cost."*



Carol Sleeper, *Geyer Advertising, New York, thinks it would help timebuyers if they could see film commercials before buying tv time for them. She told* SPONSOR, *"Now, we just get to know the product, talk to the account man about sales strategy and specific needs, and we know the pitch. But all of this could be greatly supplemented by seeing a finished commercial. Then we could really know its appeal and better judge the right type of adjacencies for it." Among her accounts: Kelvinator, American Home Products, National Paper Co.*

BIG



BOB POOLE
of "Poole's Paradise"



ADD PENFIELD
Sports Director & Newscaster



JOE TEW
Farm Director

ON WBIG

To do a top coverage job of one of the South's major markets, call on Poole, Penfield or Tew. They all have huge followings in the WBIG market area—an area containing more than 1,000,000 population with over $575,000,000 retail sales in 1952.

WBIG's "Big Three" are supported by an excellent staff of artists and announcers with a variety of radio talents.

GREENSBORO, N.C.

WBIG

In 27th Year of Broadcasting

CBS AFFILIATE | **5000** WATTS

Represented nationally by Hollingbery

The Importance of Good Connections..



In radio, any microphone will do. The difference is where it's plugged in. For the important thing with a microphone is who's standing behind it. And on the other side, who's listening.

Final reports for 1953 show that for the fifth consecutive year the most popular performers continued to gather at CBS Radio. And the biggest audiences were again out front.

CBS Radio has three times as many of America's favorite programs as all other networks combined. And 22 per cent more listeners than anywhere else.

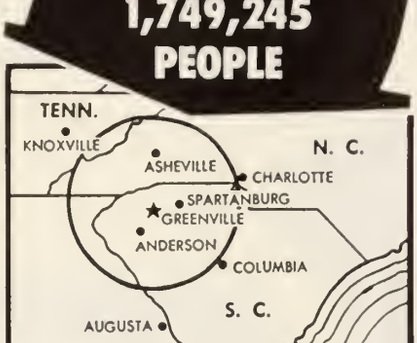
Which is why CBS Radio has the lowest cost-per-thousand in all radio. Why it attracts more of America's Top Hundred advertisers than any other network.

In fact, advertisers bought more time on CBS Radio in 1953 than the year before... giving the network a billings lead over its nearest competitor that's never been equalled: 38 per cent.

In a medium that reaches 98 per cent of the U.S.—and last year added 12.5 million new outlets—the leader in every connection is... THE CBS RADIO NETWORK



WFBC-TV
the BIG VHF STATION
in Western Carolinas'
Market of
1,749,245
PEOPLE



. . . a market with

INCOMES . . . . $1,892,961,000.

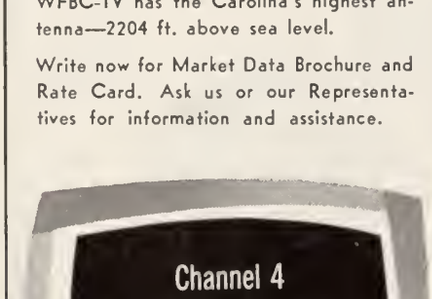
RETAIL SALES $1,187,300,000.

TV SETS . . More than 287,266

UP WITH THE
SOUTH'S LEADERS

Ahead of Jacksonville, Miami, New Orleans, and Atlanta in size of its total market, WFBC-TV likewise far outranks any other television station in South Carolina. Operating on maximum power, WFBC-TV has the Carolina's highest antenna—2204 ft. above sea level.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK
Represented Nationally by
WEED TELEVISION CORP.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

FILM SECTION

Thank you for the January 25 issue of SPONSOR with the film section insert which is probably the finest and most comprehensive job of its kind to come out in a long while. What's good to know about SPONSOR is the fact that you know anything in the magazine is well researched. I can vouch for that because I have been queried more than a dozen times by SPONSOR representatives doing research for various stories. I know from their penetrating questions that they are after the basics.

Again, congratulations on the exceptionally fine issue.

GEORGE F. FOLEY
President
George F. Foley, Inc.
New York

• Extra copies of SPONSOR's 25 January 1954 issue containing the second annual tv film section are available at 50c apiece.

SHOULD THERE BE A TVAB?

While at lunch with a mutual friend my attention was called to the SPONSOR issue of November 30 which I had not seen. I was most interested in your comments about a TVAB ["Should there be a TVAB?" page 29].

The answer has obviously been yes from a way back. I hope it doesn't take some new advertising medium—or an old one—to give television a scare before a TVAB is established.

I was particularly interested in the article because during the winter of 1951-'52 I presented the idea of organizing a TAB (I did not know about the Traffic Audit Bureau but hesitated on using TAB because of the old Television Broadcasters Association and the possibility of confusion) and sent my presentation to such people as Hal Fellows and a few other good friends in the industry. My arguments were pretty much those which are brought forth in the article by Miles David. One of my arguments was that even if the organization was minute for the time being, it would at least be in existence. An army in being even though small can go into action—a dream has a hard time getting under way.

CLAUDE BARRERE
BMI, New York

CHOCK FULL O'NUTS

Many thanks for the story on Chock full o'Nuts coffee ["How to launch a coffee that costs 5¢ more," 8 February 1954, page 36].

I think you did a perfectly wonderful job of reporting the facts and I would like to take this opportunity of thanking you for your kindness and cooperation.

HAROLD S. RIEFF
Executive Vice President
The Frederick Clinton Co.
New York

HOW RATINGS VARY

On pages 34 and 35 of your January 25, 1954 issue, appears a chart, No. 3 in the article ["How the different rating services vary in the same market"], which quotes a figure of "about 3.0" from a tv Hooperatings report. It compares this figure with ratings on the same program from other rating services. The figure used is a misquotation. It should read 14.8. Were the proper figure used, the chart would fail to support the main contention of the article.

C. E. HOOPER
C. E. Hooper, Inc.
New York

• Ward Dorrell, who wrote the article referred to above, replied to Mr. Hooper's letter as follows: "An error was made in copying figures for the chart and Mr. Hooper is correct that in this one instance the figure for Hooper is wrong. Figures for the five other examples in this same chart of serious discrepancy between the ratings are correct, however, and therefore the main contention of the article is in no way altered. Moreover there are many other instances where discrepancies running into hundreds of percentiles occur."

ANY CONNECTION?

Is Bob Foreman who writes "Agency Ad Libs" any relation to the Bob Foreman who used to do the SPONSOR column, " . . . and now a message from our *sponsor*"?

What prompts this question is the delightful column in your February 8 issue where the "agency-ad-libs" Foreman relates his harrowing experience with a film producer who went bankrupt in the middle of a cycle of 13. Mr. Foreman attributes the bankruptcy and his own ensuing (and I hope fictitious) problems to the fact that the

(*Please turn to page* 129)

ONCE IS WONDERFUL...
TWICE IS TERRIFIC!

again

TELEPULSE RATES KLZ-TV DENVER'S MOST POPULAR TV CHANNEL

this time with FOUR channels on the air!

In November, 1953, Telepulse reported that KLZ-TV... with less than 30 days on the air... had overwhelming audience leadership among Denver's three channels. In January, with all FOUR TV channels on the air, Telepulse again rated KLZ-TV Denver's most popular station.



KLZ-TV IS FAR OUT FRONT ANY WAY YOU LOOK AT IT:

- QUARTER-HOUR AUDIENCE RATIO
- SHARE OF AUDIENCE
- HIGH-RATING PROGRAMS

To Wit...

- Leads in 29 out of 32 daytime weekday quarter-hours.
- Has 8 of the top 10 once-a-week shows (including first place).
- Has 7 of the top 10 multi-weekly shows (including first place)... and of these, 6 are KLZ-TV local originations.

On KLZ-TV... Denver's most popular:

- Local newscost ond weother... 10 p.m.
- Local western show for kids... Sherlff Scotty
- Local sports show... Lorry Vornell's Sports Shop
- Locol kitchen show
- Locolly sponsored holf-hour progrom... Life of Riley

...AND OTHER CONVINCING FIRSTS!

See your KATZ mon for the Denver TV BUY

This consistent dominance of the Denver TV scene is conclusive evidence of viewer preference for Channel 7's strong program combination... top local presentations and CBS Television shows.

KLZ-TV channel **7** DENVER

CBS AFFILIATE

Owned and Operoted by Aloddin Rodio & Television, Inc.

Since the above survey, KLZ-TV hos doubled its power to 110,000 wotts, and will soon go to 316,000 wotts!

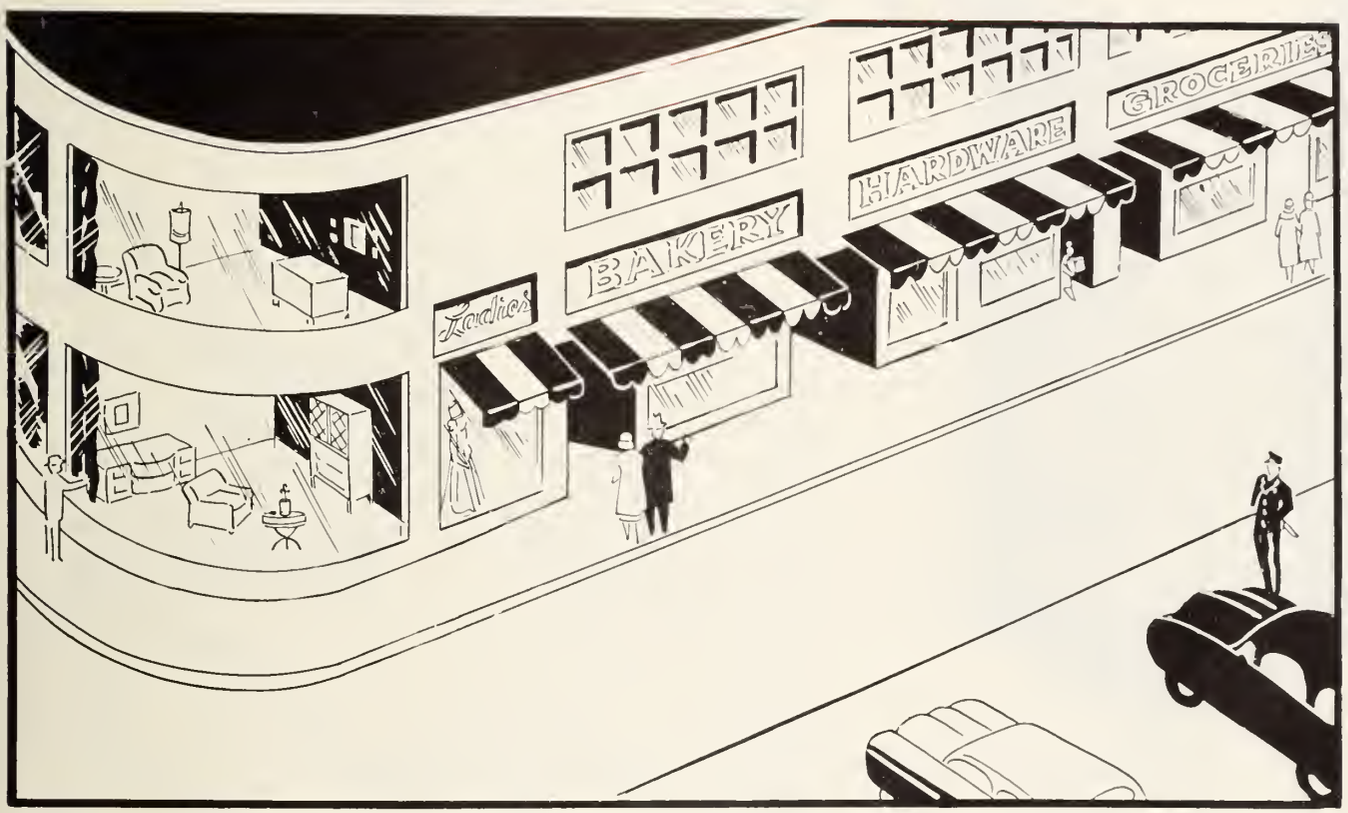
In SUMMER
Some are SELLING!



Moral: USE RADIO and TELEVISION

WOW, John Blair & Co.; WOW-TV, Blair TV, Inc.; WHEN & WHEN-TV • KPHO & KPHO-TV • KCMO & KCMO-TV, Katz Agency

Some are SLUMPING!



ALL SUMMER LONG!

IN OMAHA, SYRACUSE, PHOENIX, KANSAS CITY

It's Good to Know "It's a

MEREDITH STATION"

WOW & WOW-TV, Omaha . . . WHEN & WHEN-TV, Syracuse
KPHO & KPHO-TV, Phoenix . . . KCMO & KCMO-TV, Kansas City

AFFILIATED WITH BETTER HOMES AND GARDENS and SUCCESSFUL FARMING MAGAZINES

use all the IMPACT of

WVEC-TV

CHANNEL 15

in the Great Norfolk Area!

NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS
VIRGINIA BEACH
WARWICK
WILLIAMSBURG
SMITHFIELD

Here's selling power PLUS in the great Metropolitan Area where only WVEC-TV is NBC . . . beaming your sales message right to the core of this dynamic multi-city market.

WVEC-TV

is a basic

NBC

Television Affiliate

Represented by
WILLIAM G. RAMBEAU

NEW YORK•CHICAGO•SAN FRANCISCO•MINNEAPOLIS•LOS ANGELES

AGENCY AD LIBS



by Bob Foreman

One of the great luxuries readily available to the folks who work in print advertising and most unavailable to those in television is the opportunity to present advertising in a rough state that closely approximates the finished advertisement.

The very opposite is the sad case in tv. A storyboard, however skillfully illustrated and comprehensively detailed, is a far cry indeed from the finished copy whether that copy is the simplest of straight live commercials or calls for intricate animation plus an involved musical sound track.

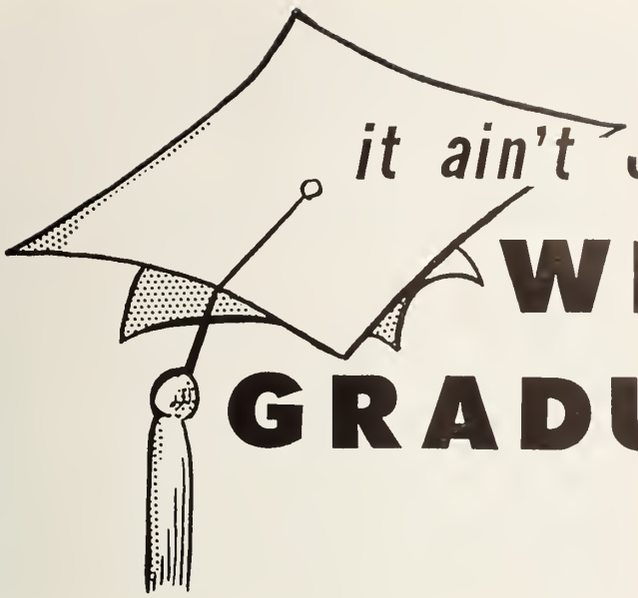
Just compare the storyboard approach with even the roughest of tissue layouts for a print ad and you recognize at once the burden placed upon the folks who must talk tv copy over with account men and clients before the job is O.K.'d for production. This is decidedly the toughest row to hoe which tv copywriters, account representatives and advertiser personnel have had to tackle to date in the new medium.

Many of us have had the unnerving experience of showing our storyboards to a client directly after the print group has displayed beautiful full-color renditions with the type all set and leaving little if anything to the imagination. Next come the tv boys holding up their large pages of impossible-to-read verbiage under a dozen or so pencil sketches. One would hardly think the money to be invested in finalizing this work is comparable (usually greater) to what will be spent on the slick magazine comprehensives.

The gap between the tv copy as presented and the final copy on film (or live) is so wide that the entire agency could fall into it. In fact it's almost as if the rough and the finished had nothing in common. And so what do we do next time? Try hard to make our storyboards even more graphic and much closer to what the final job will be like—a service we certainly owe to the folks who must foot the bill.

We shoot still pictures with a Polaroid Camera or we have real snazzy looking drawings done which we then place on single-frame slide films and project them on the wall in the client's office (with the Animatic contraption or any other). Then to our dismay we discover that our attempt to approximate more closely what the final commercials will be like has led us into another trap: Our client, and you can't blame him, sees the pix on his wall which simulates a tv screen and he takes most literally what is revealed to him. So as we jump from one frame to the next covering in a fraction of a second what takes 10 or 12 of smoothly flowing action and transition.

(*Please turn to page 84*)



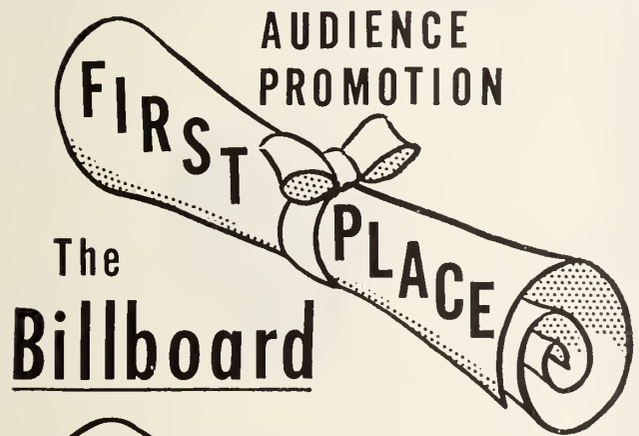
it ain't June, but WE'VE GRADUATED!

Fast promotion did it.

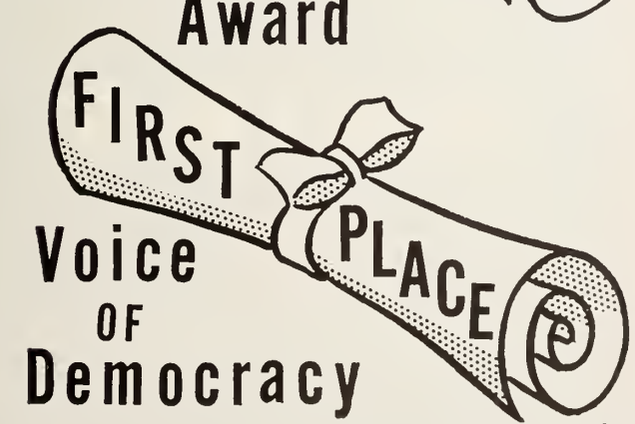
Six months is a tender age—but we've graduated to the big leagues in our first six months of existence . . . graduated with honors, we might add.

We doff our mortarboard to the Billboard for capping our first half-year with first place in the 16th Annual Audience Promotion Contest. Other achievements include the Zenith Television Award for Public Service, to Miriam Murphy for her Harrisburg Hostess program, and the selection of Joe Gerdes, the Harrisburg entry, as one of the four national winners in the "Voice of Democracy".

Incidentally, we don't specialize in plaque-grabbing. Promotion and public service are extra-curricular with us . . . Our "major" is in sales achievement, for local, regional and network television advertisers.







by **WTPA**
HARRISBURG PENNSYLVANIA
represented nationally
HEADLEY - REED TV



IN FOOTBALL THE

SOONERS

ARE THE CHOICE

OF OKLAHOMA

IN TELEVISION

KWTV

IS THE CHOICE

OF OKLAHOMA CITY



BRUCE PALMER
KWTV NEWS DIRECTOR

IN NEWS, Bruce Palmer is the choice of Oklahoma City. A graduate of Missouri University and a veteran newsman who was formerly press attache to the American Embassy in Colombo, Ceylon, Bruce has built a vast, loyal audience during 24 years as a newspaper reporter, radio newscaster and TV news director *in Oklahoma*. Yes, Bruce Palmer is one of the winners who have made KWTV-9 *the choice of Oklahoma City!*

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in late summer 1954!

the Choice of Oklahoma City

KWTV-9

CBS

AFFILIATED MANAGEMENT K O M A CBS
REPRESENTED BY AVERY-KNODEL, INC.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Carter Prods, NY	Ted Bates, NY	NBC 200	Second Chance; M 11-45-12 n; Fibber McGee & Molly; W 10-10:15 pm; It Pays to be Married; 5:45-6 pm; Three Plan partic; start 1 Mar
D-Con Co, Chi	Marfree Adv, Chi	NBC 127	Country Tune Parade Musical; Sat 10-10:15 pm; 6 Mar; 13 wks
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Bulldog Drummond; Sun 6-6:30 pm; 7 Feb; Sun Multi-Message Plan
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Counterspy; Sun 4-4:30 pm; 7 Feb; Sun Multi-Message Plan
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Titus Moody; M, W, F 8:55-9 am; 8 Feb; 52 wks
Doeskin Prods, NY	Grey, NY	CBS 206	Robert Q. Lewis; Sat 10:45-11 am; 3 Apr; 52 wks
Falstaff Brewing Corp, St Louis, Mo	D-F-S, NY	MBS	Game of the Day; 3 days per wk, half of game each day (other half co-op); 29 Mar, thru end of major league baseball season
Ferry-Morse Seed Co, Detr	MacManus, John & Adams, Detr	CBS 204	Garden Gate; Sat 9:45-10 am; 20 Feb; 14 wks
Ford Motor Co, Dearborn, Mich	JWT, Chi	CBS 121	Edward R. Murrow; M, W, F 7:45-8 pm; 1 Mar; 52 wks
Miller Brewing, Milw	Mathisson & Assoc, Milw	MBS 561	Robert F. Hurleigh; M, W, F 9:25-30 pm; 1 Mar; 13 wks
Miller Brewing, Milw	Mathisson & Assoc, Milw	MBS 561	Hazel Markel; Tu, Th 12:20-30 pm; 1 Mar; 13 wks
Nehi Corp, Columbus, Ga	BBDO, NY	CBS 161	Robert Q. Lewis; Sat 11-11:15 am; 3 Apr; 52 wks
Nestle Co, White Palins, NY	Cecil & Presbrey, NY	ABC 350	Space Patrol; alt Sat 10:30-11 am; 3 Apr; 26 alt wks
Oldsmobile Div, GM, Lansing, Mich	D. P. Brother, Detr	NBC 200	26th Annual Academy Awards Presentation; Th 10:30 pm-12 midn; 25 Mar only

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Thomas Nelson & Sons, NY	BBDO, NY	ABC 200	The Evening Comes; Sun 5:05-30 pm; 28 Feb; 13 wks
Texas Co, NY	Kudner, NY	ABC 375	Metropolitan Opera; Sat 2-5 pm; 2 addl bdcsts, 10 & 17 April

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron E. Anderson	Deering, Milliken & Co, NY, sls prom Milium linings	KSTP, Mpls, acct exec
William Anderson	WOR-TV NY, press ed	WNBC, WNBT, NY, mgr publicity dept
Murray Arnold	WIP, Phila, prog dir	WPEN, Phila, asst stn dir
Albert Auclair	WFEA, Manchester, NH, acct exec	Same, sls mgr
Joseph L. Avesian	WXYZ, WXYZ-TV, Detr, adv, sls prom dept	Same, dir of publicity
Raymond G. Barnett Jr	W. S. Grant, LA, office mgr	Katz Agency, LA, sls stf
Frank Beasley	KPIX, SF, acct exec	KAFY-TV, Bakersfield, Cal, hd sls dept
Cliff Bennett	KSWI, Council Bluffs, Ia, sls acct exec	KMTV, Omaha, sls acct exec
Myron J. Bennett	Radio commentator & dj	KSTM-TV, St Louis, prog mgr
John J. Bergen Jr	Film Daily, Radio-Tv Daily, LA, vp, treas	Michael Myerberg Prodns, NY, vp chg tv, indl, comml films
Robert F. Blake	NBC Spot Sls, NY, dir publicity	Also publicity dir, WNBC, WNBT
Henry Boren	KSL, KSL-TV, Salt Lake City, mdsg coordinator	KSL-TV, mdsg dir
Walter L. Braeger	WILS-TV, Lansing, Mich, adv, prom mgr	WNAM-TV, Neenah-Menasha, Wis, stn mgr
Raymond Brown Jr	WSBA-TV, York, Pa, sls mgr	WTRI, Schenectady, sls mgr
Emerson Burnett	KULA, Honolulu, acct exec	KGMB, Honolulu, acct exec
William Carpenter	Peerless Co, Troy, NY, sls exec	WTRI, Schenectady, sls stf
Dave Cassidy	ABC, NY, supvr tv coop prog sls	John E. Pearson, NY, sls stf
Harold C. Christian	WXYZ, Detr, comml, mdsg mgr	Same, vp chg radio
Norman Cissna	WTTS-TV, Bloomington, Ind, sls mgr	Same, asst stn mgr
Howard C. Clark	Cunningham & Walsh, NY, asst acct & creative exec	WSOK, Nashville, Tenn, continuity, sls prom dir
E. Burt Close	Patterson Prodns, Phila, exec	Same, vp, creative dir
Roger M. Coelos	WTTG, Wash, DC, asst stn mgr	KONA, Honolulu, stn mgr
Copp Collins	MBS, NY, press, proml rep	Same, mgr pub rels
Lionel Colton	Radio stn rep, own business, NY	Walker Co, NY, vp, acct exec
J. Robert Covington	WBT, Charlotte, NC, asst vp chg sls & prom	Jefferson Standard Bdcstg, Charlotte (WBT, WBTV), vp
William T. Croley	NBC, Cleve district mdsg mgr	Screen Gems, Cleve (new office), central sls mgr
Scribner C. Dailey	N. W. Ayer, Phila, acct exec	Patterson Prodns, Phila, vp chg sls
Charles Davies	Everett-McKinney, NY, sls stf	H-R Reps, NY, sls stf
Ralph Dawson	WXYZ-TV, Detr, asst sls mgr	Same, dir tv sls
Walt Dennis	Lansing Bdcstg, ansing, Mich, comml mgr	WILS-TV, Lansing, gen mgr
Harry Diner	MCA, Boston, head of office	KPIX, SF, acct exec
B. P. Fineman	Film prodr, Hywd	Screen Gems, NY, acct exec tv comml dept
William Finkeldey	Consol Tv Sls, NY, acct exec	CBS Tv Film Sls, NY, acct exec

(Continued next page)







Numbers after names refer to New and Renew category

James A. Stabile (3)
Ken Tredwell (3)
P. Pumphrey (3)
M. Membrado (3)
J. R. Covington (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. *National Broadcast Sales Executives (continued)*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry C. Folts	WINS, NY, mgr	ABC Radio, NY, acct exec
Harvey L. Clascock Jr	WMAL-TV, Wash, DC, sls mgr	WWDC, Wash, DC, acct exec
William Clinert	Consol Tv Progs, NY, acct exec	UTP, St Louis hq, acct exec
Richard H. Gourley	WSPD, Toledo, prom mgr	Edward Lamb Enterprises, Toledo, dir pub rel, a
George L. Griesbauer	Paul H. Raymer, NY, tv acct exec	WTTG, Wash, DC, sls mgr
Jim Haines	WHIO, Dayton, engr	WING, Dayton, acct exec
Seymour Handy	MBS, NY, asst comptroller	WOR, WOR-TV, NY, exec asst to vp chg stns
William R. Hight	WKRC-FM, Cinci, sls rep	WTVN, Columbus, sls rep
Herbert W. Hobler	CBS Tv Sls, NY, acct exec	TelePrompTer Natl Sls, NY, gen sls mgr
Robert Hoffman	Tv Progs of Amer, NY, sls stf	Same, Chi sls mgr
George G. Huntington	ABC, NY, net radio sls prom writer	Same, mgr radio sls devel
William E. Huston	Air Music Div, Muzak, NY, sls mgr	Screen Gems, NY, acct exec tv comml dept
Edwin T. Jameson	NBC Spot Sls, NY, acct exec	Same, Eastern radio mgr
Kenneth Johnson	JWT, NY, timebuyer	Everett-McKinney, NY, acct exec
Frank N. Jones	WBNS-TV, Columbus, O, sls dept	Same, local sls mgr
Dick J. Kasten	KSTL, St Louis, asst mgr	Same, pres, gen mgr
Cordon Laughead Jr	KCRI, Cedar Rapids, Ia, acct exec	WNAX, Yankton, SD, sls prom mgr
Richard Krolik	Life Mag, NY, tv dir	Nasht Intl Prodns, NY, mgr
Boyd W. Lawlor	WENR, Chi, acct exec	Wm. C. Rambeau, Chi office, mgr
Jack Lemmon	Heinn Co, NY state district mgr	Transfilm, NY, acct exec
Don Lilly	KREL, Baytown, Tex, asst mgr	Same, gen mgr
Nick Madonna	WABC, NY, acct exec	Edw Petry, NY, radio sls stf
Robert Mandeville	Everett-McKinney, Chi, mgr office	Same, NY, vp chg eastern sls
Joseph R. Matthews	A. C. Nielsen, SF, western sls mgr	Same, Chi, vp
Thomas C. McCray	NBC, West Coast dir radio net opers	KNBH, LA, gen mgr
Michael Membrado	Cunningham & Walsh, NY, timebuyer	Katz Agency, NY, tv sls stf
Robert Meskill	O. L. Taylor, acct exec	Everett-McKinney, Chi, mgr office
Harold L. Neal	WXYZ, Detr, asst sls mgr radio	Same, sls mgr radio
John H. Norton jr	ABC, Chi, vp chg central div	Mt Washington Tv, NH, gen mgr
Milton E. Olin	United Artists Tv, NY, div sls mgr	WABC-TV, NY, acct exec
Wade S. Patterson	Cedar Rapids Bdcstg, Ia, mgr radio	Cedar Rapids Tv Co (KCRI, KCRI-TV), Ia, mgr
Charles Payne	KIXL, KIXL-FM Dallas, asst mgr	Same, gen mgr
Frank Peddie	KMTV, Omaha, sls stf	Same, regl sls mgr
Edwin W. Pfeiffer	WDEL-TV, Wilmington, Del, sls rep	Edw Petry, NY, tv sls stf
John Pival	WXYZ-TV, Detr, mgr tv	Same, vp chg tv
Preston Pumphrey	Maxon, NY, acct exec for CE	CBS Radio, NY, bus affairs dept exec
Wes Quinn	WTRY, Troy, NY, sls stf	WTRI, Schenectady, sls stf
William Rambo	KLAC-TV, LA, sls rep	Vitapix Corp, LA, acct exec, Pacific Coast
Ray Reisinger	WBNS-TV, Columbus, O, acct exec	Same, asst mdsg mgr
James E. Rennie	Tv Progs of Amer, acct exec	Louis Weiss, Atlanta hq, Southern sls rep
Earl Rettig	NBC, NY, chg prodn & bus affairs, tv net progs	Same, vp
C. Lud Richards	WBZ, WBZA, Boston, adv, sls prom mgr	Same, sls serv mgr
William B. Rohn	WINS, NY, sls mgr	Edw Petry, NY, tv sls stf
E. J. Rosenberg	Transamer Bdcstg & Tv Corp, NY, exec vp	Du Mont Tv Net, NY, dir sls devel
Michael Ruppe	WILS, Lansing, Mich, continuity stf	WILS, WILS-TV, Lansing, sls prom & publicity
Dale Sheets	UPT, NY, acct exec	Same, asst natl sls mgr
Henry A. Soulie Jr	Wesson Oil, Snowdrift Sls, New Orleans, adv dept	WNOE, New Orleans, acct exec radio
C. Kenneth Soicer	WBT, Charlotte, NC, bus mgr	Jefferson Std Bdcstg, Charlotte (WBT, WBTV)
James A. Stabile	ABC TV, NY, admin mgr network prog dept	ABC, NY, dir new bus affairs dept
Howard Stahlnecker	Meredith Publ, Des Moines, asst to dir radio & tv	KPHO, Phoenix, comml mgr
Ernest E. Stern	ABC, NY, acting publicity mgr	Same, publicity mgr
Charles Stone	WMBR, Jacksonville, Fla, sls mgr	Same, vp chg sls radio & tv
Fred J. Stratmann	Oregon, Wash-Cal Pear Bureau, LA, gen mgr, adv, mdsg dir	ABC Film Synd Div, Hywd, acct exec
Michael Sweeney	WPAT, Paterson, NJ, natl sls dir	Headley-Reed Tv, NY, acct exec
Harry E. Travis	WBKZ-TV, Battle Creek, Mich, gen mgr	WNEM-TV, Flint, Mich, admin asst to gen
Kenneth I. Tredwell	WBT, Charlotte, NC, asst vp chg progs & pub rel	Jefferson Std Bdcstg, Charlotte (WBT, WBTV)
Norton Virgien	Weed & Co, Bost, acct exec	WFEA, Manchester, NH, stn mgr
Harold W. Waddell	WJW, Cleve, vp chg sls	WTAM, Cleve, sls mgr
Ralph Wallace	WABI, Bangor, Me, mgr	WHAM, WHAM-TV, Rochester, NY, dir pror publicity
Barbara B. Whigham	Stn in Jacksonville, Fla, asst prom mgr	WJHP, WJHP-TV, Jacksonville, dir sls pron
Cordon Williamson	Ver Standig Adv, Wash, DC, radio-tv dir	WISE-TV, Asheville, NC, gen mgr











4. *New Firms, New Offices, Changes of Address*

Assoc Prog Service (Muzak), new address 221 4th Ave, NY 3; phone ORchard 4-7400

Ayres, Swanson & Assoc, new name for Ayres & Assoc, Lincoln, Neb; Warren M. Swanson, new exec vp

BBDO, new southwest office, Mercantile Commerce Bldg, Dallas, Tex

CBS Intl, 488 Madison Ave, NYC; new div CBS to handle export prod sls; Lewis Gordon, pres

D'Arcy Adv, NY, new address 430 Park Ave; previously 515 Madison

Phil Dean Enterprises, NY, new public rels, publicity firm formed by ex-publicity dir WNBC-WNBT

Derrick Dyatt, 3811 Van Ness St NW, Washington, DC, new consultant firm for tv stn applicants, others with tv problems

Richard P. Doherty Tv-Radio Mgmt Co., Wash, DC, new mgmt consultant firm for bdcstg industry; Doherty is ex-vp chg employee-employer rels, NARTB

Robert M. Marks & Co, new agency at 32 E. 57th St, [illegible] owner is ex-member plans bd Silberstein & Coldsmith

Peck-Heekin, new ad agency, 410 Mercantile Library Cinci 2, O; formed by Richard F. Peck (ex-P&G n buyer) and James R. Heekin Jr

Cene Peters Assoc, new tv art & prodn co, 127 Montgo St, SF; principals: Peter Del Negro; Claud E. Marcus

Pritchard, Daniels & Dreher, new agency at 15 Ritten Place, Ardmore, Pa; formed by W. Benjamin Pritc Joseph W. Daniels and Ernest W. Dreher

Rutledge & Lilienfeld, new agency at 317 N. 11th St Louis, Mo; incorporates Cranville Rutledge Adv Ag Rutledge, pres; other exec team members: C. H. L feld; Andrew H. Jesscn

Song-Ads, Hywd, new address 6000 Sunset Blvd, Suite

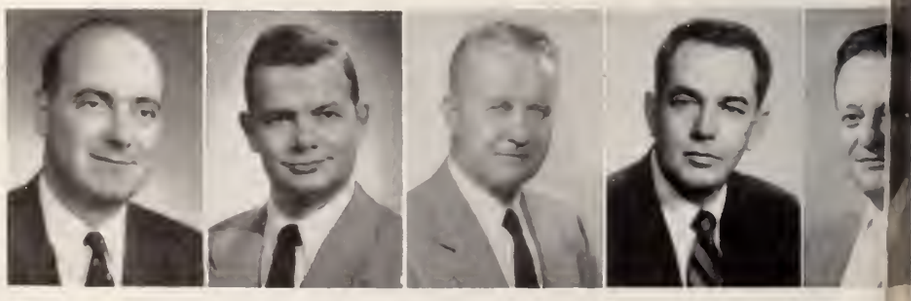
Stark-Layton, new address 270 Park Ave, NY; prev 4 W. 58th St

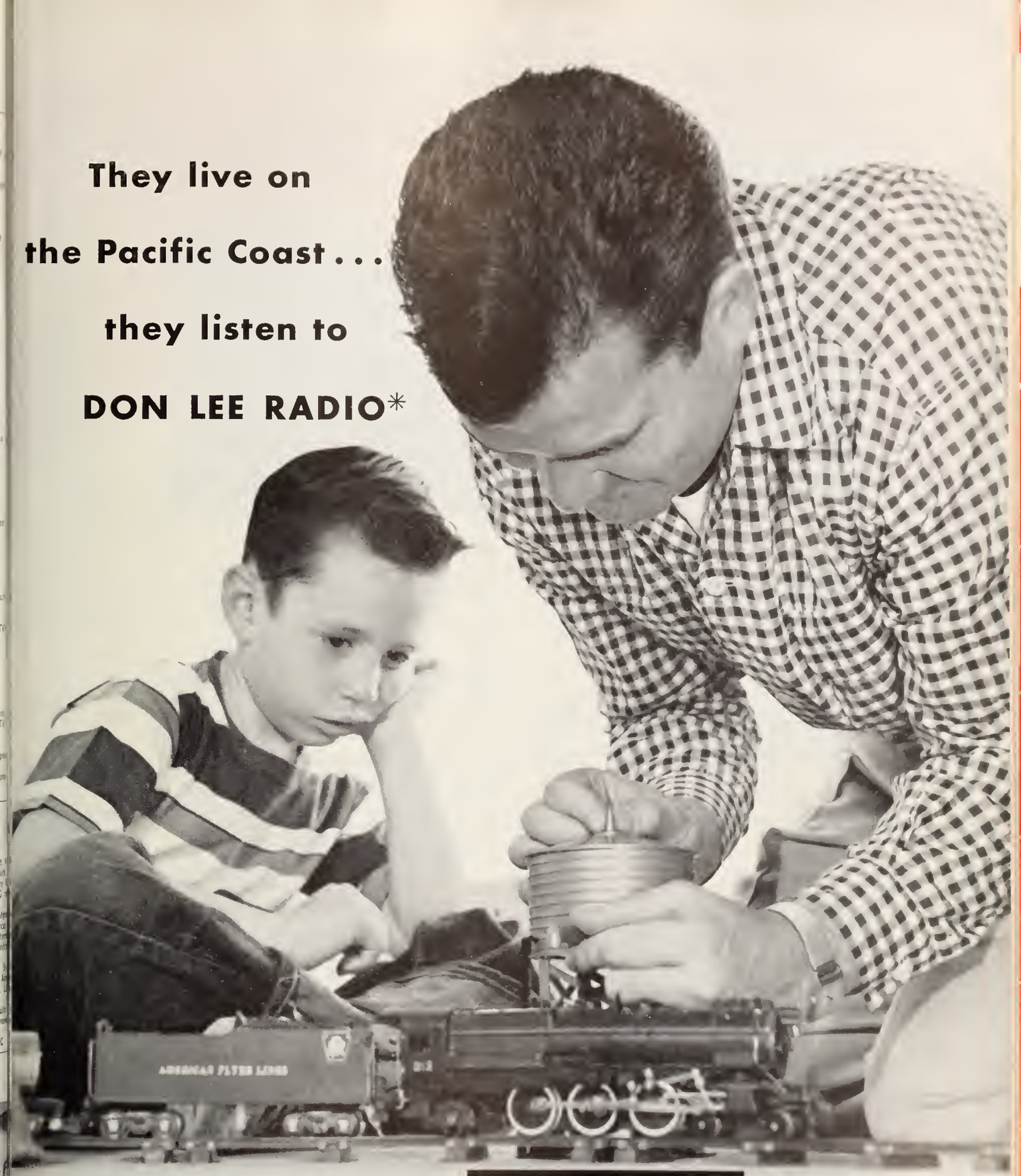
Bill Sturm Studios, new offices at 723 7th Ave, NYC

Numbers after names refer to New and Renew category

E. J. Rosenberg (3)
C. K. Spicer (3)
R. G. Barnett Jr. (3)
R. H. Gourley (3)
S. C. Dailey (3)

H. Stahlnecker (3)
Wm. R. Hight (3)
G. L. Griesbauer (3)
Charles Stone (3)
R. Hoffman (3)





They live on the Pacific Coast . . . they listen to DON LEE RADIO*

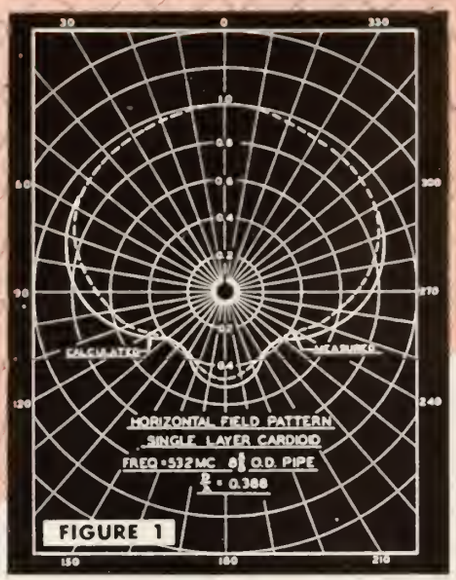
Don Lee *IS* Pacific Coast Radio

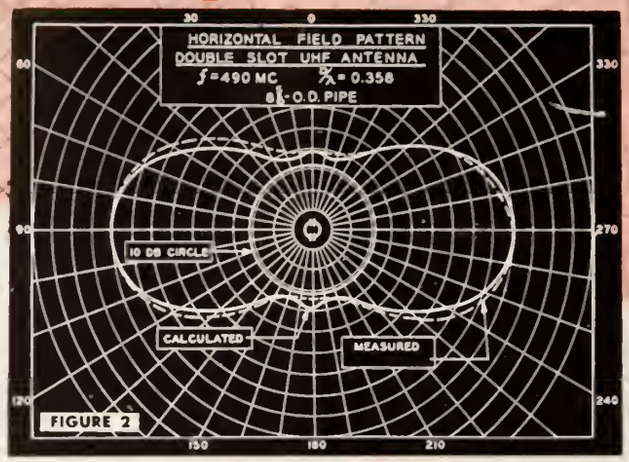
Gear to *local* impact in *local* markets . . . buy the 45 *local* stations of *the nation's greatest regional network.*

Mutual
DON LEE
RADIO

Don Lee Broadcasting System, Hollywood 28, California, represented nationally by H-R Representatives, Inc.

Put your UHF





Do you require "single-direction" coverage?

If so, RCA has UHF Pylons that can produce horizontal field patterns shaped like a Cardioid. Figure 1 shows the calculated pattern, and a measured model pattern, of a "Cardioid directional" Pylon. Operating frequency, 532 Mc.

Do you require "elongated" coverage?

If so, RCA has UHF Pylons that produce a horizontal field pattern shaped like a peanut. Figure 2 shows the calculated pattern, and a measured model pattern, of this type of directional Pylon antenna.

Do you require "circular" coverage?

If so, RCA has a wide selection of UHF Pylons that produce equal signals in all directions.

Do you want BETTER overall coverage—lower signal losses?

All RCA UHF Pylons (directional and circular patterns) have built-in "Beam Tilt." Easily adjusted at your station by moving the inner conductor of the antenna up and down, this feature assures best possible coverage, *with minimum power loss in vertically polarized radiation.*

Do you need BETTER "close-in" coverage?

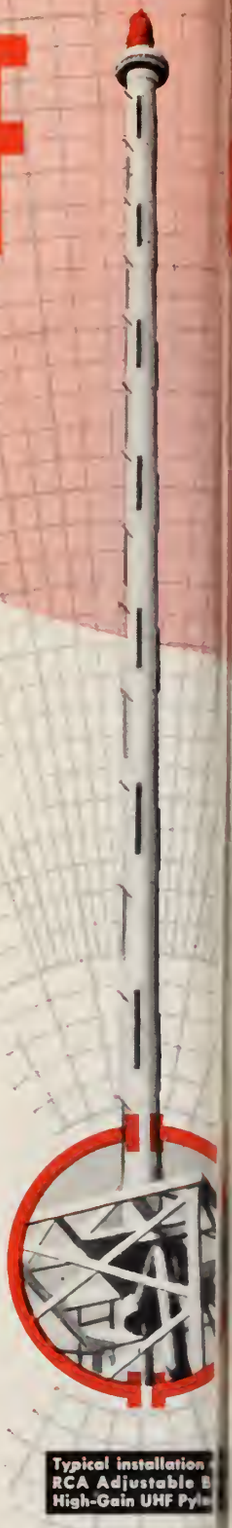
New, advanced null fill-in system, used in conjunction with beam-tilting, offers excellent close-in coverage—even for the "difficult" sites. Figure 4 is a typical measured vertical field pattern of an RCA UHF Pylon. Figure 3 is a nearly ideal field-distance curve produced by a "contour-engineered" UHF Pylon (actual record of a commercial TV station now "ON-AIR").

How much UHF gain do you need?

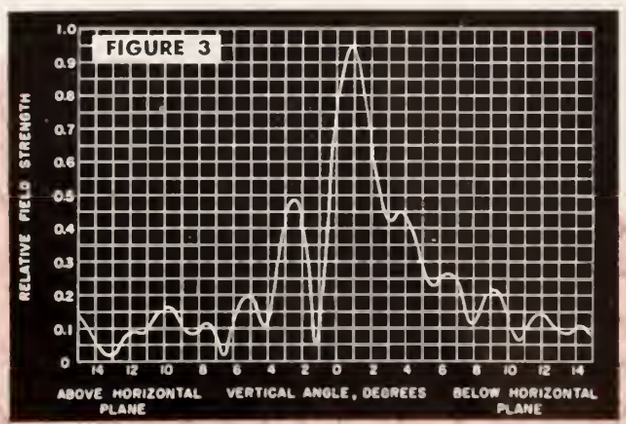
RCA UHF Pylons (standard circulars and directionals) can be furnished with gains in the order of 3, 6, 9, 12, 21, 24 and 27 (see table). No tuning compromises in RCA UHF Pylons—with resultant loss of gain (such as caused by cross-polarized components). *The gain that's published is the gain you get!*

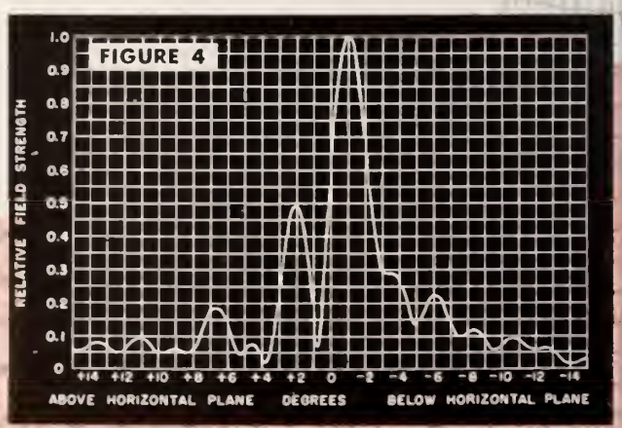
RCA UHF Pylon design is simplicity—plus! Just one feedpoint for the line input

You find no protruding elements on RCA UHF Pylons. The smooth surface of the metal cylinder is the antenna itself. No physical connections on the antenna. Nothing to bend or break under ice or wind load. Signal loss in rain or heavy icing is negligible.



Typical installation RCA Adjustable B High-Gain UHF Pyl





signal where the population is

—Use an RCA "contour-engineered" UHF Pylon Antenna

Power input ratings up to 50 KW!

Select the RCA UHF Pylon to meet your requirements

Channel	Type	No. of Sections	Gain in Ob	Power Gain	TV Power Rating**	
					KW	DBK
14-83	TFU-24C*	16	13.8	24	50.0	17.0
14-30	TFU-21DL	14	13.22	21	10.0	10.0
14-30	TFU-240L	16	13.8	24	10.0	10.0
31-50	TFU-240M	16	13.8	24	10.0	10.0
51-83	TFU-27DH	18	14.31	27	10.0	10.0
14-30	TFU-210AL (Custom)	14	Directional Types: Horizontal pattern shapes, RMS and maximum power gains depend on channel. Beam-tilting and null fill-in features are included. All directional antennas are custom-built and specifications are subject to individual study and application.			
14-30	TFU-240AL (Custom)	16				
31-50	TFU-240AM (Custom)	16				
51-83	TFU-270AH (Custom)	18				

*Preliminary data. **Power ratings given are maximum visual power to input of antenna and assume aural carrier of one-half peak of visual sync.-rating. For other values of aural carrier the total average power is 1.1 X TV power rating listed above.

No picture deterioration with an RCA-UHF Pylon-Transmitter Combination, even when the antenna is covered with four inches of ice.

RCA-UHF Pylons are shipped complete in one unit—"custom-tuned" for your frequency at the RCA factory—and tested by the most modern methods known to the television industry. You can put up a Pylon, connect the line, and throw the switch. *Tuning is not required at your station!*

RCA supplies specially matched UHF transmission lines



RCA UHF TV Waveguide

No UHF antenna functions properly unless your transmission line matches your antenna closely. RCA-designed line, not available anywhere else, has measured performance (VSWR) that is better than 1.05 to 1.0.

RCA supplies complete UHF accessories



Only when everything in your transmitting system *is matched*—from transmitter to antenna—can you be sure of maximum performance. In this respect, RCA can supply each and every accessory required to complete a UHF antenna installation, including the tower, mitered elbows, line transformers, spring hangers, dummy loads, wattmeters, frequency and modulation monitors, filterplexers, and hardware—down to the very last bolt. Everything is designed specifically to work with the UHF Pylon. And remember, everything is available from ONE responsible equipment manufacturer—RCA!

For planning help, call your RCA Broadcast Sales Representative.

4 NEW BOOKS ON UHF

- 12-page brochure on RCA-UHF TV Pylon Antennas
- 12-page brochure on RCA-UHF TV Waveguides
- 12-page brochure on RCA's 12.5 Kw UHF Transmitter
- 28-page brochure on RCA-UHF Transmission lines and fittings

Ask your RCA Broadcast Sales Representative for copies.



RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**



BILL BRAMHALL, one of WEMP'S famous air salesmen, emcees two great shows daily. His homespun style is all his own, yet fits like a glove in the WEMP family. One thing is sure, if Bill says it's good, they buy it. Some of his national advertisers are:

Coca-Cola, Oxydol, Omar, Simonize, Robert Hall, Household Finance, Miller Brewing Co., Halo Shampoo, Musterole, Howard Johnson, Blu-tone Fuel Oil, Nesbitt.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Austin Daly

Advertising Manager
Lederle Laboratories, New York

Some of your best customers are sick cows, pigs and chickens. How are you going to advertise your products?

"Radio," says Austin Daly, ad manager of Lederle Laboratories. "Farm radio, in fact. And that's why we went on the air on 1 January with RFD programs over 32 radio stations in the farm area."

For Lederle Laboratories, division of the American Cyanamid Co., this entry into farm radio on a regular basis represents a departure from tradition. Over almost five decades the firm advertised its line of veterinary products primarily in farm magazines, regional and state publications. In 1954, however, Lederle's budget breaks down as follows: 12% in radio, 60% in magazines, 28% for point-of-sale and direct mail.

Daly explains Lederle's venture into radio this way: "Farm radio is a natural medium for our veterinary line, partly because it reaches the farmers, our potential customers, partly because of its flexibility. Sulmet, a drug against 'pink-eye,' may have a high January sales curve in Texas, but might also be needed unexpectedly during a 'pink-eye' epidemic in Minnesota. The point is that the RFD is aware of the changing conditions and rotates copy for our line of veterinary products according to seasonal and market conditions."

The campaign, placed through Lederle's agency, Conklin Mann, consists of five-, 10-, 15-minute RFD programs including: weathercasts, crop prices, farm newscasts, musical shows. The 32 stations over which Lederle's hard-sell copy is being broadcast cover 80% of the U.S. farm area. In short the radio strategy is devised for the least possible waste coverage, with copy keyed entirely to the potential buyers of Lederle veterinary products: farmers, cattle raisers.

Daly has long been in close contact with radio farm directors, who use Lederle research laboratories as sources for their own news and information programs. Because of the RFD's knowledge of agriculture, the firm and its agency can rely upon them to advise Lederle of local market conditions that might suggest a change of copy.

In these commercials Lederle stresses that only a veterinary can properly diagnose the animals' disease. But, adds the RFD, if it is a particular disease, e.g. "pink-eye," this Lederle product is the best drug to use.

Says Daly: "If farm radio pulls as seems indicated, 1955 may be a bigger radio year for Lederle." ★★★



Top Talent + Top Market =

Top Sales



Lee Knight

Lee Knight, as hostess of Homemaker's Institute, has been serving the interests and needs of Toledo area housewives since 1940. Her program is a nicely balanced combination of sprightly music, household hints, tips on fashions and stories of women in the news.

Lee's years of experience give clients the benefit of top talent for top sales. Minute participation may be either transcribed or live, and commercials are cleverly worked right in as part of the script.

If you need a top participation show in a top market, better investigate this proven morning sales medium.

Homemaker's Institute will sell your product in the billion dollar Toledo market. Call your nearest Katz representative or ADams 3175 in Toledo.

WSPD-AM-TV

TOLEDO, OHIO

STORER BROADCASTING COMPANY

Represented Nationally by Katz

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

FOR SALE

475,000 OWLS!



In Los Angeles Owls are wonderful people—they eat well, dress well and enjoy the niceties of good living. Late each night 475,000 of them watch television (15.0 average tune-in Pulse Oct. through Jan.) To sell this late audience plus some early birds, check the **KNBH** "Bonus Plan"! **KNBH**—4 Hollywood • **NBC** Spot Sales

New developments on SPONSOR stories

P.S.

See: "1954 tv film section"
"1954 tv film commercials"

Issue: 25 January 1954, page 51
8 February 1954, page 43

Subject: Syndicated film programs for tv
Tv film commercial producers

Since publication of SPONSOR's list of 738 syndicated film programs for television, it has been found that 8 programs of Motion Pictures for Television, Inc., were inadvertently omitted. Four of the programs are half hour in length (26:30 minutes running time). They are:

Children's—*Flash Gordon*, produced by Inter-Continental Tv Films, 39 completed.

Comedy—*Duffy's Tavern*, produced by Hal Roach Jr., 39 completed.

Drama—*Janet Dean, Registered Nurse*, produced by Cornwall Productions, 39 completed; *Flash Gordon*, produced by Inter-Continental Tv Films, 39 completed.

Four others are quarter-hour films (12:30, except as noted):

Children's—*Junior Science*, produced by Junior Science, Inc., 39 completed.

News and commentary—*Drew Pearson's Washington Merry-Go-Round*, produced by MPTV, 26 completed (12:00 in length).

Variety—*Junior Science* (see Children's).

Western—*Tim McCoy*, produced by MPTV, 39 completed.

MPTV's Film Syndication Division, New York, includes the following executives: Matthew Fox, chairman of the board; Edward D. Madden, vice president and general manager; Lewis F. Blumberg, administrative assistant to the vice president; Herb Jaffe, Eastern division sales manager; Verne Behnke, Earl Donegan and Bill Merritt, account executives; Guy Cunningham, advertising and sales promotion director; Michael O'Shea, publicity and public relations director. Executives of MPTV's Feature Film Division include E. H. Ezzes, vice president and general manager, Richard Morros and Herb Richek, each assistant to the vice president.

The Los Angeles office of MPTV includes Lew Kerner, vice president in charge of production; Maurie Gresham, Western division sales manager; Charles Alsup, Bruce Collier (Dallas) and Ed Hewitt (San Francisco), account executives. In Chicago, Central division sales manager is Jack McGuire. Account executives include John McPartlin and Al Morey. East-Central division sales manager, with offices in Detroit, is Frank O'Driscoll. Other MPTV account executives include Gordon Wiggin (Boston) and Jeff Davis (Atlanta). In Canada, general manager of MPTV, Ltd., c/o Sovereign Film Distributors, Ltd., is Alex Metcalfe, with offices in Toronto.

In its listing of television film commercial producers, SPONSOR carried 192 companies. Four firms in this category have written to SPONSOR for inclusion in future lists. They are:

H. William Moore Productions, Box 388, Eureka Springs, Ark., and 1027 Swarthmore, Pacific Palisades, Cal.; facilities include color, shipping; accounts—Ozark Playgrounds Association.

Photo-Arts Productions, Inc., 2330 Market Street, Philadelphia; facilities include color, shipping; accounts—Disston Saw, Abbotts Ice Cream, RPM-Power Mowers, Downs Carpets, Sitting Judges, Red Cross, Pio Wine, Fire Ball.

Al Simon Productions, 1040 N. Las Palmas Ave., Hollywood; accounts—General Electric, B. F. Goodrich, Chevrolet, Carnation Co., Friskies, Adolph's Meat Tenderizer, Dawson Beer, Frankenmuth Beer, Frosty Fruit Pie, Wedgewood Range, Sof-Foam Baby Oil Shampoo.

Soundac Productions, Inc., 704 Elmwood Ave., Buffalo, N. Y.; facilities include animation, color, shipping; accounts—50 local and regional advertisers, plus animation for several film companies.

WKRC



the KING in the *Queen City* *

WKRC RADIO reigns in Cincinnati in Quarter Hours Monday through Friday*

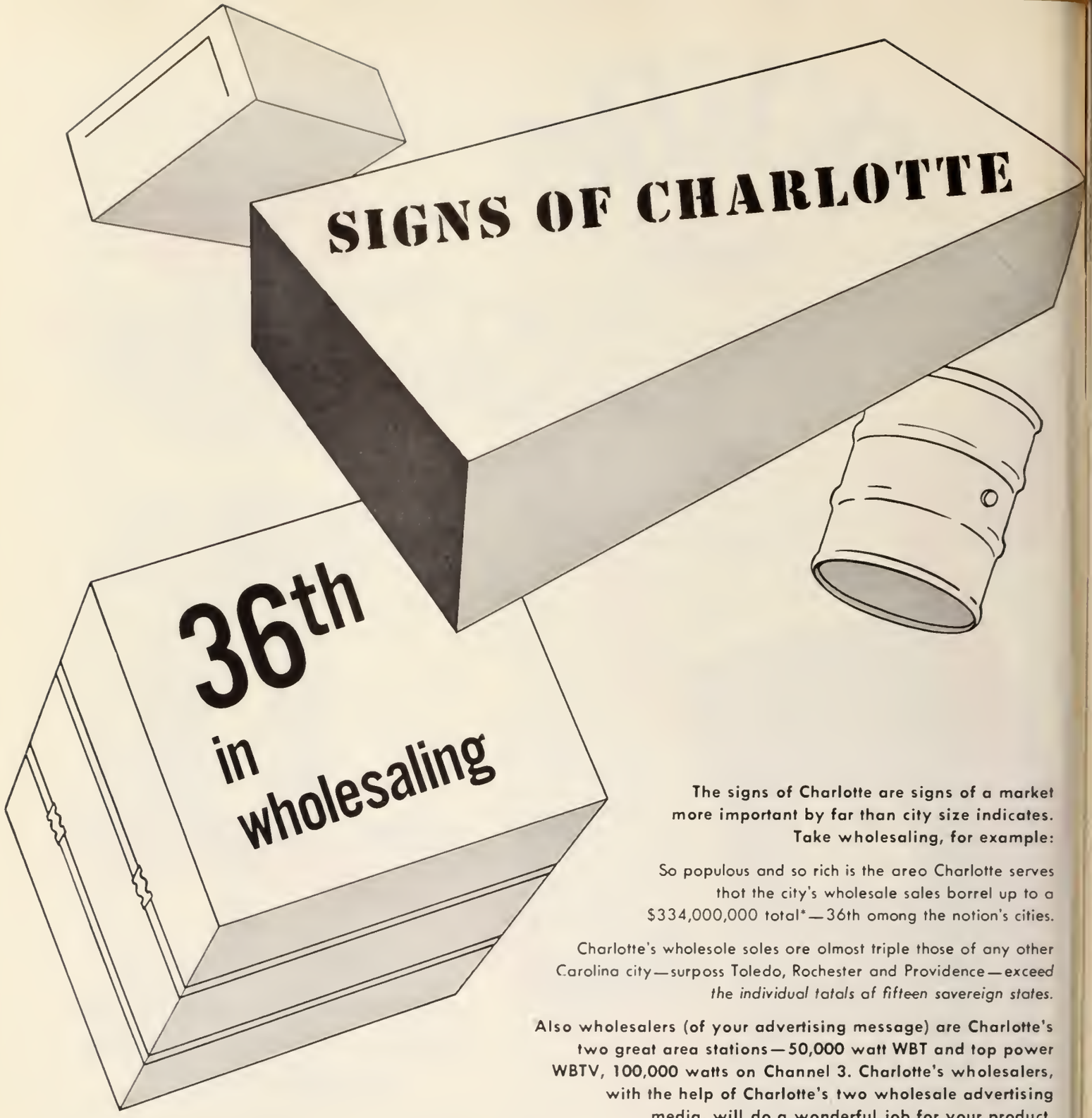
All top ten daytime and nine of the ten top nighttime shows are heard over WKRC Radio.*

*Nov.—Dec. Pulse

Kenneth W. Church
National Sales Manager
Radio Cincinnati, Inc.

*CINCINNATI

REPRESENTED BY THE KATZ AGENCY—CBS RADIO NETWORK



The signs of Charlotte are signs of a market more important by far than city size indicates. Take wholesaling, for example:

So populous and so rich is the area Charlotte serves that the city's wholesale sales barrel up to a $334,000,000 total*—36th among the nation's cities.

Charlotte's wholesale sales are almost triple those of any other Carolina city—surpass Toledo, Rochester and Providence—exceed *the individual totals of fifteen sovereign states.*

Also wholesalers (of your advertising message) are Charlotte's two great area stations—50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3. Charlotte's wholesalers, with the help of Charlotte's two wholesale advertising media, will do a wonderful job for your product.

*"Merchant Wholesalers" only—Sales Management, 1953

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company

The network spot-carriers

Controversy

SPONSOR presents both sides of the story

One of the most basic controversies among members of the radio and television industry is the "spot carrier" dispute. Many stations and their reps over the past four years have charged that the networks are "encroaching" on national spot preserves by developing programs and plans which allow the sponsor to insert his message flexibly *à la* participations in a d. j. show. (Hence the term "spot-carrier.")

Operation Tandem on NBC Radio was among the first, though not *the* first, episodes in the dispute. Since then the controversy has erupted periodically as the radio networks each introduced a form of participation plan. On ABC it was the Pyramid Plan; on CBS the Power Plan; on MBS the Multi-Message Plan.

The battle zone has spread to television, too. Some station executives feel that the multiple sponsorship of television shows, as in the big-star packages and the daytime participation-type formats, puts the television networks into competition with them for the national spot dollar.

Recent highlights of the controversy have been the ABC Radio plan to sell Martin Block in participation style during station time; the rejected MBS plan in which affiliates would have traded airtime without compensation in return for free co-op shows —a plan which some MBS affiliates felt would be accompanied by increased sale of participations.

Developments which were brewing at SPONSOR's presstime were (1) announcement of an extension of the "spot-carrier" principle to more NBC Radio programs and (2) the imminent launching of CBS TV's new *Morning Show* to be sold flexibly like NBC TV's *Today*.

Because the dispute has raged frequently on impulse rather than as a measured debate, SPONSOR will seek to air both sides of the matter in these pages so as to help provide a calmer perspective. It is SPONSOR's belief that brickbat publicity blasts which characterize the controversy help no one.

SPONSOR went about gathering material for its debate-on-paper in this manner: Statements were prepared summarizing the station-rep criticism of "spot carriers," the network defense of these programs and plans. Mimeographed copies of these opposing viewpoints were sent to a cross-section of executives on both sides. They were asked to add their rebuttal, anonymously if they wished.

From the replies and the original statements have come the summaries of both points of view which you will find on the next two pages. In addition you will find measured expressions of the opposing viewpoints by two industry leaders. For the spot point of view, John Blair, president of the Station Representatives Association; for the network viewpoint, Adrian Murphy, president of CBS Radio.

Debate starts next page ▶▶▶

Stations

Why affiliates, reps object to "spot carriers"

1 Networks are entering into competition with affiliates via radio and tv shows which are a "carrier" for spots. They are attempting to siphon off dollars which would ordinarily go to spot. This hurts the station and its ability to serve the advertiser because from network time it derives only about 30% of the rate where spot pays the stations 60 or 70%. The spot carrier, moreover, is often a poor adjacency.

2 What the networks are doing is attempting to imitate on the national level the successful pattern stations have evolved to provide advertisers with flexible participation buys. Instead of imitating the station's programing and sales approach, networks should become more creative in developing new programs of their own. The networks have resources to spend on developing shows through experiment.

3 The "spot-carrier" programs are said to provide flexibility which the advertiser needs nowadays. Yet they are not at all as flexible as buying national spot. They don't allow you to vary your advertising pressure with the market. The advertiser who has different problems across the country is not going to solve them with a "spot-carrier" show which spreads messages uniformly by a network.

4 The networks contend that by establishing "flexibility" they are allowing new advertisers to come on who could not otherwise afford to. But there seem to be few cases where new advertisers were attracted to radio by "spot carriers." Instead networks are cannibalizing the industry where they ought to be selling radio creatively. Many of their participation clients are the existing big spenders.

5 The networks are using their various plans and participations as a device to cut rates without stating clearly that they have done so. In the phrase of one spokesman, they are "rate cuts tainted with plausibility." Moreover some of the network shows are designed to go into station time, thus extending network control over a station's time while at the same time cutting down a station's potential revenue.

6 Unless affiliates recognize what is happening and find ways to assure station independence, the networks will have even greater power to jettison tv rates someday than the radio networks had when they sacrificed their radio affiliates on the altar of competitive expediency. The "spot carriers" are part of a process of creeping encroachment over affiliates' rates and time that has been taking place.

John Blair, Station Reps. Assoc. president, says nets must become creative

Those who have been in radio for a good many years and have lived through the days of network prosperity and program dominance must feel a considerable regret for the situation in which the radio networks now find themselves.

The truth is that the radio networks have lost their classic function and are not now able to provide a fully adequate service to radio stations. The historic function of a radio network has been to provide radio stations with program service of a type and quality which the radio station could not provide for itself. In the process of fulfilling this function the radio networks created a completely new entertainment medium with its own stars, its own formats, in fact a completely unique system of home entertainment. Because of the importance and desirability of this new form of entertainment, network programing, to a large extent, became the dominant influence in determining the audience to a radio station.

All of this was true until 1948. At that time television presented to the public another device for entertainment in the home, which to some extent supplanted radio in the field of pure entertainment. Since 1948, however, it has become more and more apparent that radio itself has a continuing function of listener service which it alone can provide. This function is to provide music, news and information about local events, such as sports, for a listening audience which has become accustomed to being provided with this sort of entertainment and service on virtually a continuous basis. It is this type of service which radio can perform better and at lower cost than television, and it is for this reason that there has been a substantial growth in listening to radios outside the living room or, for that matter, outside the house. The network has no place in this sort of pattern. First, it cannot provide local service; second,

(*Please turn to page* 127)

Networks

In defense of "spot carriers" on radio and tv

1 To some extent networks have always been in competition with affiliates, just as they compete with other media. Stations have a great advantage in this competition: they can sell to local and regional as well as national clients. All of the net participation plans involve full or near-full net lineups which means only national firms are prospects. The kind of competition, therefore, is unchanged.

2 The plans are designed to attract clients to net radio who could never afford it and bought other national media, mainly magazines. Over-reliance of net radio on million-dollar sponsors is dramatically illustrated by fact that in 1952 88% of network time billings were from this group compared to 50% for newspapers, 49% for magazines. Switching to tv and spot radio of big clients left networks in trouble.

3 Network plans can not only attract new clients to net radio but will also win back some of the millionaires. They are designed to substitute for conventional shows rather than to supplant national spot. In net tv participations are a necessity because there aren't enough big advertisers to support it on a program basis, especially with color, more stations, higher rates. The magazine concept is a must.

4 No one can question the fact that network programing was responsible for the development of radio audiences all over the U.S. A major share of affiliates' spot revenue is derived from sale of adjacencies around net shows. Network sustaining shows save stations the cost of building programs or buying from packagers. Networks need the revenue from participations so they can furnish programs.

5 Clients buying three minutes of commercial time within a program should not pay more for time and talent than would three advertisers each buying only one-third of the commercial time. Participation plans have generally been priced so that the advertiser buying an entire program will pay less for his "wholesale" purchase. There are no grounds, therefore, for terming participations a rate cut.

6 Stations have always attempted to sell both programs and announcements. They do so today. Networks have never objected to station sale of programs. Moreover the nets won't relent in selling full shows to those who prefer them. Many of the radio operators have newspaper interests involving a national Sunday supplement. Supplements sell same space units as the papers and no one questions it.

Adrian Murphy, CBS Radio president, answers critics of "spot carriers"

Although you offered us the privilege of anonymity I am glad both to give our frank views on "spot-carrier" programs and to sign our network's name to them.

At the outset let me say that we feel your printed forum on this topic can perform a highly useful service for the industry. For the current unfortunate controversy does no one any good—unless it is our competitors in other media who may find new sales ammunition in our disputes.

At the center of our misunderstanding, it seems to me, is the old familiar 30-60% ratio: the point that stations get about 60% of the national spot dollar (after quantity discounts) and only 30% of the network advertising dollar. Most of us recognize, I think, that this ratio is superficial and misleading. Yet through constant repetition the 30-60 proportion has done damage.

What we all know, when we allow ourselves to think about it, is that along with the 30% (or more) dollar, the network also sends along much additional value in programs, sales help, promotion and public service.

Actually there are some nine distinct values that a network provides for its stations:

1. The network provides revenue to the stations free of station sales expense.

2. Network programs (both commercial and sustaining) reduce station program and production expense. The actual dollar income from a network is the increment of paragraphs one and two.

3. Network programs bring big audiences to stations and help keep these audiences tuned to the stations in local program time.

4. Network audiences make it easier to sell adjacent spots and other station time at higher rates justified by additional circulation.

5. Networks provide, for local sale, cooperative

(*Please turn to page* 127)

Greyhound's approach: networ

"Omnibus" serves as national advertising umbrella for bus line, spot radio-tv

If world traveler Richard Halliburton had lived to see television, Greyhound Lines would have taught him that the "romance of travel" is not confined to moonlight baths in the lily pond of the Taj Mahal nor to swimming across the Hellespont.

Greyhound Corp., through its agency, Beaumont & Hohman in Chicago, spent close to $1 million for network television in 1953 to show people the romance of travel is to be found within the U.S. and Canada.

Such hemispheric prejudice is understandable since the Greyhound Corp.'s 6,500 buses traveled 553,645,000 miles during 1953 from the tip of Florida to Prince George, B.C., Canada.

Greyhound's problem in advertising their inter-city buses was manifold:

- They wanted to reach a maximum audience. As Henry A. Hohman, Beaumont & Hohman's president, puts it: "Since Greyhound carries approximately 170 million passengers a year, we do not have a limited market. We feel that everybody is a prospect for a Greyhound trip."
- They were selling a service, not a product, and therefore had to sell the intangibles of emotional appeal as well as price and convenience advantages.
- This service is one with a different seasonal curve in the various regions —that is, bus travel may be at a peak in Florida during the same time it is slack in Minnesota. Also the reasons people travel by bus vary with the region.

Greyhound Corp.'s solution to these problems is to operate on two levels. (1) They have a national advertising campaign, institutional in nature, which is keyed to the advantages of Greyhound Bus travel anywhere in the U.S. or Canada. (2) They have set up local advertising programs, planned and paid for by the regional Greyhound bus companies.

(The corporate structure of Greyhound Lines includes eight separate

PRESTIGE: Greyhound spends 20% of budget for quality programing like Respighi's "Sleeping Beauty" (picture below) on "Omnibus," to put over national ad theme—"romance of travel"—by Greyhound bus anywhere in U.S., Canada



or prestige, spot for specifics

ed to meet local competition, promote seasonal fares and services

operating divisions and 12 operating subsidiaries, each with its own local advertising budget over and above the contribution the division or subsidiary makes to the over-all national budget.)

Greyhound's total advertising budget for 1953, both national and local, is estimated at about $5 million. Nearly $1 million, or about 20% of the total, went into network tv. Local radio and tv used by the regional divisions, both program and announcement schedules, cost approximately $425,000, or 9% of the over-all budget.

With its network tv advertising Greyhound sought to reach a maximum audience. The problem, then, was one of selecting the type of network programming that would both reach a good cross-section of tv viewers and bespeak prestige for the advertiser.

Greyhound's choice: *Omnibus*, CBS TV, Sundays 5:00-6:30 p.m. EST.

Greyhound started on the Ford Foundation program 4 January 1953 for an 18-week run through 3 May 1953 when the show went off for the summer. For $13,000-per-show in production and talent costs alone Greyhound got a two-minute commercial each week and four five-minute documentaries produced by the Ford Foundation on subjects related to the Greyhound Corp. The four films during Greyhound's first cycle as *Omnibus* sponsor included: a travelog showing scenic routes; historic places covered by Greyhound buses; a film on driver training; another about the new air-suspension system that replaced metal springs, and one on highway engineering technique.

Greyhound's second season on *Omnibus*, at $17,500-per-show for production and talent, extends from 4 October 1953 through 28 March 1954 (when *Omnibus* goes off the air). During this 26-week period Greyhound again has four five-minute documentaries.

(*Please turn to page* 115)

SPECIFICS: Greyhound has eight regional divisions with own ad budgets to sell specific trips, fare specials, fight competition. Below, "Omnibus" announcer Nelson Case visits one of local lines to make film commercial with realistic backdrops



WHEN IS A TEST NOT A TEST?

A. C. Nielsen Co.'s 10-point check list on running tests applies to media as well as market testing. It should prove useful to anyone planning a media test. For Nielsen a test is NOT a valid test when:

1. The test market fails to be representative.

2. There is no adequate base period against which to measure trends.

3. There is any variable introduced other than the one being tested.

4. Sales are measured for your brand but not for competitors.

5. Sales are measured without regard for all possible sales influencing factors (of which advertising is but one).

6. The test markets are not carefully balanced against control markets.

7. The test results are not subdivided according to the variable being measured. (Example: In a tv test, for heavy vs. light exposure.)

8. There is not enough time allowed for customers to buy and rebuy following the original promotion by the advertiser.

9. The statistical probable error (the 50-50 chance) of the measurement of the test is anywhere near as large as the change which might be expected to result from the test operation.

10. The responsibility for measuring, evaluating the result is not in expert hands.

II. Can you set up the "ideal" media test?

Part 18 of SPONSOR's 22-article All-Media Evaluation Series quotes some of 158 experts consulted on how it might be done

by Ray Lapica

What should the "ideal" inter-media test include? Why is testing media so hard? What are 10 *"do's" in setting up an inter-media test? These are some of the questions answered in Part* 17 *of* SPONSOR's *All-Media Evaluation Series published in the* 22 *February* 1954 *issue. In addition six experts were quoted as saying that an "ideal" test couldn't be made but gave no reason: four others went into detail. The concluding portion of this two-section article details the problems of setting up a national media test. Seven authorities on media offer some good advice on solving the media-testing*

problem. The four methods of market analysis one independent researcher recommends are examined. You'll also find the names of some organizations that will run tests for you plus a list of advertisers who have tested media (see box page 36). One agency researcher details his "ideal" media test of radio vs. tv step by step. Finally SPONSOR *draws a few conclusions.*

The experts said "no" in the previous issue of SPONSOR to the question headlining this article.

Undaunted, SPONSOR took the problem of setting up a crystal-clear inter-media test on a national basis to a leading media researcher. Instead of a solution he offered seven important questions which he said needed "complete resolution" before such a test could be conducted.

And in any case, he says: "Overzealous preoccupation with cost-per-M sales effectiveness comparisons (one major advertising medium vs. another) seems to me to deny that each medium has unique characteristics, *special* areas of strength and cost efficiency, which have caused it to continue to exist and prosper in its own right. At the very least, it is to de-emphasize what I believe may be the most important area of advertising truth—that for almost every type of product and service there is a particular optimum combination use of the major advertising media. This, when discovered and put to work, will produce a catalytic sales-effectiveness-plus greater than any cost-per-M effectiveness differences which can be genuinely proved among the media."

Seven questions: The seven questions offered by this veteran researcher regarding media tests are as penetrating an analysis of the problems besetting every media tester as SPONSOR has seen. Here they are:

"1. How can I be sure I'm testing 'media' rather than 'copy' in a major inter-media test? I'm not even sure I know how to set aside the wide intra-media range in 'copy' effectiveness within a single medium while I then proceed to assess the absolute and relative cost-per-M effectiveness of the particular medium itself.

BARTON'S 4 STEPS



Sam G. Barton, president of Market Research Corp. of America, suggests these four steps in testing and measuring your marketing tactics and strategy. They can be narrowed down quite easily to testing or analyzing media alone. Note that two steps involve little more than use of a pencil and lots of hard thinking to avoid usual pitfalls.

1. Thoroughly analyze all available past records.
2. Plan geared-in tests as a regular part of your business.
3. Try small and inexpensive controlled experiments.
4. As last resort, make expensive, time-consuming test city operation.

Barton's advice: Always ask: "Has this ever been done before? Who did it? What happened? If you can find the answers, you know marketing research."

"2. Suppose I use the conventional method of simply comparing purchase of product among advertising-exposed persons with purchase among a 'matched sample' of non-exposed persons. How can I be sure I'm not falling into the 'chicken-vs.-egg' dilemma? Even within any one medium how do I separate the extent to which advertising exposure causes purchase from the extent to which purchase or usage causes greater awareness of the product's advertising? And if I use the same sample and recheck it at two different times, this question still needs answering.

"3. Another question on the use of the conventional 'matched sample' technique: How can I be sure that I have matched my two samples on all factors other than advertising exposure which influence buying?

"I can prove quite easily after the study has been completed that I probably have not matched the samples on all pertinent factors. If my study has

148 of 166 agencies and advertisers "test" media

Nearly all 148 agencies and advertisers responding to SPONSOR's media questionnaire said they tested media effectiveness in some way. Their methods:

"Testing" Method	Ad Agency* No.	Ad Agency* %	Advertiser† No.	Advertiser† %
Sales results	73	82	46	78
Test markets	55	62	27	46
Coupons	51	57	25	42
Rating services	29	33	16	27
Use different media in different cities	25	28	11	19
Surveys	8	9	4	7
Keyed response	7	8	.	.
Public response	3	3	1	2
Don't test or no answer	5	6	13	22

*Based on 89 agency respondents. †Based on 59 advertiser respondents. Total answers in each case exceeds number respondents because of multiple answers. Of 2,000 agencies, advertisers queried on media 166 responded.

Above indicates most agencies and advertisers are concerned with determining media effectiveness, but the methods vary almost with the number of respondents. Chief one used and not shown above: "experience," which means rule of thumb. Table shows that a simple, reliable means of testing media is badly needed. Figures also indicate that agencies "test" more than single advertisers. Top answer, "Sales results," is a catch-all, of course, since most media tests are designed to measure sales results.

COMING: Part 19 of SPONSOR's All-Media Evaluation Study, "Psychological aspects of media," details latest theories on which medium transmits your message best.

51 FIRMS WHICH TESTED MEDIA (Only 10—those with dagger—found correlation between media and sales)

American Chicle
Anahist
†Archer-Daniels-Midland (farm feeds)
Atlantic City (resort adv.)
Atlantic Refining
Bank of America
C. J. Bates & Son (toilet requisites)
†Bauer & Black (first aid products)
Bell & Howell
†Block Drug
†Borden Co.
Brewing Corp. of America
Bristol-Myers
†Brown & Williamson Tobacco
Continental Oil
Cory Corp. (appliances)
Deepfreeze
†Detroit Edison
Drackett Co. (cleansers)
Thomas A. Edison, Inc.
Firestone Tire & Rubber
General Tire & Rubber
Griggs, Cooper & Co. (food prod.)
†Hamilton Watch Co.
Higgins, Inc. (ships, flooring)
Hudson Pulp & Paper
Illinois Watch Cases
†Kraft Foods
Libby, McNeil, Libby
Glenn L. Martin Co.
†Medico Pipes
Merck & Co.
Mid-Continent Petroleum Corp.
New York Central System
Olin Industries
Pal Blade
Pan-American-Grace Airways
Dr. Pepper Co.
Pennsylvania Salt Mfg. Co. (chemicals)
Peter Paul
Peoples First National Bank & Trust (Pittsburgh)
Prudential Insurance
Ralston Purina (farm feeds)
Rosefield Packing
Scott Paper Co.
†Tea Council
Tide Water Assoc. Oil
VCA Labs. (vitamins)
Washington State Apple Comm.
Webster-Chicago Corp. (phonographs, recorders)
White Sewing Machine

*Based on SPONSOR survey. List is sample only and not supposed to be complete. †Established correlation between sales and medium used.

taken the trouble to check both samples on purchase of all brands competing with the advertised brand under analysis, exhaustive cross-tabulation will usually prove pretty quickly and embarrassingly that the claimed effectiveness-plus for the advertised brand in point is not sufficiently counterbalanced by effectiveness-minuses among the other brands in competition."

To anyone who has ever seriously reached the stage of actually attempting to plan a genuine inter-media test, one thing very quickly becomes obvious, this veteran researcher says. For reasons of cost as well as for many other technical considerations any such study can at best encompass only one or more pairs of specific "matched" markets.

"It may be elementary but I think it is important to remember that the four major advertising media do have different characteristics," he explains. "Magazines are essentially a national medium; newspapers are essentially a local medium; radio and television are national media if used on a network basis and local or regional media if used on a 'spot' basis."

If the test is to be limited to specific markets, then here are some more basic questions which need answers, according to this media researcher:

"4. How specifically do I set up a genuine relative cost-per-M effectiveness test between national magazines on the one hand and local newspapers on the other?

"5. How do I avoid a charge of unfairly favoring newspapers and spot radio and television if my test has to be conducted in a universe matching the basic characteristics of these particular media as opposed to the basic characteristics of magazines, network radio and network television?

"For example, with local media the advertiser can more often direct people to specific stores, make special sale offers and set the in-town value of heavy local media coverage. The advertiser in national media, on the other hand, has the prestige and merchandising values of a broadcast program or national magazine, and he also gets more even coverage in all areas in-town and out-of-town.

"6. Just how practical is it to expect that, even with the maximum cooperation of an advertiser introducing a new product, adequate distribution could first be assured in, say, four separate 'matched' markets and that we could then go from absolutely 'no advertising' in any of them and proceed to measure comparative sales effectiveness as achieved by using a different one of the four major media in each market? If I'm wrong, and this is practical, how do I know that the same results could be achieved with long-established products?

"In other words how would I know that one particular medium may not be best for launching a new product and another medium best for maintaining or increasing an advertiser's share of the market for an already established product?"

Regarding the seemingly most simple test method of all—cost-per-M comparison of 'premium-pull' achieved by the several media——this researcher raised his seventh and final question:

"7. Having seen such widely divergent results for all kinds of 'offers' within each medium, how can I be sure that this approach will truly test the relative strength and cost efficiency of the various media or whether it will merely be measuring the degree to which I am utilizing each medium to its own maximum advantage?"

Lest anyone hasten to charge this media researcher with doubting the value of using major media, he stresses that two "fool-proof" tests can be made quite easily to determine their effec-

(*Please turn to page* 95)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 22-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

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You can't sell a product you don't know

Almost anyone can read sentences clearly. But od announcer is one who's taken time to learn sales points of product and can relax during commercial

It's seldom—if ever—that an advertiser or ageneyman gets the performer's point of view on his show or commereials. But many a commercial could be more effective if performers got the chance to pass on their opinions.

In this artiele SPONSOR *gives one veteran radio and tv announcer the opportunity to tell advertisers and ageneies how to improve their commercial messages. Ed Cooper has developed strong views on announcing during his many years of varied experience in different places. Other talent, as well as advertisers and ageneymen will doubtless find points of agreement and disagreement with his analysis.* SPONSOR *invites additional comment.*

A good announcer is more than just a word-monthing machine with a perpetual smile.

He's a salesman who can understand the message he reads and can make others understand it.

That's how Ed Cooper, radio and tv announcer with 15 years' experience in broadcasting, sums up the primary requisite for his profession.

"You've got to know what you're selling before you can sell it," he told SPONSOR. "Some advertisers tell their announcers. 'Don't worry about what we say, boy, you're just here to say it.' They're making a big mistake.

"Almost anyone can read a few hundred words clearly with the proper pronunciation. But if you aren't familiar with the product, how it's made, what its unusual features are—then, you're going to wind up sounding like a high school orator delivering the valedictory address.

"Announcing, like acting, should be approached with a creative spirit."

Cooper has a varied background. He has been over-all announcer and commentator for Midwest radio stations, radio and tv announcer on live commercials as well as for filmed an-

ED COOPER IS A VETERAN RADIO, TV ANNOUNCER ON SUCH ACCOUNTS AS MILLER BEER (BELOW), ADMIRAL, SEALY MATTRESS



Article continues next page ▶

nouncements. While at the stations Cooper had the chance to see commercials through from start to finish: He worked with program directors on developing new shows; planned commercials with continuity directors; helped salesmen service accounts.

This many-sided experience pounded this lesson home to him: You've got to live with a product to sell it.

Ideally, he says, the announcer should spend "one day a week" in the sponsor's manufacturing plant or at sales meetings to get training just like the firm's regular salesmen do. He should take notes on various products and processes, study and digest them.

"I make it a rule to follow this procedure whenever possible," he told SPONSOR. "My most intensive 'sales training' course took place in the summer of 1952 just before the political conventions.

"I had been hired by Admiral to do all the commercials for the Republican and Democratic conventions over ABC TV during the two weeks they would be telecast. Early in the game I got together with Ed Sherwood, Admiral's tv promotion man, and Russ Young, television director for the agency, Russell Seeds. We all decided that it would be nearly impossible to memorize all the commercials for that length of time on the air. And I don't like using prompting devices.

"In addition many times a commercial would be thrown in unexpectedly during a lull in the proceedings, or, a pitch would be cut short when something exciting was happening on the floor. The messages had to be flexible."

Accordingly it was decided that



Cooper's early years in broadcasting as announcer, commentator for Midwest stations, gave him picture of commercial's place in total scheme. Above, he interviews Satchel Paige for WGN-TV

Cooper would put in a full working day for two weeks' time either at the agency or at the Admiral plant, working with the appliance firm's ad director, home economist and promotion department as well as with agency principals and the account executive.

During this time Cooper took more notes than the average college freshman does during an entire semester. Admiral had 10 products in all that it wanted plugged; Cooper filled in with vital information on each one.

When the Republican convention opened Cooper appeared on the scene with notes in hand. Then, when he'd get instructions that the next commercial was to be on a refrigerator, or specific tv model, he'd take a quick glance at the notes and meet with the director. After a few minutes all the camera directions would be worked out and Cooper would ad lib the commercial accordingly.

Cooper, who spends much of his time today on tv commercials, still uses the note-taking device as a memory aid. "The first time I used a mechanical prompter," he told SPONSOR, "the thing jammed and I had to ad lib the rest. Ever since then, I've been leery of mechanical devices.

"I've found it's much safer to get the message down pat, then take a few notes on a card and keep it just out of camera range. Then, if you ever pull a blank, you can take a quick glance at the key words on the card and the whole message comes back to you."

Another reason Cooper dislikes relying on prompters is because of the tendency for the performer to stiffen up when reading a message. "Informality is the secret of good salesmanship," Cooper says. "An ad-libbed message gives just about the most relaxed effect you can get. But if you're pitching a commercial that's in print, reading the message kills it."

Most sponsors don't go in for the

(*Please turn to page 125*)

Here are 4 of Ed Cooper's tips on announcing:

1. *You've got to know what you're selling before you can sell it. Unless announcer is familiar with the product, how it's made, he's going to sound unconvincing. He should spend time at sponsor's plant to learn.*

2. *Avoid attempting to mimic delivery of "name" announcer. Each person has own style, abilities. Sponsors should capitalize on them instead of getting a poor imitation of one particular successful type of delivery.*

3. *Announcer has thorough knowledge of how to get message over successfully, knows when certain copy approach is right or wrong. Give him leeway to make slight changes in copy, when necessary, to suit style.*

4. *Provide relaxed atmosphere for announcer while working. It'll help him give confident performance, give him ability to ad lib way out of freak accidents which are apt to occur during live commercials.*

SPONSOR



Summer Selling Section: 1954

Battle against summer air hiatus has made great strides. Here's outlook for '54, review of '53 plus facts and charts

Produced by Alfred J. Jaffe

What it costs to take a hiatus

Introduction to SPONSOR's sixth Summer Selling Issue discusses importance of advertising during the hot months, points up the economic, advertising outlook for summer of 1954. SPONSOR's missionary role in gathering facts to fight hiatus habit has long history **page 40**

Is radio winning the summer battle?

A review of network and spot radio last summer plus look at the coming season indicates radio has been holding its own and even inching ahead despite the competition of tv. Summer, out-of-home listening trends are disclosed. Economies of radio selling during the summer are shown **page 42**

Video looks to its greatest summer

Television's continued growth bodes well for network and spot this summer. Video's dimensions and the probable total of interconnected stations and cities are estimated. The importance of time franchises is covered and so is hiatus protection. A look at last summer's highlights is included **page 44**

This We Fight For

As it has for the past seven years SPONSOR, in this 1954 Summer Selling Issue, fights for a greater understanding among advertisers and agencies of the importance of remaining on the air during the summer months.

7 pages of research facts on summer

This report to advertisers includes facts on consumer income and spending, availability of radio-tv audiences, summer sets-in-use. **starts page 47**

1. *For the most part, the U.S. economy does not have a summertime slump. Income levels are virtually the same as winter; sales are healthy* **page 48**

2. *More than 90% of the regular wintertime audience is available during the summer months, three major research studies report* **page 50**

3. *In-home radio listening, as measured by A. C. Nielsen, holds up strongly during the mornings and afternoons in summertime* **page 54**

4. *Pulse figures show that summertime out-of-home radio listening is higher in 14 out of 15 major U.S. markets than winter levels* **page 57**

5. *More than half of the out-of-home air audience is in the 20-44 age bracket; more than 60% of the o-o-h listening is in cars* **page 60**

6. *In 1953, summertime tv viewing held up well during the day, fell behind only at night due to the quality of hiatus-filling shows* **page 63**

7. *Exiting from radio-tv during the summertime invites a sales slump; brands that remain on the air increase their leads* **page 67**



What it costs you

The argument for air advertising during the summer is basically the same as the argument for advertising at any time of the year.

If you stop advertising, you stop selling.

The truth of this axiom should require no elaboration. It is, after all, the keystone of the advertising business. Indeed any adman will tell you that it is the keystone of U.S. prosperity.

To extend this axiom to summer selling on the air is no great mental feat. It has been obvious to a great number of advertisers and it is significant that the blue chip sponsors are prominent among them. The fact remains, however, that many advertisers became converts to hot weather selling on radio and tv after World War II only after the most earnest missionary efforts by agencies, broadcasters and others.

SPONSOR is proud to have been among the missionaries. When SPONSOR's first complete issue on summer selling appeared in 1949, it discussed the problem during its first spring. (See "The case for and against summer replacements." June 1947.)

The advocates of summer selling have made great strides but they have not won a complete victory—yet. The battle will undoubtedly continue along the same lines which have proved the most fruitful. In this battle the emphasis has been more and more on facts and figures and less and less on feeling and emotion.

Many of the facts come from special studies. Others come from case histories. They show not only that summer air advertising can generate sales but the reverse of the coin: The sponsor who takes a hiatus can lose sales.

Some of the studies have provided further confirmation of a concept that was only dimly appreciated a few decades ago but which is basic to advertising. This concept does not apply to summer selling only but it has a striking relevance to summer selling. It is: Brand switching has become (or, perhaps, it always was) an irresistible force in American selling, a restless phenomenon that must be countered by constant advertising pressure.

Whether modern advertising spawned the brand switcher or whether brand switching is just part of the orneryness of human nature, the fact remains that the advertiser who coasts on his advertising laurels or who lets up even for a few short months stands in peril of being unceremoniously dumped from whatever sales position he may have clawed his way to by previous hard selling.

Pinpointing the need for facts about summer selling is something SPONSOR will go along with heartily. Its five previous selling issues have been full of facts. They have been of different breeds and varieties but they have had one purpose: to upset the notion still popular in some quarters that it's proper for air advertising to take a nap when the mercury climbs. These facts have pointed out:

This picture is BAB's way of pointing out that radio stays close to its audience during the summer, whether it goes to beach or mountain

For tips on summer air advertising see page 78

ake a hiatus

Brand switching never stops. It can lose sales for you in the summer as well as any other season

1. The consumer spends just about as much money during the summer as during any other season. This has been brought out in various ways in every summer selling issue. A special look at products for the home in the 1949 summer selling section brought out the fact that "They buy in the fall, but decide in the summer."

2. The dip in listening and viewing is less than is commonly supposed and, anyhow, with discounts and low-cost replacement shows the advertiser's cost-per-1,000 is not any higher than during the winter. It can even be less. SPONSOR has shown the actual facts, ma'am, about summer listening and viewing through charts and stories and, in two of the sections (1949 and 1951), traced the extent to which soap operas hold up in ratings during the hot months.

3. The dip in radio ratings is partly counter-balanced by out-of-home listening. The importance of out-of-home listening as well as summer cottage listening was brought out in SPONSOR's first summer selling issue.

4. The dip in listening and viewing is partly due to the hiatus of big-name shows. While advertisers often use cheaper summer shows for budget reasons the lessening of program competition offers an advertiser willing to spend the money a fancy opportunity to grab a fancy share of the broadcast audience as well as attract an audience which might not otherwise tune in.

5. The available audience is actually not much less than during the winter despite vacation taking. SPONSOR's first sentence of its first paragraph of its first story in its first summer selling issue pointed out there are plenty of people home during the summer.

These facts have been driven home by experience stories of advertisers (other than the obvious summer-only type) who have mounted successful summer campaigns on the air and leveled off their sawtooth sales curves.

In this issue SPONSOR brings these facts up to date, sums up the meaning of last summer's radio and tv experiences and takes a look at the coming hot weather picture. While there's nothing revolutionary to say about summer advertising in 1954 and while summer plans are not yet firm, some factors already seem obvious:

1. The economic outlook for this summer foreshadows some of the hardest selling since the depression of the 30's. For the reasons, see box below.

2. Summer radio billings will hit a new high in 1954.

3. Tv advertisers will keep a white-knuckled grip on their time franchises. This applies to spot as well as network clients.

4. Out-of-home audiences will reach a new peak this summer. Auto listening is the most important factor.

5. There will probably be more use of film reruns on network tv.

The background for these factors will be discussed in detail in the stories and research that follow. ★ ★ ★

SUMMER REPORT



Economic outlook for radio-tv advertising promising

While economists foresee continuation of recession during summer, broadcast advertising, as in '48-'49 recession, will not be affected. Basic reason is that a small slide downward in business does not usually bring cut in ad budgets but rather intensified selling by manufacturers. Because of fixed costs a 5% drop in sales means more than 5% drop in profits. Hence advertisers try hard to keep volume up. It is serious economic downturns that cause drop in ad budgets. Sidney S. Alexander, economic advisor for CBS, Inc., feels summer business in '54 will be worse than '53 but explains that is only saying summer of '54 will be second best summer in history of U.S. Alexander points out radio-tv would weather serious economic storm better than other media since tv is still growing and local radio hasn't reached maturity. Low cost of radio would also help.

Is radio finally winning the no-hiatus battle?

Last summer's business topped the previous year's hot season and 1954 billings expected to top them all



RERUN: Amana bought reruns of CBS Radio's "People Are Fu[nny] last summer at one-third of winter's production [cost]

Radio has made a lot of progress in curing some advertisers of that strange, sleepy feeling that used to come over them during the summer.

This year, as it looks toward summer 1954 radio has hopes of reaching new heights in hot weather billings.

As yet there are few figures to tote up. It's too early for that. But there are indications to bolster this optimism.

Summer spot billings have been climbing in recent years. SRA, as well as a number of individual reps, reported that summer business last year was better than 1952. The reps see no reason to assume that an increase won't be chalked up again.

There was certainly no evidence of that nervous twitch that used to appear whenever anyone mentioned the word "television."

The networks have suffered more from television than the stations, but they can point out that while total gross billings dipped a little last year, billings from June through September actually inched up over 1952. (The network billings picture was not uniformly happy, however. CBS and Mutual registered gains while ABC and NBC showed a hot weather decline.)

Billing trends are not the only harbingers of what the coming summer will bring. Audience figures have been turning up some indisputable trends about summer radio.

For example, ABC Radio will incorporate in its summer presentation Nielsen data showing that per-home radio listening in tv homes declines less in the summer than (1) tv viewing or (2) radio listening in all homes or (3) radio listening in radio-only homes.

These figures are from last year but they are a glimpse into coming summers, too. For the lesson will not be lost on advertisers that radio listening in tv homes is the pattern of the future.

In making its radio-tv comparison, the ABC Radio research staff assigned January an index of 100 and showed that in July the tv viewing index went to 64 (a decline of 36%) while listening in tv homes only went down to 85 (a decline of 15%). The indices for all radio homes and radio-only homes in July were a little over 70.

These figures, of course, do not include out-of-home listening, which

Spot radio figures for selected group of clients show 20% summer decline during 1953

Chart below with figures taken from "Spot Radio Report," while not a complete picture of spot radio activity (about 50 reporting ad agencies are involved), gives fairly accurate cross-section of what happens during the hot months. The decline, about 20%, is about double that indicated by SPONSOR's check of some of the larger reps. The latter say they expect more summer business this year than last

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
TOTAL NO. OF STATIONS USED	3578	3759	4390	4615	4928	4942	4081	3802	4446	4471	4292	4274
NO. OF SCHEDULES	198	199	213	199	207	189	161	174	194	200	203	198



LES PLAN: MBS' Multi-Message Plan attracted many clients during summer of 1953



AUTO SHOW: NBC Radio's "Roadshow" is new bid for auto listeners, underlines import of out-of-home

peaks in the summer time. Out-of-home listening is not only greater in the summer than in the winter but is growing summer by summer. This has been shown in Pulse winter and summer out-of-home studies in metropolitan markets (where television has made its greatest inroads).

The increase in summer over winter out-of-home listening and in one summer over the previous summer is not tremendous but it is noticeable in practically every market studied by Pulse.

Take Detroit. The percent added to in-home listening by out-of-home listening in January 1953 was 16.2. Last August it was 21.5. The percent of homes reporting out-of-home listening came to 3.8 in the Motor City during August. The previous summer the figure was 3.0 for the same month.

The growing importance of out-of-home listening led to an effort at NBC to bring Nielsen's April 1952 out-of-home listening percentages up to date in relation to in-home. The network's Research and Planning Dept. came up with data indicating that by October 1953 the percent of out-of-home to in-home listening had increased over the year before by 50% and more during some time periods. NBC does not regard these figures as the last word but they are considered provocative, to say the least.

While NBC didn't measure summer there is no doubt among research people that the increase shown by NBC would have been topped if it had measured, say, August of last summer. Nor is there much doubt that an even greater figure will be turned up if August of this coming summer is measured.

Whether it will be measured is another question. There is no monthly measurement of out-of-home listening. The nearest thing to a regular measurement is Pulse's twice yearly study and this has been done in no more than two dozen markets. (Pulse measures out-of-home listening in the New York area four times a year.)

Another question is what to measure. Out-of-home listening is made up of a large, diffuse audience widening out of the hard core of in-home audiences like concentric ripples which gradually disappear into the water.

(*Please turn to page* 88)

Auto listening, largest segment of out-of-home listening, is higher in summer than winter. Car audiences have been and still are growing. In metropolitan markets nine out of 10 postwar autos have radios, while average for all cars is 70%, according to BAB study



Summer '54: best yet for tv

Medium's continued growth, competition for time franchises and new daytime programing indicate healthy business for hot weather

Summer television looks good.

That's SPONSOR's firm conclusion from a pre-spring survey of hot weather video for 1954.

While most advertisers' plans for the summer have not yet hardened there appears little doubt that tv will enjoy its best summer. Aside from the fact that tv has long since proved its potent selling abilities there are three powerful factors that will work to boost summer video billings to new heights. They are:

1. The medium will continue to grow lustily. Advertisers are now well aware from previous summers' experiences that despite the decline in per-home listening as the mercury rises, tv's growth provides them with summer audiences that are just as large, if not larger, than the previous fall-winter-spring season.

2. Advertisers who fall into a summer tv siesta take a chance on losing valuable time franchises unless they sponsor the top network shows. Even where the network provides hiatus protection, there is the danger that certain key markets may be lost to other clients panting for a chance to flex their video muscles. The competition for video time applies also to spot clients. Advertisers with choice announcement slots will think twice—assuming they think about it at all—before giving them up for the summer.

3. There will probably be more daytime network programing this summer than ever before. NBC's battle to catch up to CBS during the day will not flag this summer and there's evidence of more activity at ABC also.

Here's what an advertiser can expect in terms of tv's dimensions by this summer: 30 million homes sometime between 1 July and 1 August and more than 400 stations by the same time. SPONSOR's *Fall Facts Issue* last year (13 July) reported a total of 188 tv stations as of 2 July; the number of tv homes as of 1 July was reported at 24.5 million.

The complex job of linking up stations via coaxial cable and microwave relay is keeping pace with tv's expansion. By the middle of last month, 278 stations in 174 cities were tied together by AT&T and a few private links. Firm orders at AT&T indicate that this total will rise to 310 stations in 195 cities by 1 July this year. There may be additional orders before the summer but this will be offset to a certain extent by broadcasters turning back construction permits to the FCC.

The extent to which tv's growth has bolstered summer audiences despite the drop in average viewing has been documented in detail by the networks. For example:

CBS has made a study of its year-'round shows together with ARB ratings to prove this point. During 1951 there were 11 CBS TV shows which ran intact through the summer. They reached on the average 8.9% more viewers during July and August than they did during the preceding winter season. In 1952 there were 14 shows which took no hiatus. They reached 11% more viewers in August than during the preceding season. (July was not included in this measurement because of the political conventions.)

Last summer CBS TV had 12 no-hiatus programs. Not only were ratings during the summer months practically identical to previous winter ratings but hot weather audiences were 25% greater. The summer programs averaged 14,769,000 viewers during July and August 1953 compared with 11,819,000 during the previous October-April period.

NBC has brought out somewhat similar figures for daytime tv. In its presentation on summer daytime tv which will be shown to advertisers this spring NBC points out that in a four-week period last summer the average daytime network show reached practically the same number of homes as it did in a four-week winter period. Using Nielsen cumulative audience figures, NBC shows that the average daytime program in March and April 1953 reached 7,398,000 homes while during July and August the cumulative figure was 7,355,000.

Summer daytime advertisers can figure on the same thing happening this year, NBC says. The network assumes three things: (1) there will be 30 mil-

Blue-chip spot tv clients don't join third-quarter dip

While over-all spot tv activity in 1953 slowed a little in third quarter, top 25 clients actually increased their buys as figures below from "Rorabaugh Reports" show. Important factor in this increase was advertisers' efforts to sew up time franchises. Stations reporting jumped from 120 in first quarter to 195 in last

	FIRST	SECOND	THIRD	FOURTH†
TOTAL MARKETS BOUGHT (TOP 25)	1,786	2,053	2,234	2,928
TOTAL SCHEDULES BOUGHT (TOP 25)	116	144	148	158
SCHEDULES BOUGHT BY ALL ADVERTISERS	8,294	10,962	10,088	15,215
TOTAL NO. OF SPOT TV USERS	1,260	1,876	1,772	2,153

†Quarters of the year

lion tv homes by the summer, (2) the coverage of the average daytime show will be the same as it is now—about 80% and (3) the average summer daytime rating in 1954 will be the same as it was last summer—10.3.

If these things come to pass—and there seems to be no reason why they shouldn't — the average daytime tv show this summer will reach 2,472,000 homes. This compares with the average daytime homes-reached figure in December 1953 of 2,456,000.

The CBS figures discussed above are actually two arguments in one. They not only point up the husky size of summer audiences but suggest strongly that one of the biggest reasons for the dip in average tv summer viewing that does take place is the fact that many top shows go off the air. This is indicated by the fact that the ratings (a measurement of relative popularity) of the 12 no-hiatus shows were about the same as in the previous winter.

The networks have been arguing with advertisers for years that summer ratings would hold up if sponsors would only keep their regular shows on. They have made somewhat of a dent but there are still advertisers who can come back with: "The talent wants a vacation," or "I can't afford it."

A way out of this dilemma is indicated by Nielsen's recent comprehensive study of tv film reruns. The study showed that summer film reruns did just as well as a representative group of non-rerun summer shows. (For details see "Reruns: they mean 20-50% of film nut" SPONSOR, 25 January 1954.)

The film rerun solves the problem of vacations for the talent and partly solves the problem of cost. While there is a certain amount of money that must be put out for reruns in the form of re-use payments as well as extra compensation for the star, reruns are still a good deal cheaper than first-runs.

Of course advertisers have been attacking the cost problem by using cheaper replacement shows for many summers now. Here are some examples

(*Please turn to page* 120)







Among sponsored shows continuing through summer: "Name's the Same" (ABC TV), top

Growing film tv rerun trend last summer is typified by "Burns & Allen" (CBS TV), center

NBC TV's low-cost "Saturday Night Revue" with H. Carmichael replaced "Show of Shows"



*YOU MIGHT SCORE 100 POINTS** —

BUT . . . YOU NEED WKZO RADIO TO PILE UP SALES IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK

KALAMAZOO TRADING AREA — FEBRUARY, 1953

MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon 6 p.m.	6 p.m.-midn.ght
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, is Western Michigan's first station on almost every count. First in programming, first in listeners-per-dollar, first in Pulse ratings (left)!

Take the WKZO news operation. According to Pulse, WKZO newscasts get an average rating of 12.5%, *as against 4.7% for the next-best station!* In 1953, WKZO Radio News won the annual Michigan Associated Press radio award, *for the second year in a row!*

No newscast availabilities at present, but your Avery-Knodel man will be glad to steer you onto some other equally good WKZO buys.

AM — TV — FM

The Fetzer Stations

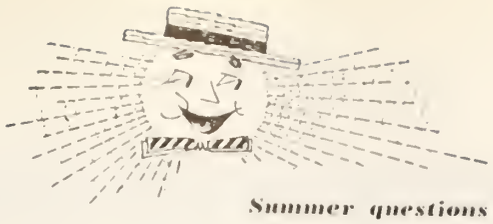
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Frank Selvy of Furman set this NCAA record in a 1954 game against Newberry College.*



Summer questions

Answers to 7 basic questions on summer radio and tv

Up-to-date charts cover every major phase of summer air plans, from economics to sales results

1. Is it true that sales for most items go to pot in the summer? (page 48)



2. Are the people at home to listen and watch in summer months? (page 50)



3. Does radio listening take a sharp dip during summer months? (page 54)



4. What will out-of-home audience add to radio in summertime? (page 57)



5. How does out-of-home audience break down qualitatively? (page 60)



6. Does tv viewing decline sharply during the summer months? (page 63)



7. What proof is there that going off the air in summer hurts sales? (page 67)



The summer of 1954 presents both opportunity and challenge to American agencies and clients.

It's an opportunity because economists now feel that the corner may be turning in the current downward trend of business and farm incomes and that the nation's economy this summer should be healthy even if below '53 peaks.

It's a challenge because the latest radio and television research shows clearly that more than 90% of U. S. families are home—and available for air advertising—in the summertime. Even when away from home they represent a large potential audience. Some 70% of the cars in the U. S. now have radios, auto industry experts estimate, and out-of-home listening is at an all-time high. And almost all vacation areas are now tv-covered.

SPONSOR editors have carefully culled the most meaningful and up-to-date research concerning summertime radio and tv, and present seven pages of charts and editorial analysis as a guide to summer air selling. Each of the major topics—economics, audience measurement, out-of-home listening, and so on—is covered on a single page. Headlines state the topic: charts present the latest facts. Special editorial text accompanies each chart to analyze the facts for admen.

As in the past, certain broad conclusions emerge from this research about summer radio-tv:

1. With the exception of the specialized seasonal products (cold remedies, vitamins, winter clothing), the sales curves of most major categories of retail activity are now virtually stable the year 'round.

2. With less than 10% of the air audience away on vacation on the average at any point in the summer, those who remain represent a near-normal audience potential—and a consumer market that will tend to switch brands unless held by near-normal air selling.

3. With the development of auto radios to a point of perfection in price and performance, with sales of portables at record highs and with tv now having moved in to cover most of the former "holes" in the television map the U. S. audience can be reached during the summer months even when they're away on vacation.



Summer questions

Is it true that sales for most items go to pot in the summer?

INCOME: Personal, farm incomes are steady during summer, government surveys show

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	
1. Personal income (billions-adjusted)	$280.5	$281.0	$283.6	$282.7	$284.7	$286.3	$287.5	$287.0	$286.3	$287.2	$285.9	$2
2. Farm income (millions)	$2,834	$1,949	$2,100	$2,001	$ 2,010	$2,193	$2,456	$2,494	$3,197	$3,693	$3,491	$2

ANALYSIS: As in the previous postwar years the nation's personal and farm incomes held up strongly and even increased slightly during the summer of 1953. At year's end, incomes nosed down from predicted levels as businessmen started to reduce big inventory stockpiles. But Washington experts and business leaders now feel that the U. S. economy may be set for an up-swing and that personal and farm incomes may approach 1953 levels, the best year in business history. Monthly personal income figures above are from the Dept. of Commerce, and are adjusted for the theoretical annual rate. Farm income, from the same source, is actual cash receipts to farmers.

SALES "BIG THREE": Summertime sales are better for retail, food, drug categories

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	
1. Retail trade (millions)	$13,054	$12,329	$13,956	$14,167	$14,665	$14,578	$14,385	$14,476	$14,082	$14,951	$13,955	$1
2. Food stores (millions)	$3,395	$3,095	$3,301	$3,395	$3,485	$3,377	$3,478	$3,425	$3,350	$3,567	$3,291	$
3. Drug stores (millions)	$392	$387	$381	$383	$397	$396	$392	$390	$377	$394	$384	

ANALYSIS: U. S. retail trade figures above, barometer of consumer purchasing, were noticeably higher in 1953 than in 1952, and again showed the standard U. S. pattern: Retail sales, on the whole, are as good in the summer as they are in winter; often, they are better. Food and drug products, two of air advertising's biggest client categories, show similar sales strength in the summer, and are likely to repeat the performance in 1954. For many food and drug products summer is a peak season. According to A. C. Nielsen's Food and Drug indices summer sales top winter levels for packaged soaps, spiced meats, cold cereals, dentifrices, shampoos, wave sets.

OTHER SALES CATEGORIES: Gasoline sales rise in summer, home furnishings hold up

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	
1. Gasoline stations (millions)	$779	$752	$810	$826	$888	$916	$971	$960	$908	$914	$898	
2. Furniture, appliance stores (millions)	$676	$656	$676	$676	$752	$796	$741	$785	$724	$830	$813	$

ANALYSIS: Summertime is traditionally the season when Americans use their cars—most of which are today equipped with radios—much more than in winter. Thus the month-by-month Dept. of Commerce sales figures above for gas stations, in which the peak comes in August, will be no surprise to admen. Other purchases in the automotive field (tires, accessories) hold up equally well during the summer months, government figures show. The other set of figures, however, may surprise many. In 1953, retail sales of furniture and appliance products not only held up strongly during the July-August-September period but passed the levels which had been set earlier in the year. Reason: higher consumer incomes and greater sales pressure by manufacturers and stores.



an EXTRA AUDIENCE OF THOUSANDS IS ON THE MOVE

All summer long, cars loaded with prospects for your products roll on in an unending procession along the new New York State Thruway and other thousands of miles of WHAM-covered highways. More than 70% of these cars are radio equipped thus creating a tremendous plus or extra audience.

The strongest radio station signal heard at all points along the new super highway and byways between Syracuse and Buffalo is WHAM.

The WHAM coverage area embraces 26 counties. In these counties there is a vast, permanent audience riding in nearly a half million automobiles. In addition there is an annual influx of thousands of visitors. These listeners are ready to buy and shop anywhere along the route, motivated by your sales message on WHAM.

People succumb to the call of the open road, get out of the house during the summer months . . . reach them in their automobiles, on the move, with a program or spots on WHAM.

WHAM SELLS WESTERN NEW YORK NOT **JUST** ROCHESTER!



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*



Summer questions

Are the people at home to listen and watch in summer months?

ANALYSIS: Audience research in the last few years consistently reveals the same story: There are almost as many people available to tune radio-tv in the summer as in winter.

Three charts on this page bear out this contention. The first, at right, is the result of a study made by Advertest Research during the first week of August 1953 in the New York area. The second, in the center of the page, was made in two Midwestern markets in 1948 by Psychological Corp. The third, at bottom of page, is an NBC TV study made in New York in 1951.

All tell virtually the same story, with only minor differences. According to Advertest, 70.9% of the radio-tv homes are available the average hour day or night, and on any given summer day 91.1% of the families have one or more members at home. According to Psychological Corp. about 92% of the mid-summer audience is at home. NBC TV's over-all figure shows that 94.8% of radio-tv families are at home, on the average, during the summer months, with the rest on vacation. It's obvious that the U.S. pattern changes only slightly over the years, since part of the differences was caused by samples, techniques and locations of the three summertime research studies. ★ ★ ★

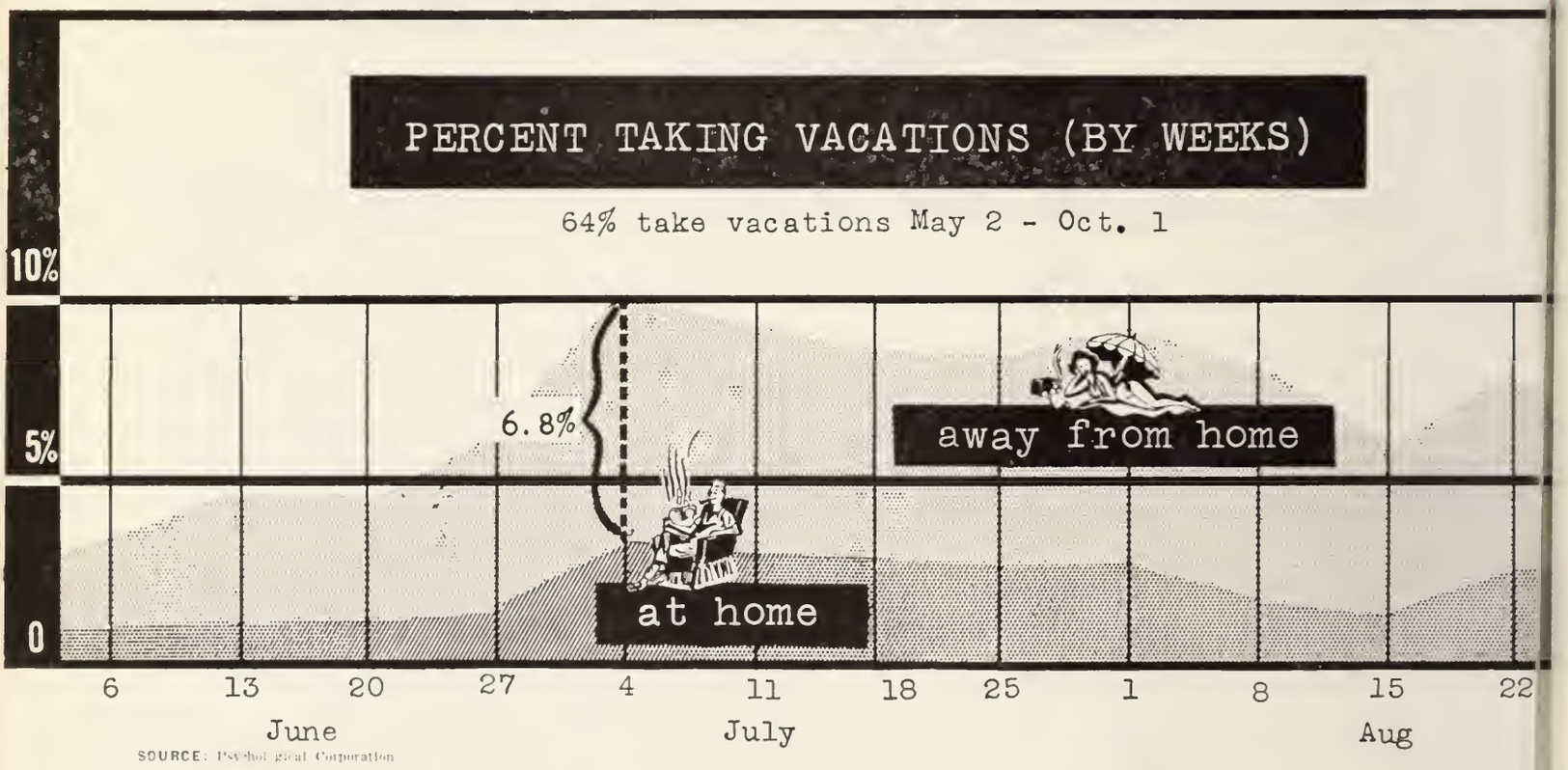
How many homes available during day?

BASE: 751

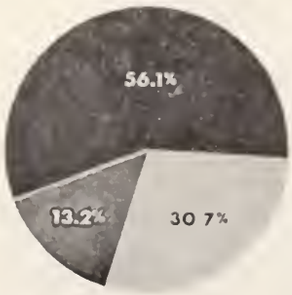
Period: Aug. 6-17, 1953

SOURCE: ADVERTEST

7- 9 a.m.	82.8%
9-11 a.m.	72.8%
11- 1 p.m.	61.9%
1- 3 p.m.	49.5%
3- 5 p.m.	51.9%
5- 7 p.m.	69.1%
7- 9 p.m.	82.5%
9-11 p.m.	84.5%
11- 1 a.m.	83.2%
AVERAGE	70.9%



SOURCE: Psychological Corporation



56.1% took no vacation or spent their vacations at home

30.7% went away on vacation with all members of the family out of town at same time

13.2% went away on vacation, but had left one or more members of the family at home

In summer average tv family is present 94.8% of the time

Only about a third (30.7%) of the radio-tv families in New York actually take an away-from-home vacation at some point in the summer, a 1951 NBC TV study shows. The others either took no vacation, spent vacations at home, or left some part of their family at home. Averaged against the entire tv group, 94.8% of tv families were available.

Next chart appears page 54

Buy WHO

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE AUTOMOTIVE SALES, FOR INSTANCE!

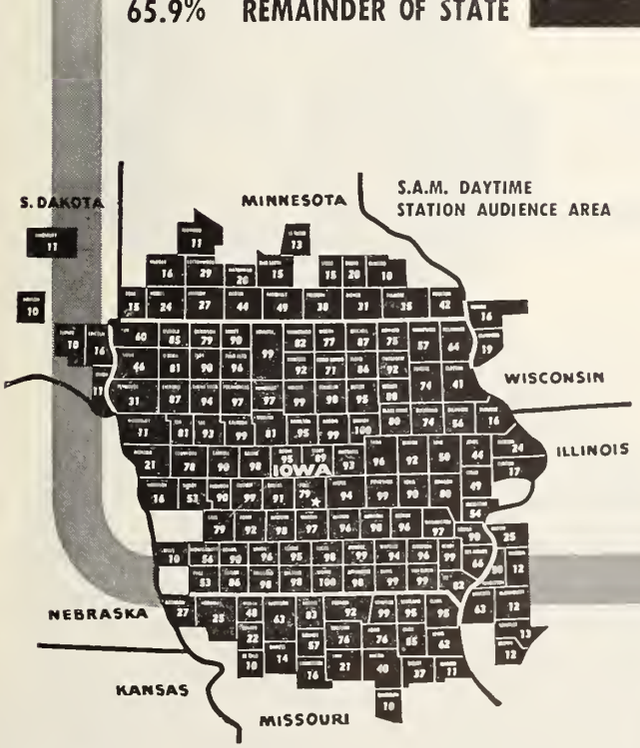
5.4%	CEDAR RAPIDS	
4.5%	TRI-CITIES	
13.3%	DES MOINES	
2.6%	DUBUQUE	
4.3%	SIOUX CITY	
4.0%	WATERLOO	
65.9%	REMAINDER OF STATE	



THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

67.2%	Food Stores
63.2%	Eating and Drinking Places
47.9%	General Merchandise Stores
57.5%	Apparel Stores
61.4%	Home Furnishings Stores
65.9%	Automotive Dealers
74.9%	Filling Stations
80.8%	Building Material Groups
62.0%	Drugstores

Source: 1953-'54 Consumer Markets





FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

march



ESTELLE PARSONS
special projects editor



MISS SIDNEY SMITH
home decoration editor



DR. ROSE FRANZBLAU
family affairs and child care editor



EVE HUNTER
fashion and beauty editor



POPPY CANNON
food editor



WILL PEIGELBECK
gardening and "how-to-do-it" editor

ARLENE FRANCIS
editor in chief

lst 1954

remember this date.

In the future it will

be known as the day

that **HOME** *had*

its premiere

NBC **television**

a service of Radio Corporation of America

10:00 A.M. DING DONG SCHOOL 10:30 A.M. ONE MAN'S FAMILY 10:45 A.M. THREE STEPS TO HEAVEN 11:00 A.M. HOME



Summer questions

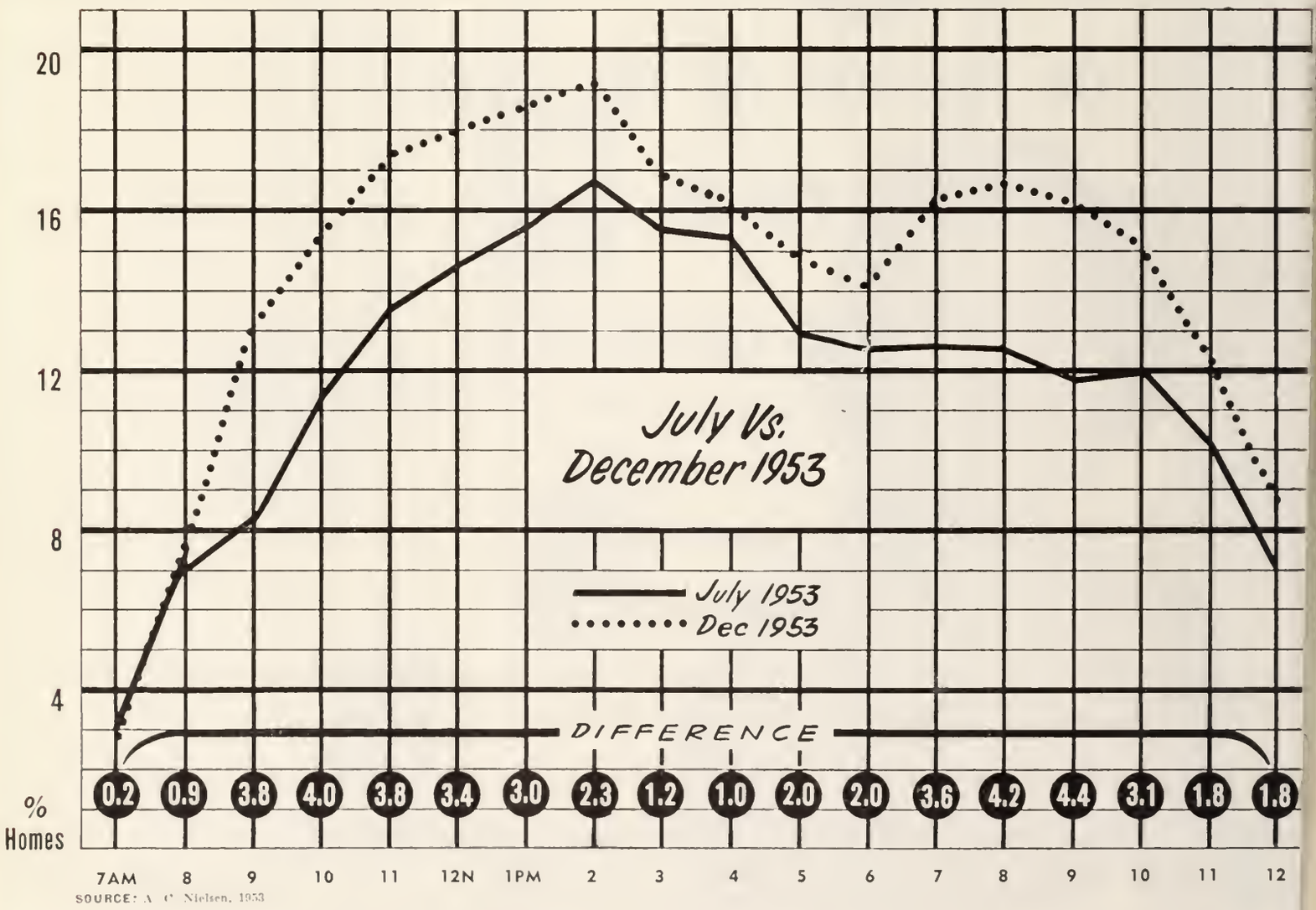
Does radio listening take a sharp dip during the summer months?

ANALYSIS: In the Nielsen chart below radio sets-in-use (on a home basis) for the U.S. are compared, December vs. July 1953. Hour-by-hour differences in radio levels are noted below the curves at each major time segment.

Generally speaking the summertime radio curve of the U.S. has a pattern similar to the winter radio curve. Summertime's daytime peak, like winter's, comes in the 1:00-2:00 p.m. period. The nighttime peak in summertime listening, like winter's, is in the period between 6:00 p.m. and 8:00 p.m. Morning radio, as it does in the winter, shows a rapid and continual rise between 6:00 a.m. and noon. The two curves are only a point or two away from each other during the entire afternoon with the average difference amounting to 3.7.

Admen should not assume that daytime radio is "bigger" than nighttime radio, both summer and winter, on the basis of the figures shown above. Reason: the number of listeners-per-set differs between day and night. According to American Research Bureau, there are 1.6 persons listening to each radio during the daytime; 2.4 at night. In other words a daytime radio show that reaches a million homes is being listened to by some 1,600,000 people. At night, a million homes represents about 2,400,000 people—an increase of 50%.

The figures for December 1953 in the chart below were corrected by Nielsen to reflect the listening in multiple-set U.S. homes. The July figures were not corrected thusly. July therefore was a bit closer to the December level than was charted. The up-grading to allow for multiple-set homes should be around 5% of the sets-in-use. ★ ★ ★



SOURCE: A. C. Nielsen, 1953



1 "This is the Deacon Speakin'"

By all odds the top farm-program personality in Central New York, Bob Doubleday, the RFD Deacon, mixes wisdom and wit to hold the enthusiasm of his huge farm audience. City slickers listen, too. Participating, Monday through Saturday,

5 to 7 a.m.



2 WSYR Timekeeper, Elliott Gove

Central New York's most popular timekeeper on Central New York's top-rated local morning program. At least five years' continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday,

7:05-9:15 a.m.



3 Jim Deline and the Gang

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors' sales figures prove it. Participating, Monday through Saturday,

9:15-9:55 a.m.
(Also 1:00-2:00 p.m.)

3 Reasons Why
Morning Radio PAYS OFF for WSYR Advertisers

Any way you want to look at it — Nielsen, SAMS, Pulse — WSYR is FIRST in rich Central New York

WSYR ACUSE 570 KC

Write, Wire, Phone or Ask Headley-Reed

WSYR-AM-FM-TV — *the Only Complete Broadcast Institution in Central New York.* NBC Affiliate

THEY KNEW IT IN VAUDEVILLE!



Every act on the boards knew there were certain cities that responded better to their performance. A typical performer's reaction was, "You should have caught th' act in Oskaloosa . . . they loved me there!"

Things haven't changed a bit; regions, areas and localities still differ in their tastes—tastes better evaluated and met by those *right on the spot.*

That's why independent radio is scoring so many outstanding successes . . . why independent radio has thrived in the face of competition! If you want to put your product over in Home Town, America, *be* independent . . . *think independent!* Contact any of the top independents listed below!

These Top Independents Sell the Home Folks Best!

WCUE — Akron, Ohio
WCOP — Boston, Mass.
WDOK — Cleveland, Ohio
KMYR — Denver, Colorado
KCBC — Des Moines, Iowa
WIKY — Evansville, Indiana
KNUZ — Houston, Texas
WXLW — Indianapolis, Indiana
WJXN — Jackson, Mississippi
KLMS — Lincoln, Nebraska
WKYW — Louisville, Kentucky
WMIN — Minneapolis—St. Paul, Minn.
WMIL — Milwaukee, Wisconsin
WKDA — Nashville, Tennessee
WAVZ — New Haven, Conn.
WTIX — New Orleans, La.
KBYE — Oklahoma City, Okla.
KOWH — Omaha, Nebraska
KXL — Portland, Oregon
KITE — San Antonio, Texas
KSON — San Diego, California
KYA — San Francisco, California
KEAR — San Mateo, California
KOL — Seattle, Washington
KREM — Spokane, Washington
WTXL — Springfield, Mass.
KSTN — Stockton, California
KSTL — St. Louis, Missouri
WOLF — Syracuse, New York
KFMJ — Tulsa, Oklahoma
KWBB — Wichita, Kansas
WNEB — Worcester, Mass.
CKXL — Calgary, Alberta, Canada
CKNW — Vancouver, B. C., Canada
CKY — Winnipeg, Manitoba, Canada

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS
AIMS

Aim for BULL'S-EYE results...with the AIMS GROUP



Summer questions

What will the out-of-home audience add to radio in summer months?

ANALYSIS: Out-of-home radio listening, the Pulse chart below makes clear, is not a summertime exclusive. But the amount of radio listening that takes place outside the home is noticeably larger in the hot weather months as compared with winter. Indeed percentages added by summertime out-of-home audiences are larger in every one of the 15 major markets represented in the chart, with the usual jump being about three or four percentage points.

Admen will notice another interesting trend as revealed by these Pulse figures. Out-of-home radio listening, as a plus value of radio advertising, is increasing steadily in value. In every case but one (Detroit, where winter '52 and winter '53 levels were tied), the cold-weather figures on away-from-home listening were higher last year as compared with the year before.

Summertime out-of-home listening is making equally impressive gains. In almost every market surveyed (exception: Washington, which also reached a tie between the summertime out-of-home levels of '52 and '53) the gains between the two summers were just as good as the gains between the two winters. Average '52-'53 winter gain: about 0.3 percentage points. Average '52-'53 summertime gain: about 0.25 percentage points.

The percentage added to radio sets-in-use levels by the out-of-home audience varies somewhat according to the geographical location of the market. In cities like Minneapolis-St. Paul and Seattle, the '53 summertime out-of-home audience added some 17.8% and 15.7% respectively due perhaps to cooler climates. But warm Southern cities, like Birmingham, don't gain much more, due to an even, year-'round climate. The biggest gains appear to be made in cities like New York, Philadelphia, Chicago and Boston where the winters are cold and summers are fairly hot, driving millions to the beaches and outdoors.

WINTER '52 AND '53*

MARKET	Homes using radio In Jan. '53	O-o-h listening homes Winter '53	O-o-h listening homes Winter '52	% added by '53 winter o-o-h
ATLANTA	18.6	3.3	3.1	**17.7**
BALTIMORE	16.7	3.2	**	**19.2**
BIRMINGHAM	22.3	3.2	3.0	**14.3**
BOSTON	19.2	3.8	3.3	**19.8**
CHICAGO	18.5	3.1	2.6	**16.8**
CINCINNATI	17.7	3.1	2.6	**17.5**
DALLAS	20.1	3.3	**	**16.4**
DETROIT	18.5	3.0	3.0	**16.2**
LOS ANGELES	21.3	4.2	**	**19.7**
MINN.-ST. PAUL	20.3	3.1	2.9	**15.3**
NEW YORK CITY	19.3	4.0	3.5	**20.7**
PHILADELPHIA	16.1	3.5	3.3	**21.7**
SAN FRANCISCO	20.9	3.9	**	**18.7**
SEATTLE	22.8	2.8	2.6	**12.3**
WASHINGTON, D. C.	19.8	3.2	3.1	**16.2**

SUMMER '52 AND '53†

MARKET	Homes using radio July-Aug. '53	O-o-h listening homes Summer '53	O-o-h listening homes Summer '52	% added by '53 summer o-o-h
ATLANTA	16.1	3.6	**	**22.4**
BALTIMORE	15.8	3.5	3.2	**22.2**
BIRMINGHAM	20.1	3.5	3.3	**17.4**
BOSTON	18.6	4.2	4.1	**22.6**
CHICAGO	17.8	3.7	3.2	**20.8**
CINCINNATI	16.3	3.6	3.1	**22.1**
DALLAS	19.3	3.9	**	**20.2**
DETROIT	17.7	3.8	3.0	**21.5**
LOS ANGELES	19.6	4.4	4.3	**22.4**
MINN.-ST. PAUL	19.1	3.4	3.3	**17.8**
NEW YORK CITY	17.9	4.4	4.3	**24.6**
PHILADELPHIA	14.3	3.8	3.7	**26.6**
SAN FRANCISCO	20.1	4.4	4.3	**21.9**
SEATTLE	20.4	3.2	3.1	**15.7**
WASHINGTON, D. C.	18.1	3.6	3.6	**19.9**

*Jan. 1953 except N.Y. in Feb. 1953. †July-Aug. 1953, except N.Y. in Aug. only. Dallas in June-July 1953. **Not surveyed. NOTE: Figures in chart above show percentage of homes listening during average quarter hour, from 6:00 a.m. to midnight, seven days a week. SOURCE: Pulse, Inc.

Next chart appears page 60


GE
WESTINGHOUSE
HUDSON
RCA
PEPSI-COLA
Rainier
Wheatena
SKYCOACH
CROSLEY TV
SUPERBA
Best Food
TWA
US
Nash
ESQUIRE BOOT POLISH BROWN STAIN
PUREX
Paramount Pictures
MOHAWK GASOLINE
CCA
SHELL
SHINOLA DRESS PARADE
KIWI BOOT POLISH STAIN-POLISH
ICE CYCLES
THEY ALL CHOOSE.
TIDE WATER ASSOCIATED OIL COMPANY
New York Tulsa San Francisco
OLDSMOBILE
PSA
HILLS BROS COFFEE
The Saturday Evening POST
LAN-LAY
RIVIERA MINESTRONE
FORD
HILLMAN
Here are great names in American marketing, all users of KSFO, San Francisco.
FALSTAFF
CHEVROLET
COVERED WAGON
ROBERT HALL
AMERICA'S LARGEST CLOTHING CHAIN
PERTUSSIN
BAYER ASPIRIN
Folger's COFFEE
LUCKY LAGER
CAMEL
Metro Goldwyn Mayer
KRANK'S BRUSHLESS SHAVE KREM
WONDER ENRICHED BREAD
Helps Build Strong Bodies 8 Ways!

JOURNAL Tillamook HALO HANDLERY HOTELS
HOLLANDER BREAD ROMA BUICK
Lipton —NORTH AMERICAN AIRLINES Evening in Paris
VILDROOT GENERAL MOTORS DR. LYON'S
U MONT Coca-Cola REG. U.S. PAT. OFF. Dr. Penland's PAPER MATE
Emerson DE SOTO
Tetco Motorola Radio
ELEVEN CELLARS WINES
ICE FOLLIES Payne
Langendorf Borden's
Kaiser ZENITH TELEVISION
SIMPLE SIMON Kelvinator
Dennison's RANCHO SOUP
MERCURY White Rock
Admiral PICTSWEET
PHILCO
ANACIN Factory to you Muntz TV

KSFO

560 SAN FRANCISCO

ONE OF AMERICA'S *GREAT* INDEPENDENT STATIONS

Sound reasoning, seasoned judgment, mark their choice of San Francisco radio stations. In KSFO they find the widest coverage of any Northern California independent, realistic rates that combine with consistently high ratings to give lowest cost per thousand listeners of **any** San Francisco station, network or independent, and splendid merchandising service that ties together advertiser, distributor, retailer and listener.

Wesley I. Dumm, President
Alan L. Tarbet, General Manager
Gary Garlund, Cammercial Manager

represented by Headley Reed

READ







Summer questions

5. How does out-of-home audience break down by qualitative factors?

Analysis: During a typical mid-summer day better than four out of 10 homes have one or more persons listening to radio on an out-of-home basis, a Pulse study (see chart below) of the New York area indicates. The summertime figure of 44.1% is noticeably higher than the comparable November 1953 figure of 38.9% (only summer figures in chart below).

Of this out-of-home audience better than half (55.5%) represents an age category between 20 and 44 years old, thus doing away with any notions that the away-from-home audience is composed of youngsters, teenagers and oldsters. Nearly a third (31.3%) of the out-of-home audience is in the age group between 20 and 34 years.

The ratio between men and women dialing out-of-home in the summertime is balanced almost 60-40 in favor of men. The actual figures: 59.1% for men; 40.9% for women. In the winter, by comparison, the positions are almost reversed. November figures show that 42.3% of the out-of-home audience is male; 57.7% is female in New York.

Automobiles top the list of favorite places in which the out-of-home air audience conducts its listening to summertime radio shows. No less than 61.8% of the away-from-home listeners mentioned autos as their primary location of out-of-home dialing. The auto incidentally is equally popular in winter as a mobile radio receiver. In November 55.6% of out-of-home listening is done in cars, says Pulse.

Although other locations of out-of-home listening are important (see chart) the automobile is by far the most popular. This popularity has steadily increased in the postwar years. Back in 1948 auto industry sources estimated that some 50% of the cars on the roads were radio-equipped. Two years ago the figure was calculated to be over 60%. (Partial confirmation of this is found in the 1952 study by Dr. Forest L. Whan of the New England area, in which 62% of the cars had radios.) Latest predictions by auto dealers and independent researchers say some 70% of U.S. autos will be radio-equipped by summer.

Independent stations have long been aware of the fact that Americans take to their cars during the summer months, particularly on weekends. Many of these independent radio outlets beam special programs to car listeners. Major networks are in the act too now.

Two years ago, the Broadcast Advertising Bureau sponsored a study of auto radio listening, and found that more than a third of the cars on the jam-packed U.S. roads and highways have their radios tuned in on Sunday afternoons.

Such figures as these should be taken into consideration by admen planning summertime radio campaigns. The gain in summertime out-of-home audience helps to balance the drop-offs in radio as charted by Nielsen on page 54.

The four-out-of-10 homes with out-of-home listening: who tunes? where?

AUGUST 1953

		NO O-O-H	DID LISTEN
BY AGE GROUP	5-13	14.5%	6.1%
	14-19	7.6%	12.0%
	20-34	23.2%	31.3%
	35-44	14.5%	24.3%
	45-64	29.9%	22.2%
	65 & OVER	10.2%	4.1%
		100.0%	100.0%
BY SEX	MALE	42.3%	59.1%
	FEMALE	57.7%	40.9%
		100.0%	100.0%

		DID LISTEN
BY PLACE	AUTO	61.8%
	WORK	25.5%
	VISITING	14.1%
	PORTABLES	5.0%
	RESTAURANTS	3.9%
	RETAIL SHOPS	6.3%
	SCHOOLS, ETC.	1.0%
		117.6%*

*Multiple responses.

SOURCE: The Pulse, Inc. Figures are for 24 hour period in New York market.



OAK HILL, W. VA. COVERS WHAT?!?

YES, SIR, YOU HEARD RIGHT!—OAK HILL'S WOAY DELIVERS 102,200 DAYTIME FAMILIES!

STATION COVERAGE DETAIL BY NCS AREAS

Total dio Homes in Area	STATE NCS Area County	No. of Counties	DAYTIME 4-Week Cum. NCS Circ.	% *	Weekly NCS Circ.	% *	Average Day NCS Circ.	% *
	WEST VIRGINIA							
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
	MONROE							
	SUMMERS							
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
	BRAXTON							
	DODDRIDGE							
	GILMER							
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
	CLAY							
	WEBSTER							
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
	CALHOUN							
	JACKSON							
	WIRT							
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
	BOONE							
225,030	10 TOTAL	21	102,200		92,540		51,320	

**% of Radio Homes in Area*

Lots of you radio advertisers may never have even *heard* of Oak Hill, but Oak Hill's WOAY actually is the *second* most-powerful station in West Virginia, and reaches 102,200 daytime families, according to Nielsen!

Also — we would like to point out that you get this audience for a cozy $21.60 per quarter hour (26-time rate)! If you'd like to know more about us, including availabilities, please write direct to Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM
20,000 Watts FM



"My Ideal Rep"

says **BETH BLACK** *of*
HARRY B. COHEN

"knows his stations' programs. He can tell quickly whether 'Aunt Tillie's Note Book' is a kid show or a cooking school. It usually makes a difference."

JEPCO *knows the difference. The rule of the Pearson shop is—know your stations and know them well. You can count on that.*



JEPCO knows how the wind blows

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO



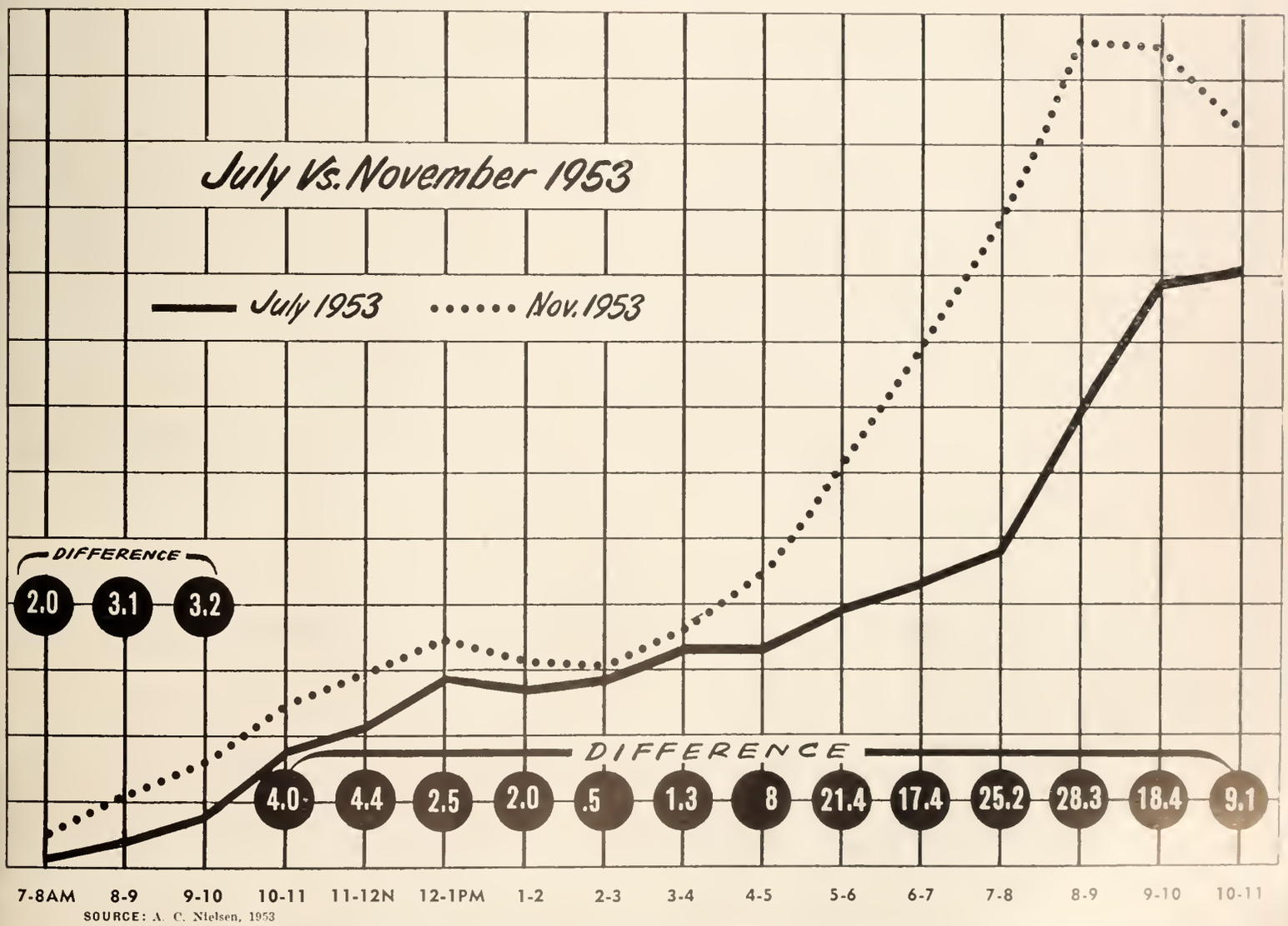
Summer questions

Does tv viewing decline sharply during the summer months?

ANALYSIS: Throughout the morning and afternoon, tv in the U.S. holds up almost as well in the summer as compared with winter, a comparison of A. C. Nielsen tv data for July and December 1953 indicates. Proof of this can be seen in the hour-by-hour differences in tv sets-in-use levels.

From 6:00 a.m. to around 5:00 p.m., the two curves are never more than four or five points apart; the average is 2.6. After 5:00 p.m. the wintertime curve is decidedly higher than the summertime curve until around 10:00 p.m., when they start to merge again. Reason: Daytime tv is largely a year-round proposition with few shows taking a hiatus. Daytime viewing, therefore, carries on at a good level throughout the summer months due to audience loyalty. Nighttime tv is another matter. Most of the star-name nighttime tv shows go off the air for the summer, following an advertising pattern remarkably similar to that practiced in pre-war nighttime radio. As a result, with fewer top-bracket shows to watch, nighttime tv viewing in the summer takes a dip. Ratings of individual nighttime shows that *do* stay on, however, show that viewers are there in abundance at night during the summer months.

Admen will note that late-night (after 10:00 p.m.) viewing in summer and winter are fairly close. Here again the question is one of year-round programing vs. hiatus shows. Late-night programs (news, weather, sports, movies) seldom show much change between summer and winter; therefore the drop-off in summertime audience is much less at 11:00 p.m., when it is down by just one point, than it is at 8:00 p.m., when the summertime level is a full 28.3 points below winter. ★ ★ ★



SOURCE: A. C. Nielsen, 1953

Next chart appears page 67

BOI-N-NG! GO-I-N-NG! GONE! ...IN MA



A laugh-time of fun for everyone!

a new high in Hilarity

LOOK

BOUGHT EX

WCAU	Philadelphia, Pa
WXYZ	Detroit, Michiga
WCPO	Cincinnati, Ohio
KDKA	Pittsburgh, Pa.
WNAC	Boston, Mass.
WGY	Schenectady, N.
KPRC	Houston, Texas
WMIE	Miami, Fla.
KOOL	Phoenix, Ariz.
WXLW	Indianapolis, In
WFLA	Tampa, Fla.
KTUC	Tucson, Ariz.
WILS	Lansing, Mich.
WKNX	Saginaw, Mich.
WELL	Battle Creek, M
WVLK	Lexington, Ky.
WDWS	Champaign, Ill.
WBBC	Flint, Mich.

MEMO TO AGENC AND ADVERTISE

RED GETS THE LAUGH: YOU GET A LAUGH-T OF SALES OPPORTUNIT



RED'S A RIOT
. . . as the
"MEAN WIDDLE KID"
. . . Red keeps fans in an uproar . . . Sponsors say
"I DOOD IT."

ET AFTER MARKET!

It's crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

IESE STATIONS (AND MANY MORE) HAVE VE RIGHTS TO, AND ARE NOW OFFERING...

WNOW	York, Pa.	WDOV	Dover, Del.
WCOS	Columbia, S. C.	KVSA	McGehee, Ark.
WCBA	Corning, N. Y.	KPQ	Wenatchee, Wash.
WCYB	Bristol, Va.	KSUN	Bisbee, Ariz.
KXO	El Centro, Calif.	KUBA	Yuba City, Calif.
KOLD	Yuma, Arizona	WBAT	Marion, Ind.
WBRW	Welch, W. Va.	WNIX	Springfield, Vt.
KXIC	Iowa City, Iowa	WLBH	Mattoon, Ill.
WCSS	Amsterdam, N. Y.	KGAR	Garden City, Kan.
KROS	Clinton, Iowa	WRFS	Alexander City, Ala.
WAGM	Presque Isle, Me.	KSWO	Lawton, Okla.
KBBA	Benton, Ark.	KCAP	Helena, Mont.
WARE	Ware, Mass.	KOJM	Havre, Mont.
WOAY	Oak Hill, W. Va.	KVBC	Farmington, N. M.
WVOW	Logan, W. Va.	KGAK	Gallup, N. M.
WMTE	Manistee, Mich.	KVOC	Casper, Wyo.
WALM	Albion, Mich.	WBPZ	Lock Haven, Pa.
WBEV	Beaver Dam, Wis.	WLFH	Little Falls, N. Y.

ZIV'S ROLLICKIN', RADIO LAUGH-FEST!

"THE RED SKELTON SHOW"

260 zany, zingy, hilarious half-hours!

POT AVAILABILITIES ARE BEING GRABBED UP FAST! ET IN TOUCH WITH YOUR LOCAL STATION AND ET IN ON THE PROFITABLE SKELTON ACT!

MEMO TO STATIONS →

YOUR MARKET MAY STILL BE AVAILABLE!

Better say "I dood it" by wire or phone today. Tomorrow may be too late . . . so hurry, hurry, *hurry!*

60 half-hours planned for 5-per-week . . . full of COMMERCIALS, full of LAUGHS, full of AUDIENCE RESPONSE!



D'S A PANIC
originol chuckle-head
KADIDDLEHOPPER
d's homespun humor
super hilarious.

HIS ANTICS ARE FRANTIC
. . . os·
CAULIFLOWER McPUGG
punchy Champ who leads with his head.



FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee" —the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:30 to 5:30 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions* . . . preferred fare for the man driving home from work, *and* for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Clevelond—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co., New York
In Conada by Radia Time Sales, Ltd., Toronto



Summer questions

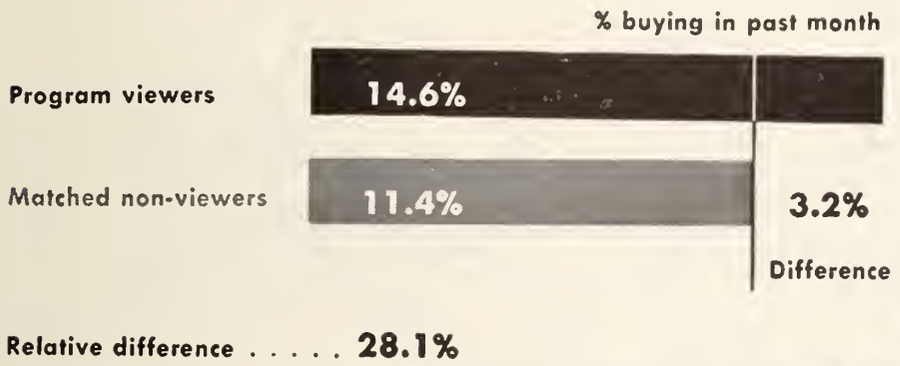
What proof is there that going off the air in summer hurts sales?

ANALYSIS: The relative difference in actual product sales between the advertiser whose tv activity continues through the summer and the advertiser who isn't on tv averages—for a list of 52 packaged products covering most types of tv-sold goods—no less than 28.1%.

Thus the penalty for dropping out of air advertising in the summer is a loss of customers, since customer turnover can range between 36% and 89% in a three-month period.

This conclusion, and charts below, are from NBC TV's recent study, "Summer Television Advertising," for which field work was done by W. R. Simmons and Assoc. during Jan.-Aug. 1951. Same principle applies to radio. ★ ★ ★

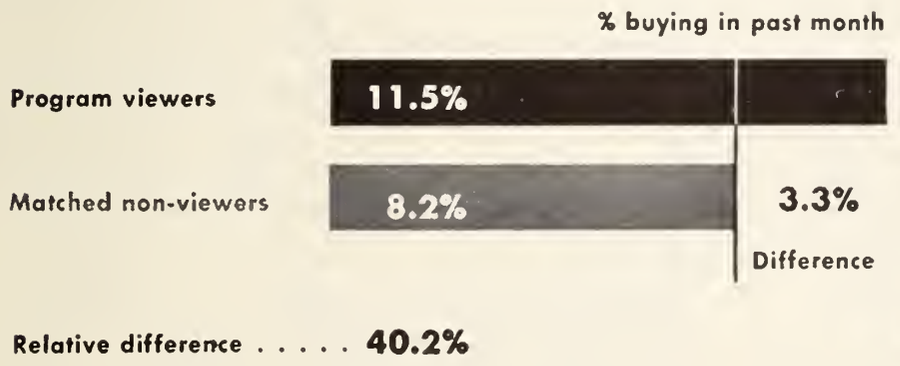
Summer TV sales results: all 52 brands studied



By carefully matching groups of viewers and non-viewers, virtually identical except for exposure to summertime tv selling for various brands, NBC TV learned the following:

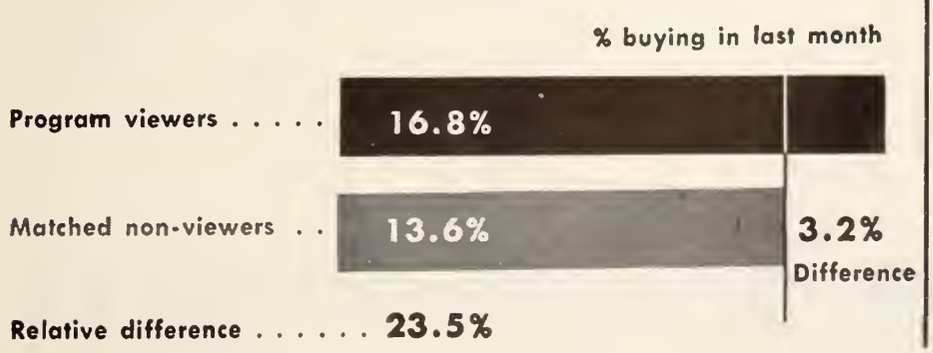
1. For a total of 52 brands 14.6% of the program viewers purchased the average brand.
2. Only 11.4% of the matched non-viewers bought the brand in a four-week period.
3. Summer tv advertising resulted in a sales bonus of 3.2 buyers per 100 viewers. The relative difference between brand purchases of program viewers and non-viewers is 28.1%.

Summer TV sales results: 21 "new" brands



In the same study NBC learned that 11.5% of program viewers bought "new" tv brands during the summer—brands that had begun tv advertising campaigns after May 1951. A matched sample of non-viewers showed a buying figure of only 8.2%. The actual difference between the two groups was 3.3 percentage points. But the relative difference was a sizable 40.2%. Stated NBC TV: "Once again we are impressed with the fact not simply that television works in the summer, but that it works so swiftly." One brand produced a difference of 28% in two months.

Summer TV sales results: 31 "stay-on" brands



During the summer of 1951 31 brands stayed on tv with no hiatus. All of them, according to NBC TV, showed increased sales among program viewers as compared to matched groups of non-viewers. For all of the 31 brands 16.8% of the program viewers bought the product during the course of a month prior to the study. Among non-viewers the figure was 13.6%. Relative difference: 23.5%. And stay-on brands increased their sales leads among tv owners (vs. non-owners) from the wintertime level of 20% to a summertime level of 37%, improving competitive rank as well as volume.

Tv film shows recently made available for syndication

Programs issued since November 1953. For complete list see 25 January 1954 issue. Next chart will appear 5 April

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Secret File, U.S.A.	Official Films	Arthur Dreifuss	30 min.		26
CHILDREN'S					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26
Junior Science	MPTv	Junior Science, Inc.	15 min.		39
Sleepy Joe[3]	Kling Studios	Kling Studios	30 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16
The Birth of the Sandman[3]	Foundation Films	Telorama Prod.	15 min.	on request	13
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited
COMEDY					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39
Father Knows Best[6]	Screen Gems	Cavalier	30 min.		26
My Hero	Official Films	Ed Beloin	30 min.		39
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MD	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Colonel March	Official Films	Panda Productions	26½ min.	on request	26
Damon Runyon Theatre[4]	Screen Gems	Screen Gems	30 min.		26
Ellery Queen	TPA	Norvin Prod.	30 min.		52
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
Mr. O.A.[7]	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse[5]	NBC TV Film	Sound Masters	30 min.		39
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26
The Playhouse[6]	ABC Film Syndication	Meridian Corp.	30 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52
EDUCATIONAL					
Find a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26
John Kieran's Kaleidescope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104
MUSIC					
Music from the Masters	Natl. Telefilm	Eternal Films	15 min.		13
NEWS					
Drew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		26
Fulton Lewis Jr.[3]	United Tv Programs	United Tv Programs	12 min.		26
QUIZ					
Pantomime Quiz	Natl. Telefilm	Donlevy Prod.	30 min.		13
Sands of Time	Natl. Telefilm	Transco Tv	15 min.		26
Viz-Quiz	Natl. Telefilm	Videopix	5 min.		260
RELIGIOUS					
Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		52
Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		13
SPORTS					
Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		26
The Referee	Kling	Kling	30 min.		13
Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		90
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		39
VARIETY					
Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		13
WESTERN					
Annie Oakley[2]	CBS TV Film	Annie Oakley Prod.	30 min.		26
The Tim McCoy Show	MPTv	MPTv	15 min.		39

[1]Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. [2]Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. [3]Available in color. [4]Available in June. [5]Run originally under another title, now being re-released. [6]Available early in April. [7]Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 74)



Stop! CUT IT OFF!

We're Overloaded!

Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come!

Here's the story chronologically

To get So-Ten Meat Tenderizer into new markets, the So-Ten Company of Memphis decided to invite people to write in for free samples, fill such requests promptly, then have its salesmen follow-up by visiting stores in towns from which requests came.

The company, through its advertising agency Getz Crenshaw of Memphis, decided further to make its free sample offer in one-minute spot announcements on Phila Rawlings' "Kitchen Kollege" program. After just three airings, they had to call a temporary halt because "our salesmen can't keep up . . . requests have come from 80 towns so far!"

If your sales force can use a mid-flight refueling, remember that WSM-TV has been airborne longest in the Nashville and Middle Tennessee market — and has the gear to garner loads of leads. Contact Irving Waugh or any Petry Man for details!

WSM-TV *Channel 4 Nashville*

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
CAROLINA BEACH, N. C.	———	3[1]	17 Feb.	15 May	6	3	0	NFA	Wilmington Tv Corp. O. C. Tucker, pres. Glenn M. Turker, v.p. Milton Hammer, sec. A. L. Wheeler, treas.	
CHARLESTON, W. VA.	WCHS-TV	8	11 Feb.	May	316	200	1	30 vhf	Tierney Co. Lewis C. Tierney, pres.-treas. John T. Gelder, v.p.-gen. mgr. George Kallam, sec.	Branham
CHICAGO, ILL.	WOPA-TV	44[2]	10 Feb.	———	204	110	4	1,810 vhf	WOPA-TV Egmont Sonderling, pres. Richard Goodman, v.p. Mason Loundy, sec.	Forjoe
CLARKSBURG, W. VA.	WBLK-TV	12	17 Feb.	1 Sept.	4	2	0	NFA	Ohio Valley Bestg. Corp. (News Pub. Co., Wheeling, W. Va.) Austin V. Wood, pres. George H. Clinton, v.p. Louis Committe, sec.-treas. Carl Loose, gen. mgr.	Branham
EL CENTRO, CAL.	———	16	10 Feb.	———	22	12	0	NFA	Valley Empire Telecasters William B. Ross (partner and half-owner) W. G. Ross (partner and half-owner)	———
ELYRIA, OHIO	WEOL-TV	31[3]	12 Feb.	———	96	52	0	NFA	Elyria-Lorain Bestg. Co. Roy W. Ammel, pres. O. O. Thomas, v.p. R. J. Finch, treas. Loren M. Berry Alex Buchan, gen. mgr.	Walker
MODESTO, CAL.	KTRB-TV	14	17 Feb.	———	20	11	0	NFA	KTRB Bestg. Co. William H. Bates Jr., pres.-treas.-gen. mgr. I. W. Fiscalini, v.p. Margie W. Cleary, sec.	Grant
STOCKTON, CAL.	———	13	12 Feb.	1 June	144	72	1	NFA	Radio O'ahlo, Inc.[4] H. L. Hoffman, pres. Orrin H. Brown, v.p. J. A. McCullough, v.p. W. W. Eltel, v.p.	———
WAUSAU, WIS.	WOSA-TV	16	10 Feb.	1 July	22	12	0	NFA	Alvin E. O'Konski (sole owner)	Rambeau
WEST PALM BEACH, FLA.	WEAT-TV	12	19 Feb.	———	50	27	1	21 uhf	WEAT-TV, Inc. James R. Meacham, pres.-gen. mgr. James W. McGaughney, v.p. E. H. Cochrane, v.p.	Walker

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
AUGUSTA, GA.	WRDW-TV	12	14 Feb.[5]	102	51	CBS	2	71 vhf	Radio Augusta, Inc. Grover C. Maxwell, pres. W. R. Ringson, gen. mgr.	Headley-Reed
DULUTH, MINN.[6]	KDAL-TV	3	1 March	100	50	NBC	3	36 vhf	Red River Bestg. Co. Dalton LaMasurier, pres.	Avery-Knodel
SAVANNAH, GA.	WTOC-TV	11	14 Feb.	60	30	ABC, CBS	1	NFA	Savannah Bestg. Co. William T. Knight, pres.-gen. mgr. F. S. Knight, v.p.	Katz
SAN JUAN, P. R.	WKAQ-TV	2	15 March	5	3	CBS	1	NFA	El Mundo Bestg. Corp. Angel Ramos, pres.	Inter-American
SUPERIOR, WIS.[7]	WDSM-TV	6	1 March	100	50	CBS	3	36 vhf	WDSM Television Co. R. B. Ridder, pres. W. B. Fryberger, v.p.	Free & Peters

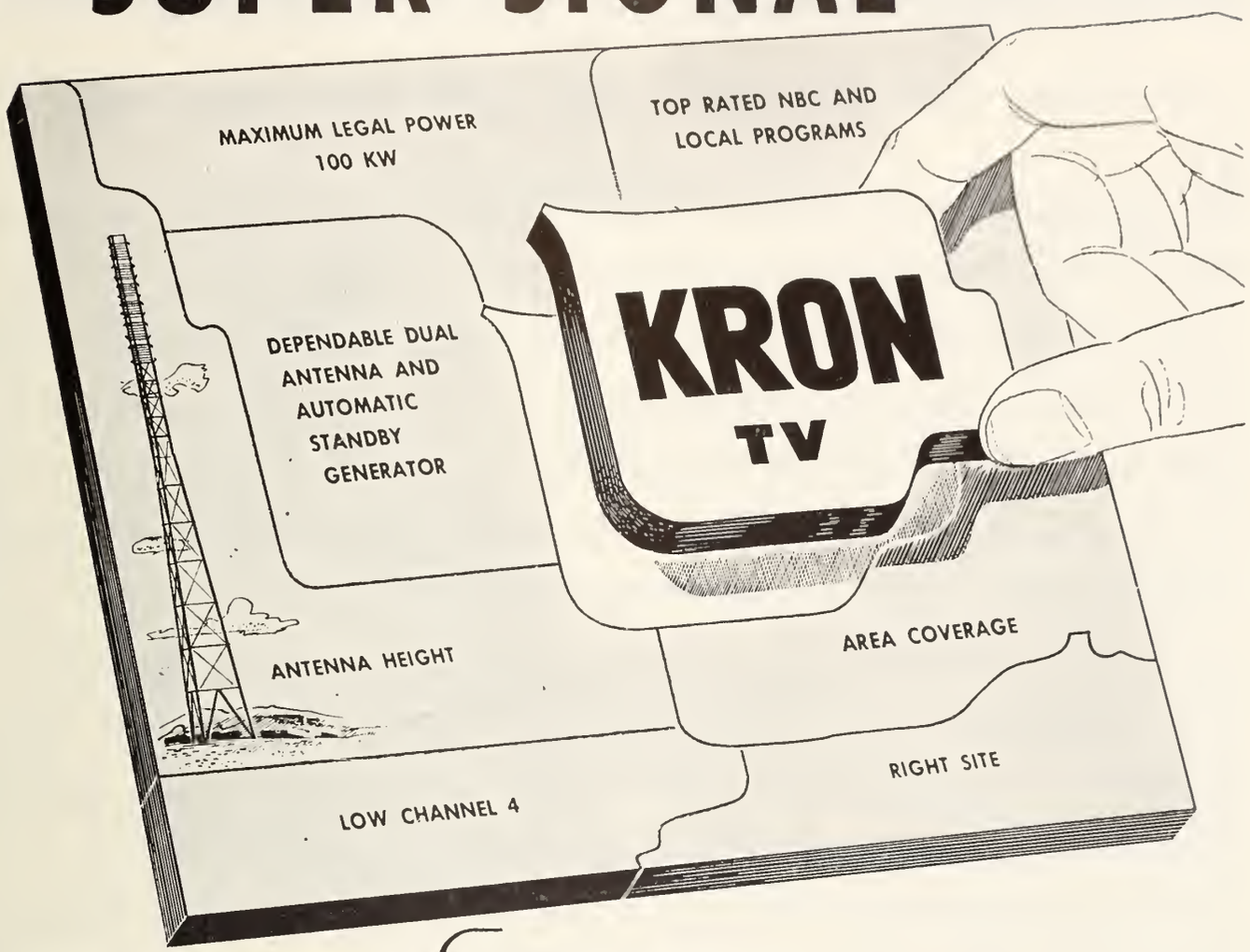
BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (28 Feb. '54)	**367**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants; 28 Feb. '54)*	**515**
No. of markets covered	**226**	*No. of grantees on air*	**259**
		No. tv homes in U.S. (1 Jan. '54)	**27,500,000**§
		Percent of all U.S. homes with tv sets (1 Jan. '54)	**60%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 12 Feb. and 28 Feb., or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes to tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]Channel is assigned to Wilmington, N. C. [2]Station WOPA (am) is located in Oak Park, Ill. [3]Channel is assigned to Lorain, Ohio. [4]Radio Diablo operates KSBR (fm), San Bruno, Calif. [5]SPONSOR, on the bases of earlier information, reported station went on the air 15 Dec. This is correct listing (in total stations on-air count, this station is counted only once). [6]Also covers Superior, Wis. [7]Also covers Duluth, Minn.

There's no Puzzle about a

SUPER SIGNAL



SUPER
CHANNEL 4
SIGNAL

- **RIGHT TRANSMITTER SITE.** KRON-TV's site provides "area-wide" coverage certainty.
- **ANTENNA HEIGHT.** KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- **MAXIMUM LEGAL POWER.** KRON-TV's 100,000 Watts has blanketed Northern California *since February, 1953.*
- **TOP RATED** NBC and Local Programs. KRON-TV leads consistently.
- **GREATEST DEPENDABILITY.** KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- **SELLING POWER.** Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.
National Representatives

KRON TV 4
SAN FRANCISCO

WHO SUBSCRIBES TO SPONSOR AT THE 33

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

33 TOP-BILLING ADVERTISING AGENCIES?

Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

SPONSOR *the magazine that radio and tv advertisers use*

ON THE AIR!

WTRI

TELEVISION



In the Nation's 31st Retail Market

ALBANY
SCHENECTADY
TROY

New York State's Billion Dollar Market

WTRI CAPTURES THE AUDIENCE!

PROGRAMMING

Star studded line-up of top rated CBS network shows!

POWER

Highest powered UHF station in area with 368 kw at the maximum!

COVERAGE

Direct Line-of-Sight contact from tower to entire area.

See Your HEADLEY-REED Man for Prime Availabilities

Film notes and trends

Mystery, variety films hottest properties, ABC affiliates say

by Don L. Kearney, national sales manager, ABC Film Syndication



Mr. Kearney

George Shupert (v. p. in charge, ABC Film Syndication) and I recently returned from a swing around the country which included meetings with the ABC TV affiliates and other station executives in six major cities outside New York. We carried with us some questionnaires which we hoped would give the station men anonymous opportunity to tell us their real needs in syndicated film programing and to get off their chests what was bothering them about film. We know their opinions will be valuable to us in future planning—and it will probably be of general interest to advertisers and their agencies. At this writing something over 80 stations have responded.

Station men reported that, in the past, the easiest tv film programs to sell were mystery and variety shows but predicted that the programs with the greatest sales potential this year will probably be situation comedy, adult Western and espionage series.

In response to a question about what type of syndicated news program could be sold locally, 60% of the station men replied "none." The remaining favored news interviews over news panels.

A question about new programs which would have the greatest juvenile appeal and would be most successful for sales and rating purposes, evoked a number of votes for science-fiction and Westerns.

Of special interest to us was the response to questions concerning reruns. Some 75% of the stations are rerunning between one and five program series; 9% are repeating between five and 10 shows. Only 16% are not using any repeats at present and of this group only a few indicated any particular reason.

Queried as to the volume of film programing, about half of the stations replied that they will use more film in 1954 than they used in 1953, about a quarter of them will use the same amount, the remaining plan to use slightly less.

We wound up our survey with a question which we knew would stimulate interesting comments: "What are your chief complaints against film distributors?" The answers varied to a great degree. Here are some of the typical ones: "Goofing in scheduling and shipping. No promotion material." "Cost discrepancies and variance." "Difficult to measure quality against cost to sponsor." "Not giving commissions to agencies." "Will not permit stocking of prints." "No price stabilization."

Station management generally understands the great audience and sales rewards pertaining to reruns, but they still have some trouble selling the rerun philosophy to local sponsors. The new rerun study ABC Film Syndication has released, "Lightning Strikes Twice," met with high praise from station sales managers. ★ ★ ★

*Highlights of ABC survey of stations on film**

1. *Mysteries, variety programs are hottest film fare now. But situation comedies, Westerns, spy series have greatest potential for '54, stations predict.*
2. *Some 75% of stations are rerunning between one and five program series; 9% are repeating five-10 shows.*
3. *Science-fiction, Westerns have greatest juvenile appeal.*
4. *Some 50% expected to use more film this year than last.*
5. *Chief gripes against distributors: Lack of price stabilization; few promotion aids; little sales assistance.*

*Based on 80 station replies to its questionnaire on syndicated film programing



FIRST CHOICE

with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages.* As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the EASTMAN 16MM. TELEVISION PROJECTOR, Model 250, rates A-1 with everyone . . .

1. Variable Transformer permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.

2. Increased Signal Strength: Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.

3. Still-Frame Projection: With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.

4. Refined Sound System with low flutter and distortion gives optimum results for either emulsion position.

5. Projection Optics: An f/1.5 optical system corrected for the 12:1 magnification required by television provides truly high resolution.

6. Lower Maintenance. Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Modison Avenue
New York 17, N. Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Midwest Division
137 North Wobash Avenue
Chicago 2, Illinois

FRESH FRUIT

SPONSOR: Trexler Farms AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor uses a five-minute participation program six days a week at a cost of $33. Here's what he thinks of radio: "We have found that with radio we can tell our story over and over again, a dozen times a day if necessary, with far better results than any other means of advertising . . . With radio you can add power of the spoken word—the conviction, warmth and persuasiveness of the human voice. You're bound to get results and results we are getting . . . We are more than pleased . . . as our sales have increased tremendously over last year's sales for the same days . . ."*

WAEB, Allentown, Pa. PROGRAM: Musical Kings & Queens



CREAMERY

SPONSOR: Northwestern Creamery AGENCY: Direct

CAPSULE CASE HISTORY: *For many years this creamery advertised on CJVI using institutional programs mainly. Then on the advice of the station it switched to jingle-type one-minute announcements—one selling general milk quality and speed of delivery, the other emphasizing a changing ice cream "feature flavor." "Results were felt immediately," the station reports, "with the creamery getting an increase in traffic on both lines advertised, and much favorable comment from retail outlets and dealers." Campaign was renewed recently for six months. Cost is $4.50 per announcement—or $9.00 a day.*

CJVI, Victoria, B. C. PROGRAM: Announcements

SHOE STORE

SPONSOR: The Florsheim Shoe Shop AGENCY: Direct

CAPSULE CASE HISTORY: *During its sale month the Omaha Florsheim Shoe Shop used only 15 announcements on WOW to advertise the event. No other advertising was used. When the last day of the sale arrived there was standing room only in the store. The store's manager said: "I doubt if we ever bought any advertising that proved more resultful or productive." Some indication of the sale's success, he said, can be had from the fact that "the clerks had trouble waiting on so many customers." The WOW announcements cost $150.*

WOW, Omaha PROGRAM: Announcements

PERFUME

SPONSOR: Federal Home Products Corp. (Famous Brand Perfumes) AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor is a mail order house which offered KYW listeners Famous Brand Perfumes for $1.00, plus a 25¢ postage and handling charge. Describing the results of the offer, Allen C. Kaye-Martin, president of Federal Home Products, said, "Our maximum allowable cost on our . . . offer is approximately 40¢. You will be happy to know that . . . several thousands of orders during the past two weeks on KYW . . . cost just under 14¢ each . . . Needless to say, with results like these . . . we'll be on KYW until women no longer want to be beautiful!"*

KYW, Philadelphia PROGRAM: Announcements

ELECTRIC TRAINS

SPONSOR: Miles Hardware, Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *Shortly before last Christmas this company bought five one-minute announcements on CHUB at 9:55 a.m. to sell Lionel trains. The station taped the actual train whistle of a Lionel train and used it as an introduction and sign-off for the spot announcements. After the five announcements—which cost a total of $20—nearly $1,000 worth of Lionel electric trains were sold.*

CHUB, Nanaimo, B. C. PROGRAM: Bing Sings

PHARMACY

SPONSOR: South Central Pharmacy AGENCY: Direct

CAPSULE CASE HISTORY: *"We thought* Serenata Nocturnal *was a very good idea from the beginning since it provides the only Spanish-speaking program on the radio in the evening. We are now convinced it was a good idea, because of the sales results we have felt . . ." So Thomas Moss, owner of a pharmacy, described his results on KRIZ. "To be specific," Moss continued, "we have more than doubled floor traffic here . . . and attribute the entire increase of more than 100% . . . to the advertising on the program . . ." The pharmacy uses one participation each night, at a cost of $2.25 per announcement.*

KRIZ, Phoenix PROGRAM: Serenata Nocturnal

AUTOMOBILES

SPONSOR: Erdelac Sales & Service Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This automobile dealer decided to introduce his new line of 1953 Studebaker cars via a two-day program schedule. The interview-type programs originated from the dealer's showrooms and were conducted by Tom Armstrong, WGAR personality. No other advertising was used by the dealer, who reported that as a result of the programs 28 new automobiles were sold. The programs, featuring recorded music and commentary by Armstrong (WGAR's automotive editor), cost a total of about $1,000.*

WGAR Cleveland PROGRAM: Special events

Uses AP newscasts as rifle for specific sponsor targets

Dick Harris, commercial manager of KXEO of Mexico, Mo., has long been acquainted with the value of Associated Press newscasts for attracting general audiences. More recently, he learned that AP news is a weapon for marksmen, too . . . to shoot at, and hit, specific sponsor targets.

A local LP gas dealer wanted to enlarge his market to include truckers. A survey showed that the cattle truckers usually load stock for the next day's market between 3 and 5 p.m. With the comprehensive range of newscasts provided by AP, it was no trouble at all to line up a program of special interest to the cattlemen at that time. It includes weather and highway conditions for four states, grain reports and a capsule presentation of top general news. After only four weeks, the sponsor expressed complete satisfaction.

Success has stimulated Harris to apply the same technique for other prospective sponsors. "AP's wide program range" he says, "gives us a flexibility to meet almost any sponsor requirement. That means we can talk about how useful we can be *to him* – instead of merely resorting to vague generalizations."



Manager Harris also has this to say:

"I find one recurrent factor in selling AP newscasts—the sponsor doesn't quibble about whether it's 'good enough.' He knows AP, knows AP is top-quality, and has confidence that his prospective customers feel the same way."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands . . . know the most famous brand in news is AP

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What are tips on promotion, copy, merchandising devices to tie in with summer for air advertisers

THE PICKED PANEL ANSWERS



Mr. Kirsch

In the summertime, our No-Cal advertising campaign takes on three new aspects:

1. More radio and tv programs are added to our air schedule. Last summer for example, several new radio and tv personalities were used to help exploit No-Cal, increasing to 11 the number of programs on the air which we sponsored.

2. There's an entirely new copy theme. During the winter, we promote the fact that when you drink No-Cal, "Nothing goes to waist." During the winter we also play up the sugar-free, calory-free advantages of the beverage. In the summer, however, the appeal is two-fold. We continue to promote No-Cal as the perfect drink for the girth-conscious, but we add the appeal of No-Cal as a grand thirst-quencher. In fact, the thirst-quenching theme actually is dominant in the summertime.

3. Newspaper, magazine and trade advertising, as well as sales promotion (or point-of-purchase) advertising, is increased considerably during the summer months. During summer 1953 more newspapers were added to our schedule, several magazines were added, and our campaign in the beverage industry trade papers was stepped up by our use of full pages instead of half pages.

Last summer, to tie in all our various advertising media, we selected a Miss No-Cal. She was Midge Ware, one of the feature players of *The Fifth Season*, now on Broadway, and she was the nucleus for all kinds of sales promotion or point-of-purchase displays. Incidentally, No-Cal's promotion included window displays, metal stands to hold No-Cal, counter displays, cut outs, metal key plates, metal signs, bottle holders and other material. The possibility of selecting a new Miss No-Cal for 1954 for exploitation during the summer months is being considered.

MORRIS KIRSCH
President
Kirsch Beverages, Inc. (No-Cal)
New York



Mr. Ratner

Among the accounts at our agency which use summertime radio and television are three companies which are particularly interesting. They each use the medium for a different reason and in a different way from the others.

The first is Sweet Orr Co., manufacturers of men's work clothes. This company is on the air year-'round. The company buys participation announcements on WOR, New York, during the 6:30 to 7:45 a.m. portion of *John Gambling*. During the summer the copy changes as the weather changes, and the company's lightweight shirts, pants and jackets are plugged.

The second is the De Jur-Amsco Corp., which specializes in motion picture cameras and equipment. Like Sweet Orr, De Jur is a year-'round air advertiser. The height of the season for De Jur is summertime, when people naturally take more pictures. The company started with *Rain or Shine* with Carol Reed, a Saturday evening weather program (it's just signed another contract, on WCBS-TV, New York). In addition, it bought Tex & Jinx on WNBC last October, and will stay on this program — Fridays at 8:30 a.m.—through the summer.

During the winter, De Jur tells movie makers about taking pictures indoors.

Come summer, film clips of beach scenes, vacation picnics and other subjects are shown with the commercials to show viewers the fun they can have with a camera. A Saturday night commercial, for example, might talk about the pictures viewers could take the next day when out on a drive.

Here's the audio portion of a typical De Jur summertime tv commercial:

I wish I had a nickel for every person who took movies last weekend with a De Jur movie camera. You see this particular model everywhere—beaches parks, all around town. It's the wonderful De Jur Citation 8 millimeter camera—the easiest camera in the world to use. It's foolproof. Even a child can take perfect pictures. All you do is push this button. You shoot in color or black and white outdoors or indoors—rain or shine. . .

The third advertiser has a problem exactly the opposite from De Jur. Instead of the bulk of its sales being in the summer, its best season is winter. Yet the Lafayette Radio—which uses radio to sell hi-fi equipment—keeps the summer schedule to spur sales as much as possible. And the Lafayette campaign is different from the De Jur campaign in another way: The copy is not changed. There are two copy themes; one asks listeners to visit one of the Lafayette showrooms and the other asks listeners to write in for a free hi-fi guide. Lafayette went on WQXR, New York, in January 1953, with three announcements weekly. The

schedule now has been increased to five announcements weekly during *Symphony Hall*—an evening program.

ED RATNER
Radio and Television Director
Friend, Reiss, McGlone
New York


Mr. Neumann

Trying to sell ice cream in the summer time is like moving umbrellas — no matter how well you plan ahead, the biggest influence on your final volume is the unpredictable weather. This is especially true for Good Humor Ice Cream, which is sold almost entirely by truck and hand cart.

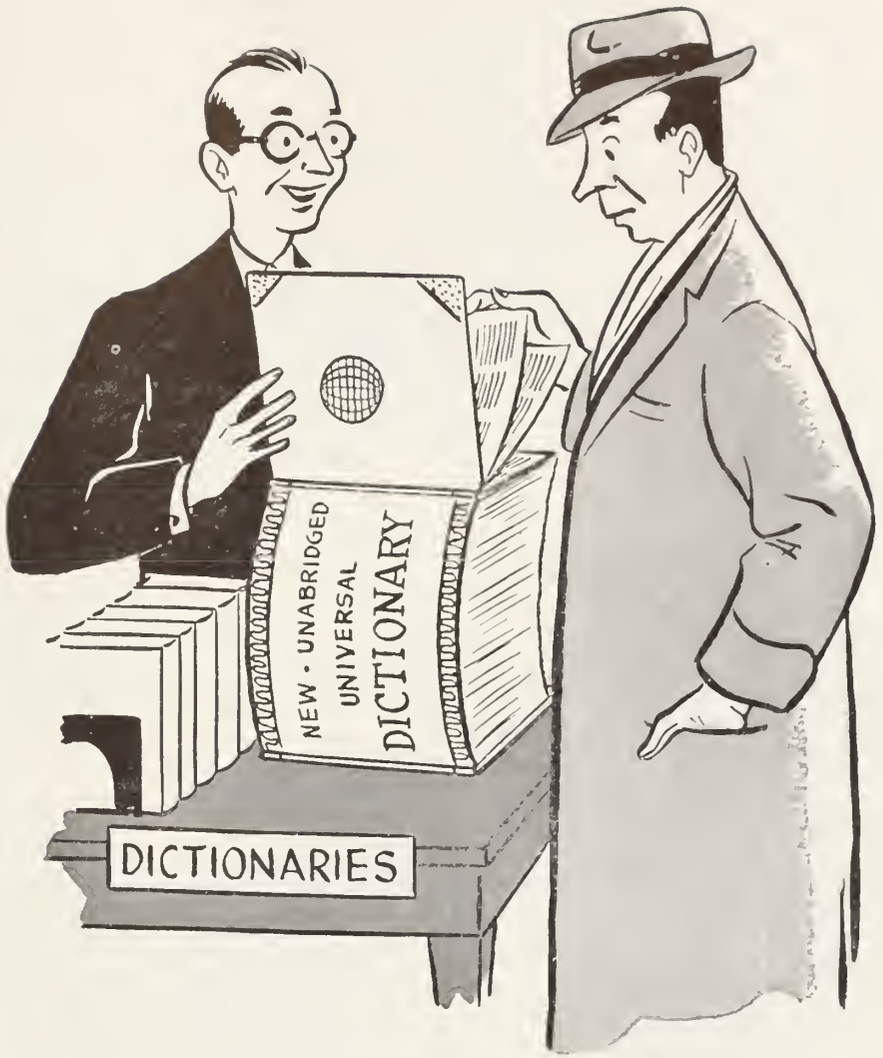
From a media point of view the problem is further complicated because their ice cream sales are split almost evenly between grown-ups and children. Since our budget did not allow a dual schedule, we resolved the problem by adapting Good Humor's advertising to the summer pattern of living last year.

First, television spots were run during the week for appeal largely to the younger audience. Participations were bought close to the dinner hour. This gave three distinct advantages: (1) the use of full one-minute spots to tell our product story; (2) identification with leading local personalities, who had a youthful following in their markets; (3) continuous reminders for children to watch for the white Good Humor truck.

Secondly, from Friday evening through Sunday, we ran an intensive radio spot schedule. This bought the adult population into the picture and held close to the profile of summer habits in metropolitan areas: (1) backyard and porch relaxation which means greater radio listening; (2) the large volume of weekend automobile traveling; (3) portable radio listeners at beaches and recreational areas.

It was a new media pattern for Good Humor's advertising and its total result was a substantial success—in fact, the largest sales volume Good Humor has ever experienced.

GEORGE C. NEUMANN
Vice President
David J. Mahoney, Inc.
New York



"But is this one REALLY complete?"

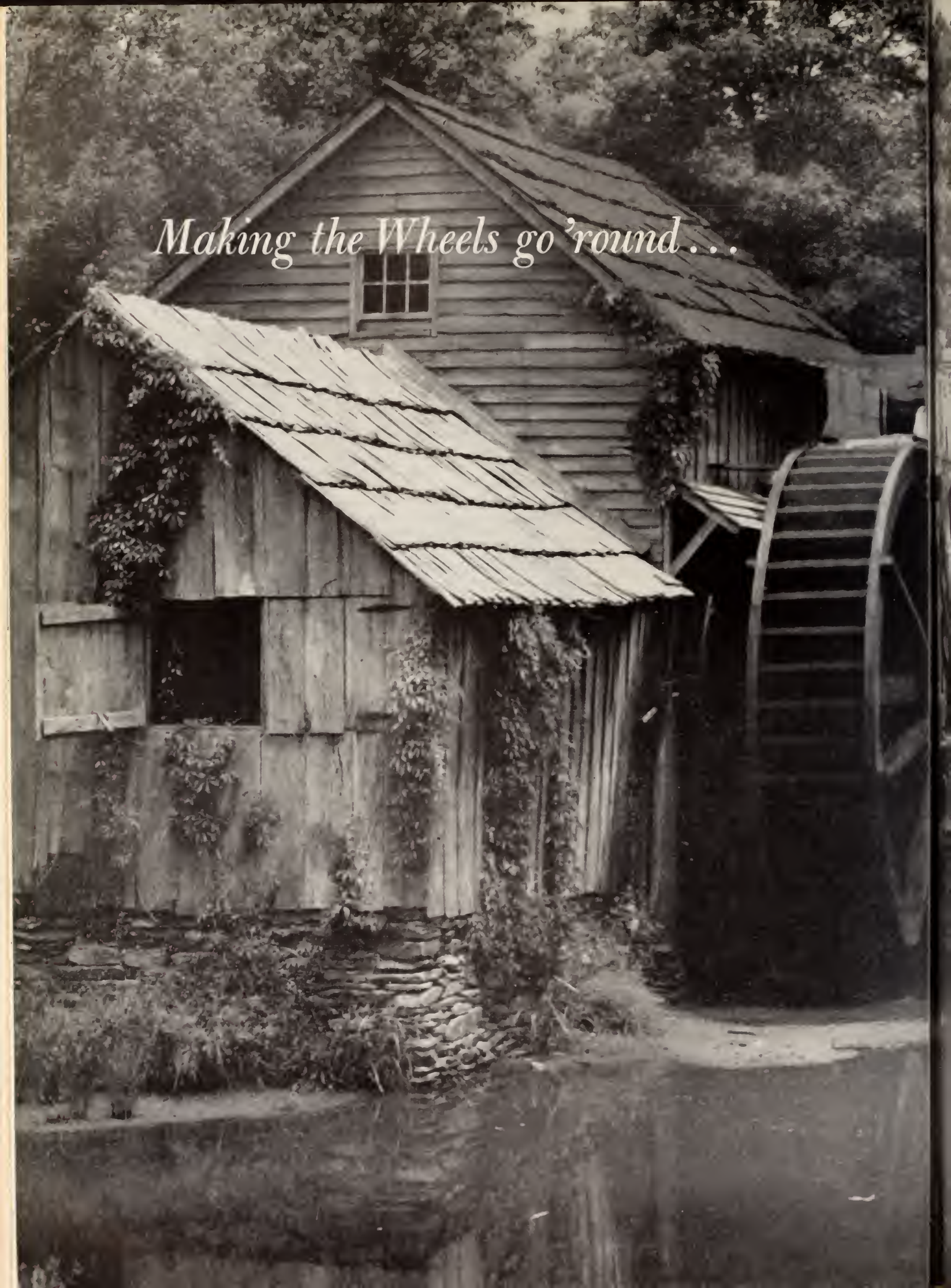
If you want to be 100% "thorough" in covering Kentucky with radio, more power to you —and you'll need *plenty!*

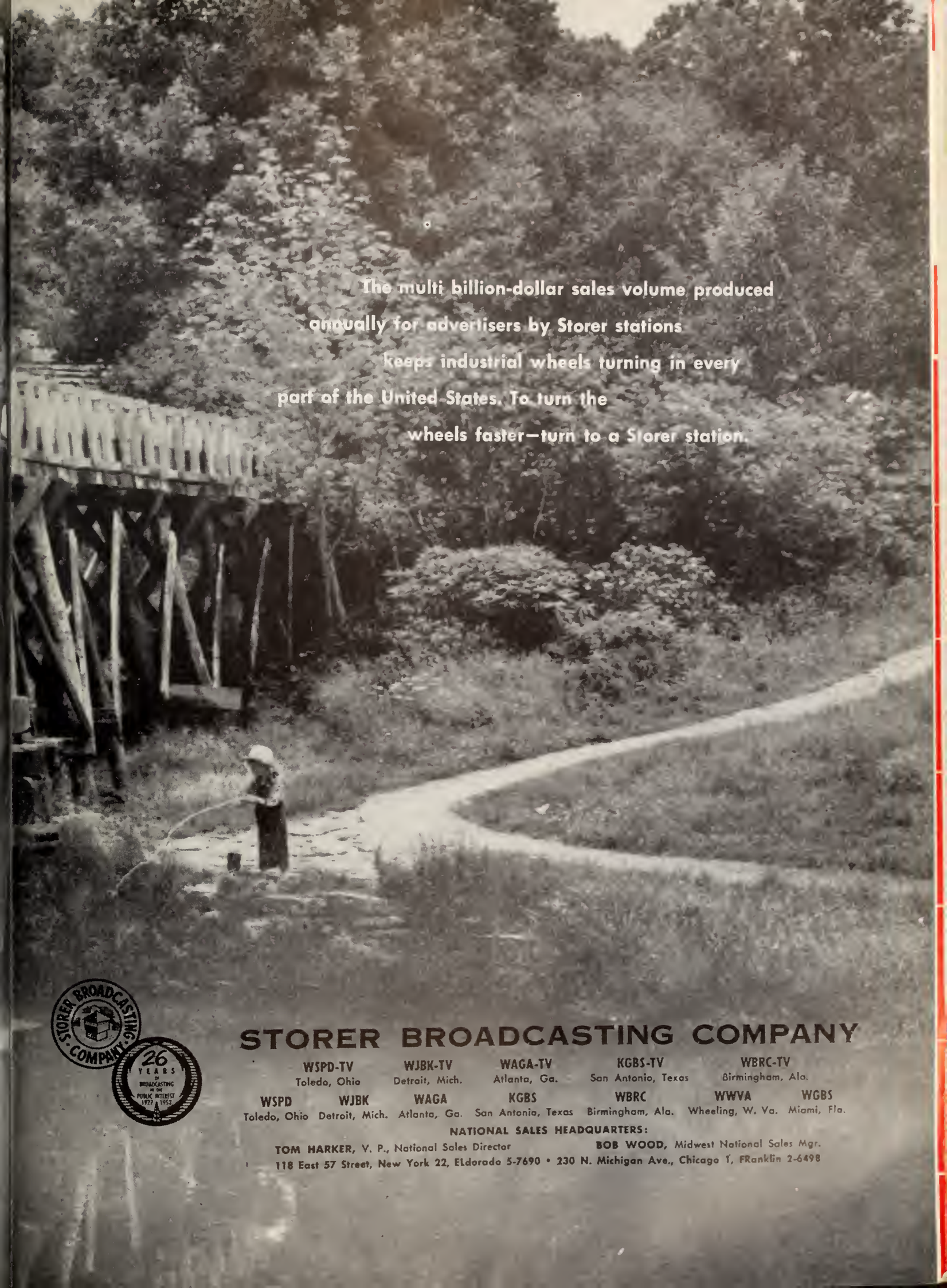
On the other hand, if you want to reach 51.3% of the State's total purchasing power, at minimum cost, you can do it with just *one* station! 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State's income, you need *many* of Kentucky's 47 other radio stations.

Check NBC Spot Sales for full details!

5000 WATTS
NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*


Making the Wheels go 'round...



STORER BROADCASTING COMPANY · 26 YEARS OF BROADCASTING IN THE PUBLIC INTEREST 1927 1953

STORER BROADCASTING COMPANY

WSPD-TV	WJBK-TV	WAGA-TV	KGBS-TV	WBRC-TV
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.

WSPD	WJBK	WAGA	KGBS	WBRC	WWVA	WGBS
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.	Wheeling, W. Va.	Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director — **BOB WOOD,** Midwest National Sales Mgr.

118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

IN
JACKSONVILLE
it's ...

WJHP
TV

276,000 WATTS
NBC·ABC·DUMONT
NETWORKS

CHANNEL 36
The South's
Finest
UHF Station

For information
Call
New York
MU 7-5047
Jacksonville
98-9751



agency profile

Frank C. Barton Jr.

Radio & Tv V.P.
Lennen & Newell, New York

"Radio," says Frank Barton, Lennen & Newell v.p., "created a new era of advertising by offering the prospective customer, or listener something in addition to information, namely entertainment."

"This entertainment or program, in radio as in tv, can put the audience in a better frame of mind for the advertiser's message. It breaks down sales resistance the way no mere sales message can, as is apparent from radio's excellent record during the Depression. Tv is an extension of the same approach, but to capitalize on the program one must be selected which is right for the product."

One example of the agency's application of Barton's philosophy is their handling of the Jos. Schlitz Brewing Co. As one of the largest beer brewers in the U.S., Schlitz has a position of prestige to translate into tv terms, so the program must have quality and stature. Since the majority of beer drinkers are men, the program must be adult and lean toward the mass male side. Lastly, but quite important, since Schlitz Beer is a social beverage, it should be surrounded with an aura of "Gemütlichkeit," so the program must leave the viewer with a good, pleasant feeling.

Lennen & Newell's choice: *The Schlitz Playhouse of Stars*, CBS TV, Fridays 9:00-9:30 p.m. This dramatic show, they felt, had the necessary quality and importance.

"Admen sometimes forget that the program a client sponsors is as important to him as the actual commercials." Barton explains. "If the program does not put the listener or viewer in an appropriate frame of mind for the sell, he's less likely to part with his cash."

"The business now-a-days tends to reduce advertising to arithmetic," and Barton points the finger not at research, but at its misuse. "It's not only the sheer weight of impressions that makes the sale, but the kind of advertising impression."

Lennen & Newell's 15 accounts spent an aggregate $18 million in air media in 1953—this was equal to the total agency billing in the last year of Lennen & Mitchell. The 1953 billings broke down into $14 million in tv, $4 million in radio, out of a total of $33 million.

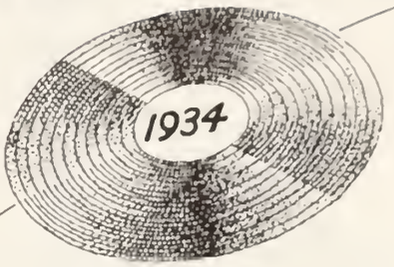
Barton, who helps decide how these $18 million are to be spent, says that he got into broadcasting by accident in its early days. As a radio veteran, he feels that Providence was kind. "What radio and tv lack in Gemütlichkeit, they make up in challenge." ★ ★ ★

Same Program . . . Minute Parade

Same Sponsor . . . J. L. Hudson Co.

Same Station . . . WWJ AM-FM

FOR 20 YEARS!



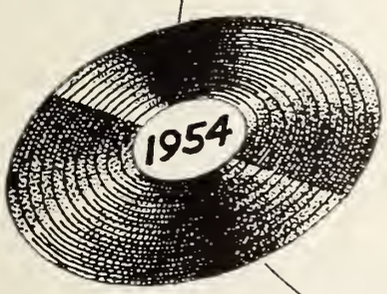


In 1934, the J. L. Hudson Company of Detroit started sponsorship of an hour-long, 6-day-a-week, early morning program on WWJ. Its name . . . "Minute Parade." Its content . . . fine recorded music and storewide shopping information.

20 calendar years, 6240 radio hours, and some 65,000 classical recordings later, its audience acceptance and selling power has been proved millions of times. "Minute Parade" is today the oldest hour-long program in Detroit radio . . . still with same sponsor, on the same station, using the same format.

As "Minute Parade" moves into a new time slot, 9 to 10 A.M., both Hudson's and WWJ look forward to the perpetuation of this fine program, with an ever-growing audience.

Hudson's is one of America's largest, most successful department stores. In radio time-buying, as in store merchandising, it believes in the right program at the right time, on the right station. Both local and national advertisers naturally follow this basic tenet, and use WWJ with equal success.



WWJ AM-FM Basic NBC Affiliate

Associate Television Station WWJ-TV

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives: THE GEORGE P. HOLLINGBERY CO.*

WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative: George W. Clark, Inc.

AGENCY AD LIBS



(*Continued from page* 16)

his comment is that the whole thing is too jerky. Or he looks at the drawings and says they don't do justice to his produet. Or they don't give the professional feeling he anticipated from animation. Or he misses continuity in our efforts.

So, erestfallen, we go back and prepare for another eopy meeting. This time we take still another tack. We eonvinee the account man to let tv be diseussed first because, after all, a bigger slice of the budget is involved in it. In plaee of storyboards, nicely done or erudely, this time we're just going to hand out scripts whieh we will act out. audio and video, with a turntable to help us provide the indicated musieal backgronnd. Here at last is the solution to our dilemma. Or so we think!

The big day arrives and seripts are plaeed in everyone's hands while we go through more motions than an Agnes DeMille ballet only to find to our dismay that all our histrionics got us was a elient faseinated with the tv jargon in the video instructions; so fascinated, in faet, that not another word nor idea registered. And then we realize that we're imposing on our elient, even more than before, expecting him to follow this script approach which is difficult for even the most experienced film or production people, since the human senses are not well geared to accept a video idea and then an audio one alternately and to synchronize them in the mind.

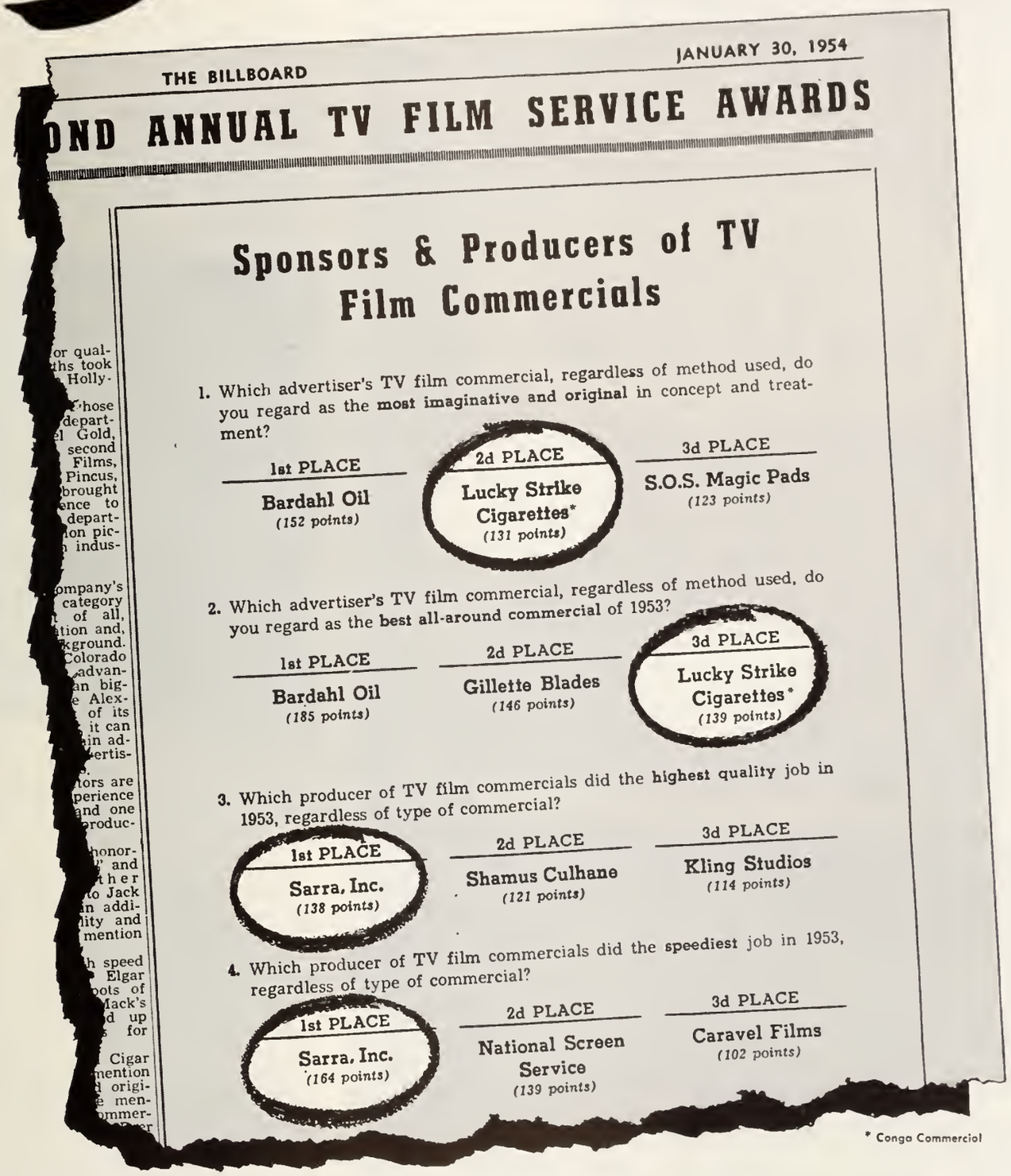
At this point we are faced with a decision: Should we give up completely and go baek to writing trade ads for *Progressive Grocer* or get a job on a fishing boat out of Gloucester? Or should we try to figure some way of solving the thing? Assuming we deeide to stick, here are a few suggestions on presenting tv copy to anyone, be he aecount man, advertiser, the film company or produetion man who is going to produce it.

Spend as much time together as you can preliminary to the actual copy job. Get to know each other's approaeh to advertising—then to tv copy—learn each other's likes. dislikes. tenets. etc. Next, follow as many jobs as is humanly possible right through *together* from idea stage to lab, through entting and work print stages up to the answer print.

This way the next job is sure to start out far ahead. And similarly the next storyboard, however sketehy because of what must be left unsaid, is bound to be far more lucid to the two of you.

This is the only way I know of to arrive at an understanding. Once snch a rapport is achieved, however. the result is better tv copy and what's more, a faster, less painful method of achieving same. Which is all any of us can hope for. ★★★

SARRA teams of Visual Experts will always strive to produce the best that advertising knowledge and professional know-how make possible . . .



THE BILLBOARD JANUARY 30, 1954

ND ANNUAL TV FILM SERVICE AWARDS

Sponsors & Producers of TV Film Commercials

1. Which advertiser's TV film commercial, regardless of method used, do you regard as the **most imaginative and original** in concept and treatment?

1st PLACE	2d PLACE	3d PLACE
Bardahl Oil *(152 points)*	Lucky Strike Cigarettes* *(131 points)*	S.O.S. Magic Pads *(123 points)*

2. Which advertiser's TV film commercial, regardless of method used, do you regard as the **best all-around commercial** of 1953?

1st PLACE	2d PLACE	3d PLACE
Bardahl Oil *(185 points)*	Gillette Blades *(146 points)*	Lucky Strike Cigarettes* *(139 points)*

3. Which producer of TV film commercials did the **highest quality** job in 1953, regardless of type of commercial?

1st PLACE	2d PLACE	3d PLACE
Sarra, Inc. *(138 points)*	Shamus Culhane *(121 points)*	Kling Studios *(114 points)*

4. Which producer of TV film commercials did the **speediest** job in 1953, regardless of type of commercial?

1st PLACE	2d PLACE	3d PLACE
Sarra, Inc. *(164 points)*	National Screen Service *(139 points)*	Caravel Films *(102 points)*

* Conga Commercial

. . . and remember, your commercial is only as good as it appears on the TV home screen. Insure perfection with Vide-O-Riginals® . . . quality-controlled prints made in Sarra's own photographic laboratory exclusively for Sarra Productions. Each is custom made to guarantee maximum fidelity whether you order one or one hundred.

®Registered

SARRA INC.
SPECIALISTS IN VISUAL SELLING

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

round-up

WABC-TV gives away $75,000 to excite viewer interest

For the past five weeks, WABC-TV, New York, has been giving away money hand over fist. The purpose: to acquaint viewers with the station's "increased programing, new star talent and advanced technical facilities," John H. Mitchell, vice president and general manager, told SPONSOR.

"Focal point of the campaign," Mitchell said, "was a giant Lucky 7 contest, the greatest contest ever presented by a single station." During the course of the contest, ending 7 March, $75,000 in 1,717 cash prizes was to be awarded viewers in amounts ranging from $10 to $10,000.

The contest worked like this: Periodically throughout each day, WABC-TV telecast pictures of familiar places, faces and things. Right after each picture was flashed on the screen, 28 telephone operators began placing calls at random to viewers in the greater New York area, until they reached one who identified the picture. The viewer won one of 611 cash prizes, ranging from $25 to $1,000. About 100,000 phone calls were made.

In addition viewers participated through the mail. During each week, about 125 "Lucky Pictures" were shown. Viewers were to list any 10 of the "Lucky Pictures" and send the list to WABC-TV with a statement of less than 26 words on "My favorite WABC-TV (Ch. 7) program is . . . . because. . . . ." The station awarded 1,106 prizes ranging from $10 to $10,000 to the winning letter writers during the five-week period. ★ ★ ★

A century of sponsorship marked at WOWO fete

More than one hundred years of sponsorship are represented in the picture (below) which was taken at the 50 kw inaugural party of WOWO, Fort Wayne, Ind.

Four of WOWO's oldest clients in the picture are (l. to r.): Art Rose, merchandising manager of the Kroger Co., Fort Wayne Branch, which has been on the station since 1932; Robert Kiracofe of the Perfection Biscuit Co., which has used WOWO continuously since 1925; Tom Carroll of the Rowlands Furniture Co., another 25-year advertiser; Oliver Capelle, advertising manager of Miles Laboratories, an advertiser since before 1930; shown with the clients is Tom Longsworth, WOWO sales manager.



Four veteran clients: Messrs. Rose, Kiracofe, Carroll, Capelle, with WOWO's Longsworth

Longsworth and Carl Vandagrift, station manager, presented "Merit Award" scrolls to long-time clients at the party. Scrolls were inscribed: "Demonstrating unusual faith in a medium, and duly recognizing the part played by sponsors in the successful operation of a radio station, WOWO, on the occasion of its power increase to 50,000 watts, gives this certificate of recognition to those who have been its clients for 10 years or longer." ★ ★ ★

Another 3-D gimmick: Open folder, tv tower pops up

A map of Indiana drapes a lovely brunette on the front of a promotion piece mailed out to sponsors recently by WTTV, Bloomington. "Coverage is our long suit," says WTTV's headline next to the cover girl. Open up the promotion piece and BOING! Up pops a big replica of the new 1,000-foot tv tower used by WTTV to "cover the Hoosier Heartland."



Pretty girl points up coverage in promotion

A map also pops up to show counties and cities in WTTV's coverage. A chart compares the old WTTV coverage—provided by its former tower and power—with new coverage now that WTTV telecasts with 100 kw.

Texas Co. buys 17-show, 52-week package on WCAU

One of the biggest radio sales in the history of WCAU, Philadelphia, recently was chalked up. The station sold to the Texas Co. a 52-week package of 17 different programs, including news, weather and sports shows.

Programs bought by Texaco include *Texaco Star Sports*, 11:05-11:15 p.m., Monday through Saturday; a weekend

schedule of five 5-minute, three 10-minute and three 15-minute news, weather and sports programs in early-morning, late-afternoon and late-evening time segments.

Concurrently with the WCAU schedule, the Texas Co. bought the Columbia Pacific Radio Network's *Texaco Sports Final* featuring Tom Harmon, a Monday-through-Saturday 15-minute sports show. ★ ★ ★

Briefly . . .

To celebrate its new "all music" programing policy WRNY, Rochester, prepared a 16-page newspaper which carried stories about the station, the WRNY staff, the radio industry. Topics covered included hi-fi, the status of fm, increase in specialized programing among U. S. radio stations, radio advertising success stories.

* * *

The next time you visit SPONSOR's Hollywood offices you can call on NARTB's West Coast Station Relations representative without leaving the building. Offices of Jack Barton, the trade association's representative servicing members in 14 Western states, were moved from San Francisco to 6087 Sunset Blvd., Hollywood 28, on 1 March. Telephone number is Hollywood 4-8311.

* * *

KING-AM-TV, Seattle, has added a helicopter to its news gathering equipment. And the station has the Pacific Northwest's first private heliport, too; it's located atop the KING-AM-TV studios. Charles Herring, news editor, said "a helicopter is the only possible means of getting out to the scene of a story quickly, being able to land at the spot and being able to return just as quickly to our studios." ★ ★ ★



New member of KING news staff: Helicopter

"Lights"
"Camera"
"Action"

and PROCESSED BY
MOVIELAB

FOR THE FINEST FILM PROCESSING *IN THE EAST* — FILM MEN WHO KNOW SAY *"IT'S MOVIELAB"*

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

ROUND THE CLOCK SERVICES
• Negative Developing • First Print Department
• Ultra Violet & Flash Patch Track Printing
• 16mm & 35mm Release Printing
• Quality Control • Title Department
• 22 Cutting & Editing Rooms.

FOR COLOR it's Rainbowlab Inc.

MOVIELAB FILM LABORATORIES

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

NIGHT TIME
AT
DAYTIME
RATES

★

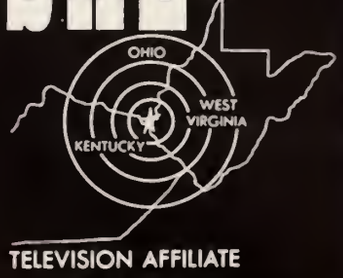
NOW YOU
CAN BUY
WSAZ
AFTER 10:00 PM
AT
CLASS B
RATES

★

CONTACT
C. TOM GARTEN
OR
KATZ AGENCY, INC.

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

SUMMER RADIO

(*Continued from page 43*)

The greater part of the out-of-home audience and, potentially the easiest to measure, is auto listening. The remainder, made up of listening to portables, listening in public places such as stores, restaurants, bars and at work plus listening in other persons' homes (which Pulse includes in its definition of out-of-home), is regarded by advertisers with mixed feelings. There is not only some doubt among advertisers whether a day-by-day measurement of this audience fraction could be done cheaply enough but there is also some question about the quality or intensity of such listening.

Even a regular measurement of auto listening would involve some tough problems. Which means it won't be very cheap. When A. C. Nielsen offered his local radio-tv measurement scheme to the industry early last month he indicated that auto listening figures could be had also. But he didn't offer much hope they would be figures anybody could afford to buy.

While advertisers may never know the size of their summer radio audiences to the last decimal place they know they've got an audience worth beaming at. The fact that some of the biggest and smartest clients around use summer radio is proof of that.

BAB points out that some of the million-dollar-and-more spenders put more money into radio last summer than any other ad media. They include General Mills, American Home Products, Swift, Wrigley, Manhattan Soap and Pet Milk. The general picture, of course, is that of a dip in radio advertising during the summer but it is less than commonly supposed.

A cross-section of station reps, polled for SPONSOR by SRA, reported that business last July was off no more than about 10% from the peak winter months. As for the radio networks, for the four 1953 months June through September gross billings (PIB) came to $48.6 million compared with total 1953 billings of $160.5 million. In other words, during the hot 33% of the year, billings were 30% of the total.

While network billings during the summer are held up to a certain extent by summer-only advertising by far the greatest amount of money is accounted for by 52-week advertisers. The fidelity of daytime advertisers, especially sponsors of soap operas, is particularly marked. For example, every daytime advertiser remained on NBC Radio last summer compared with 58% of the nighttime advertisers.

Mutual reported a good summer last year, including evening business in that description, saying that 95% of its clients remained on for 52 weeks with the other 5% taking four- to six-week vacations. PIB figures show that during the four hot months Mutual billings jumped from $5.9 in 1952 to $7.3 million last year.

Biggest factor in this increase was Mutual's Multi-Message Plan which ran to 80% or more of capacity during the high temperature months. The M-MP had 20 participations in five nighttime shows and accommodated such accounts as R. J. Reynolds, Jacques Kreisler and Lever.

All the networks offer 52-week discounts. For the first time last year both CBS and NBC offered the maximum discount to 52-week advertisers only. Previously, both networks gave rebates to all-year-'round advertisers but sponsors could reach the maximum discount bracket if they spent enough money.

These rebates, which will undoubtedly be given this summer, also, are as follows: On CBS, 8.5%. This means a nighttime advertiser can get up to 53% in discounts for all-year-'round programing, while a daytime advertiser can get as much as 37%. On NBC, 10%. The maximum nighttime discount is 52% and the maximum daytime discount is 37.5%.

Both ABC and Mutual give rebates for 52-week advertising but the advertiser can get the maximum discount given by both networks without being on during the summer. (Mutual's Multi-Message Plan does not come under the discount schedule.) ABC gives a 9% rebate but the advertiser who spends $2.4 million on daytime or $1.5 million on nighttime within a year's time will get the maximum discount, including the 9%. Mutual gives a 12.5% rebate but a nighttime advertiser who spends $1 million during his contract year gets the maximum discount of 63% (in tv markets) even if he is not on 52 weeks.

The rebates plus the additional discounts earned by spending more money during the summer bring down the advertiser's hot weather costs substantially so that his cost-per-1,000 may

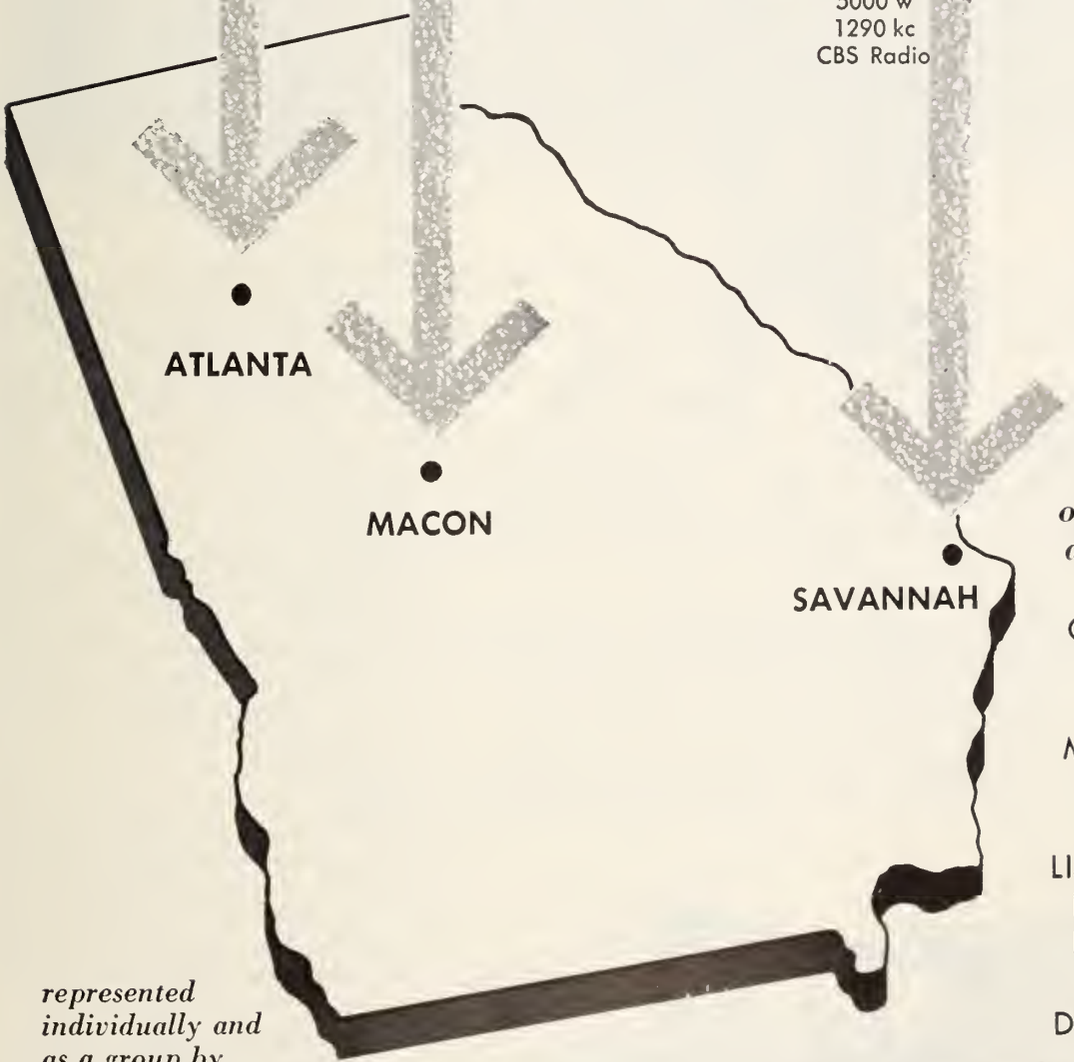
Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio



The **TRIO** *offers advertisers at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

In 3 major markets

represented individually and as a group by

The KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO



Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO

ASK JOHN BLAIR

be lower during the summer than during the winter, despite the decline in summer listening.

Here's an example of the economy in summer radio buying:

A certain advertiser on NBC Radio would pay $370,784 in time charges if he were on for 39 weeks. That's an average of $9,507 per week. But this advertiser is on for 52 weeks and his total time charges are $415,905. He thus pays $45,122 more for 13 weeks in the summer or $5,308 per week. In other words his additional summer time charges per week are only a little more than half of what he would pay per week during the regular season if he took a hiatus.

The spot radio advertiser will not generally find 52-week discounts though there are some stations which offer them. One reason 52-week discounts are not generally offered by stations is that they are not generally demanded by clients. Since advertisers use spot for flexibility, it stands to reason they don't necessarily feel a need for 12-month schedules. With network shows, the situation is sometimes different. The network program is often used as a sponsor identification device which can best build up impact over a long period of time.

There are some stations which offer special summer plans. They usually involve a greater discount during the summer for run-of-station buys. A few stations offer special deals to sell time dropped by the networks or sponsors during the summer.

By and large, however, the stations go in for discounts tied to frequency rather than the season. In some cases the big frequency discounts started as special summer plans or else are discounts which were made a part of the rate card after an especially large summer sale at a new discount was made to a saturation-minded advertiser, such as General Mills.

Summer advertisers should check station saturation packages. These are not always published, though the reason is not to chisel the sponsor. Stations will offer saturation packages to all comers at the same price and still not publish them for fear of setting off a price war or being accused of it.

Some of the big agencies have been complaining they have to work too hard to dig out rates for saturation packages and have asked for greater frankness from the stations.

(*Please turn to page* 93)



Harvesting in Fall and Summer, feeding and milking in Winter, plowing and planting in Spring . . . throughout the year there is work to be done on the farm.

And every year in every season, the radio is an indispensable tool helping the farm family with its work, planning and living.

The sharpest tool for the easing of farm work is WLS. In the Midwest during 29 years, WLS has met the farmer's needs. It has been the farmer's friend. It has gained his confidence. It has won his loyalty.

That's why WLS advertisers . . . *Get Results!*

A Clear Channel Station

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.


BIG MIKE ...The Rancher
BIG MIKE... THE DAIRYMAN
BIG MIKE... THE MANUFACTURER
BIG MIKE
THE AWARD WINNER!
BIG MIKE... The Wholesaler
KFAB
BILLBOARD ★ SALES PROMOTION ★ AWARD
BIG MIKE
SO. DAK.
MI
NEBRASKA
IOWA
COLO.
KANSAS
I'm mighty proud to be a top Sales Promotion winner in Billboard's 16th Annual Radio Promotion and Merchandising Competition. My thanks to the distinguished judges and the staff of Billboard for their consideration. My main objective, of course, is not merely to win awards, but to tell the story of my great market. I hope you'll read the messages presented in my ads . . . and you can always get the complete story from Free and Peters. Or check with General Manager Harry Burke.
Big Mike is the physical trademark of KFAB — Nebraska's most-listened-to-station
THE MIDWEST-EMPIRE STATION
1110 K.C.
KFAB
50,000 WATTS OMAHA CBS RADIO

An executive of one of the largest rep firms told SPONSOR:

"The advertisers have a legitimate complaint. While we insist that our stations publish all their saturation packages there are many stations that won't do it though they do not intend to hide the rates if a timebuyer asks about them. Most of these stations have no unethical intentions. They know it is dishonest to give a discount to one advertiser and not another who buys the same number of announcements. But the stations are very sensitive about the rate situation and are afraid of being charged with price-cutting."

Stations and networks differ on hiatus protection just as they do on 52-week discounts. A station will not generally save a good announcement slot for an advertiser who goes off for the summer. An advertiser can get away with taking off four weeks but that is because he can contract to buy time 30 days before he actually goes on.

Some hiatus advertisers anxious to recapture certain announcement periods in the fall will arrange with a non-competitor to take the time during the summer only. Peter Paul ties up the time period it wants by this method.

This technique is used on the networks, too. Another candy advertiser, Mars, used it on CBS Radio last year with *People Are Funny*. When Mars dropped out of the show during the summer, Amana took over until the candy firm came back in the fall.

Amana, not so incidentally, reran tapes of the show and its production cost per week was $2,250 compared with the $6,500 figure paid by Mars.

The dangers of taking a network hiatus during the summer and losing the time period during the fall are not as serious in radio as in tv. However, there are some daytime periods on radio which are just as valuable as nighttime periods on tv. CBS Radio offers no hiatus protection for daytime shows. During the evening, however, an eight-week policy prevails. That is, the network will protect an advertiser's time period in the fall if he takes a hiatus for no more than eight weeks. The client must make a firm commitment 30 days or more before the hiatus to buy at least 13 weeks in the fall.

ABC and Mutual have a 13-week policy. NBC has an eight-week policy but would probably protect the time period of a nighttime advertiser who takes 13 weeks off. The same can be said for CBS' nighttime radio clients.

While summer advertising is still quieter than that of other seasons so far as the over-all picture goes, many radio stations have completely licked the hiatus problem. Here are examples of what stations queried by SPONSOR had to say:

WNAX, Yankton, S. D.: "Perhaps this will sound conceited but, fortunately, we are not plagued with the summer hiatus problem. . . . We have certain accounts on the air that are naturally seasonal. At the same time we have other accounts which year in and year out have come on the air with us in the spring and go through the summer. Those are companies that are particularly interested in the canning season so that all year 'round we enjoy a very healthy business."

KITE, San Antonio, Tex.: "KITE has been on the air only six years and, up to this date, we have experienced no summer slump because each year our summer business has been better



CBS Radio Network

WGR's 5000-watt "take-off" lands your selling messages loud and clear wherever you go throughout Western New York, Northwestern Pennsylvania and near-by Ontario. It's the most listened-to station in the area.

For example: WGR's wide range of top rated programs include the big audiences reached by the New York Philharmonic and the Buffalo Philharmonic Orchestras.

WGR 55

BROADCASTING CORPORATION

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

than the previous year. Better than 80% of our business is sold on a year 'round basis. The weather in San Antonio is very hot during the summer. People here do a lot of picnicking and barbecuing and at every gathering they have their radios on."

WWDC, Washington, D. C.: "In 1953 we had a commercial 'sold-out' sign up during the entire summer season. Our basic concept has been to sell the station on a year 'round basis to national and local advertisers, rather than use the seasonal approach. Of course, our merchandising and promotion does differ in summertime."

WWDC's healthy summer business is partly accounted for by special promotional activities. It has been conducting the "Miss Washington" beauty talent contest, whose winner competes for "Miss America" honors, for 11 years.

Local advertisers tie in the contest in various ways. Many who advertise regularly on the station contribute to the jackpot of prizes for the winner. For this they receive spot mentions on WWDC in connection with the contest, mentions in movie trailers, their names in all programs and printed material relating to the contest and miscellaneous other credits.

The Hecht Co., Washington's largest department store, which contributes a number of the major awards, has featured "Miss Washington" contestants in fashion shows, builds window displays on summer wear around the contest and signs up the winner as its top model for a year.

Many powerhouse stations promote themselves during the summer with the argument that they have just as large an available audience during the summer as during the winter because their signal covers the vacation areas visited by their regular listeners as well as outsiders.

For example Atlantic City is a popular resort town for Philadelphians and WCAU, Philadelphia, which boasts a 53-county, five-state coverage area, regularly promotes itself at the shore resort, 60 miles away. Last year the station used a Motorgraph panel on Atlantic City's Steel Pier which ran two messages alternately at two- to three-minute intervals from dusk to midnight. This was supplemented by two billboards on the pier. Also used was a 90-second trailer run 14 times daily in the Music Hall Theatre.

KTHS, Little Rock, another 50,000-watter, gave this example of the area it can cover during the summer. The Gus Blass Co. advertised sport shirts and jeans on the station last summer via announcements. The station received 3,175 mail orders from 18 states including towns more than 700 miles away. Of the 145 counties heard from, 87 were outside Arkansas.

Another station capitalizing on resort coverage is WHLI, Hempstead, N. Y., which serves a vacation area enjoyed by residents of New York City and Long Island, not to mention the 2.5 million permanent residents of Long Island. WHLI begins its list of special summer services on Decoration Day. They consist of detailed reports on traffic conditions (the Long Island parkways are among the heaviest traveled in the nation), daily reports on water and air temperature at bathing beaches, tide and weather reports for fishermen and mariners and suggestions of historic places to visit. ★ ★ ★

Homaloidally Speaking

With nothing in the way but towering bank balances, WMT-TV
signal, encouraged by 100,000 watts of power and a 703-foot
antenna, gets around Eastern Iowa. On the l



MEDIA STUDY

(*Continued from page* 36)

tiveness on a non-comparative basis:

• Launch a new product in this bitterly competitive world without any major media advertising whatsoever.

• Withdraw all your major media advertising from an established product while your competitors continue or step up their campaigns.

In either case all you need to do is "see what happens." He assures you plenty will.

One of the most respected independent researchers in the field on the other hand insists that "it will probably never be possible to make the general statement that one medium is better than another medium."

The reason?

"If you agree that some products sell better in one medium than in another, then you can never make the statement that Medium A is better than Medium B except by adding for what product. Since there are thousands of salable products and services, then to state which medium is best for selling most of them, you'd have to test each. And you'd go broke.

"But suppose you did test all of them and conclude that Medium B is better than Medium A. Then this problem arises: Invariably there will be more B products than A. Is Medium B better than A because of its intrinsic 'betterness' or merely because statistically it can sell a slightly larger number of products better? This shows you why all researchers, sooner or later, go slightly mad when dealing with inter-media tests. It's much easier to test media for one advertiser, preferably for one product.

"And keep this in mind: You can't test a national medium locally. That is, you can't test the *Saturday Evening Post* or *Look* in Philadelphia or Akron for the simple reason that you can't shut them out of your other test market cities."

Yet this researcher tests. And so do others. If you plan inter-media or intra-media tests or tests of your advertising campaign in general, you might turn to A. C. Nielsen Co., Chicago, which can check sales for you in Harrisburg, Johnstown, Pa., South Bend or Waterloo, Iowa, where it audits an extra number of food and drug stores. Or try Alfred Politz Research, Market Research Corp. of America, Richard Manville Research, Elmo Roper, S-D Surveys, Crossley, Inc., Fact Finders Associates, Psychological Corp.—all in New York; Advertest, Newark, N. J., and Advertising Research Bureau, Inc., Seattle. (These are a few that SPONSOR interviewed; there are many more.)

Despite the pitfalls in testing, BBDO, for one, is doing a lot of it (newspapers vs. radio vs. tv) in local markets for a number of clients. The work is so confidential, at this point, that the agency can't talk about it.

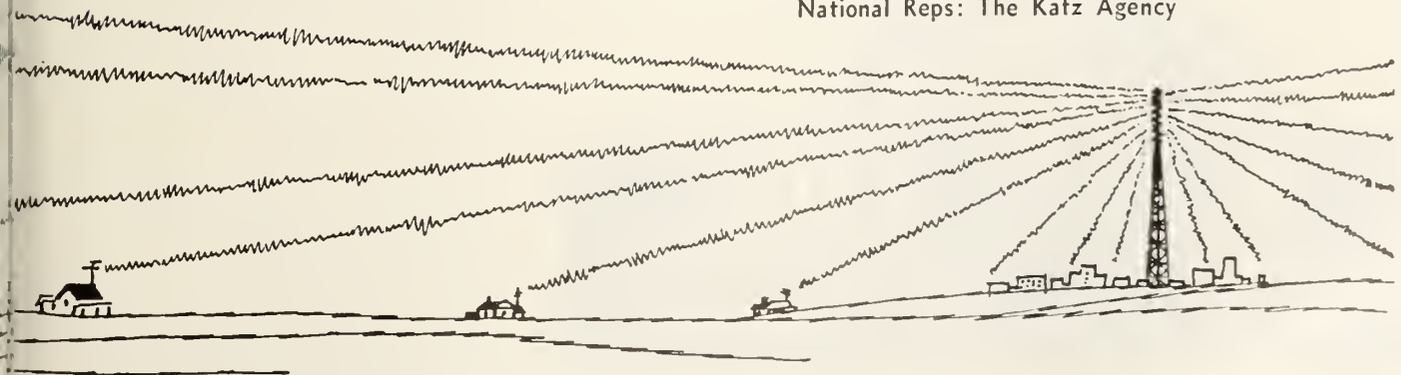
BAB likes ARBI: Advice on how to set up an "ideal"or a fool-proof media test came from other authorities, however. For example, William B. Ryan told SPONSOR just before his resignation as president of the Broadcast Advertising Bureau that BAB had spent much time and money during the past two years attempting to set up foolproof methods of comparing media sales effectiveness. BAB's advice: Use the technique developed by the Advertising Research Bureau, Inc., of Seattle.

"The ARBI method is simple," Ryan said. "Spend the same amount of money in the different media at the same time to advertise the same item. Place interviewers at the point of purchase and check by depth interviewing

WMT AM & TV

CBS for Eastern Iowa Mail Address: Cedar Rapids

National Reps: The Katz Agency



where the prospect learned about the merchandise.

"This method seems best to use because it eliminates most of the variables and attempts to find out what produced *sales action* rather than what produced interest in the advertising itself."

BAB financed 135 such tests for 18 major department stores through 1953. It also completed a major test for a food manufacturer involving three different media.

"We are not wedded to this method and are prepared to finance media comparisons by other methods," Ryan said. "But whatever method, we believe this is a major assignment for media and advertisers alike—to find a fair method of evaluating the abilities of media so that they can be more profitably used for what they are fitted to do."

BAB's new president, Kevin B. Sweeney, who succeeded Ryan in January, heartily concurs. (For a detailed explanation of the ARBI technique, see "You need both," SPONSOR, 23 February 1953.)

Alternate towns: The research director of a major organization told SPONSOR any kind of a test with magazines, a non-flexible medium, is hard because of the impossibility of switching ads in various matched markets. Since you can't eliminate magazine advertising from, say, a test of media in Detroit, your test of print media in that market would then be one of "magazine plus newspapers" at all times. And, he adds, "Testing different media over different periods of time is so full of difficulties as almost not to be worth thinking about at all."

For flexible media he has a practical suggestion: Use enough markets across the nation in an alternating pattern so that you have a chance of washing out the differences from town to town. You'd match towns not only geographically but all over. For example, suppose you're testing spot radio and newspapers. Then you wouldn't use newspapers in the East and radio in the West. You'd have *both* in all parts of the country—on an alternating town basis. You'd thus have two non-connected networks over the nation—one of radio and one of newspapers.

This veteran researcher concludes with this warning: "You would hope that, because you have so many places, sheer weight of numbers would overwhelm any local effects that might be present. Of course, you still have the problem that the copy treatment or the type or size of space or frequency used for the losing medium might have been inadequate. But at least you might be able to reach a conclusion for what you did. It's a real toughie!"

Ule likes panels: G. Maxwell Ule, Kenyon & Eckhardt's research director, would like to use a representative consumer panel in setting up an inter-media test.

"Your specifications for setting up a fool-proof inter-media test shall have

(*Please turn to page* 106)

SPONSOR's Media Study—Published to date:

1. *Why evaluate media?* (20 *April* 1953).

2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 *May* 1953).

3. *Media Basics II—Tv, business papers, outdoor, transit* (18 *May* 1953).

4. *How to choose media, part I* (1 *June* 1953).

5. *How to choose media, part II* (15 *June* 1953).

6. *What you should know about* Life's *4-media study* (29 *June* 1953). *Supplementary article on same topic: "Is* Life's *media study fair to radio and tv?" (a debate),* 13 *July* 1953.

7. *Beware of these media research pitfalls, part I* (27 *July* 1953).

8. *Beware of these media research pitfalls, part II* (24 *August* 1953).

9. *How* 72 *leading advertisers evaluate media* (7 *September* 1953).

10. *How* 94 *agencies evaluate media* (21 *September* 1953).

11. *How BBDO evaluates media* (5 *October* 1953).

12. *How Emil Mogul tests media weekly for Rayco* (19 *October* 1953).

13. *Why these* 31 *firms don't use air media* (16 *November* 1953).

14. *What's wrong with air rating services* (28 *December* 1953).

15. *What's wrong with print measurement services* (11 *January* 1954).

16. *How air rating services compare by market* (25 *January* 1954).

17. *Can you set up an "ideal" media test? (Part I* 22 *February* 1954).

18. *II. Can you set up "ideal" media test?* (8 *March* 1954).

To be published:

19. *Psychological aspects of media.*

20. *Sales impact of radio and tv.*

21. *New media evaluation and research developments.*

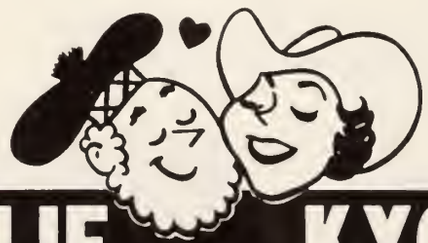
22. SPONSOR's *conclusions.*

Study will be published in book form. You may order copy now.



KEEP OUT OF THE PINEY WOODS AND THE SAGEBRUSH AND THE PLACES WHERE PEOPLE AIN'T . . .

Beam your sales message to the concentrated market around Dallas and Fort Worth — where there are 1,134,000 people who spent $1,702,747,-824 in retail sales in 1953. The thrifty combination of KLIF-KXOL will do the job for you. Ask any FORJOE man.



KLIF DALLAS 1190 KC 5000 WATTS

KXOL FT. WORTH 1360 KC 1000 WATTS



You can't miss

In the Mountain West when you use KSL radio

With a basket full of choice programs, both local and CBS Network, you just can't miss hitting your target with sure penetration of the Billion Dollar Mountain West Market.

KSL Radio

SALT LAKE CITY, UTAH • CBS Radio Network • 50,000 Watts • Represented by CBS Radio Spot Sales



Color Tv in Sioux City Sue-land

Recently Bekins Furniture Store showed eleven pieces on KVTV—a davenport, two chairs, three tables, a rug, two lamps, two pictures. Immediately after the program, a lady telephoned Bekins to say, "I'll take the whole bundle of everything you showed on KVTV a few minutes ago." When asked what colors she wanted, her reply was, "Just send me the same colors you showed on KVTV."

Commercial:

Even in black-and-white, commercials get a compatible reception in Sioux City Sue-land, where there are more tv sets than in France, West Germany, Denmark, Italy, Japan, and The Netherlands combined. (In real money, this means more than 85,000 sets.)

CBS, NBC, ABC & DuMont

Represented by The Katz Agency

KVTV *Channel 9*

SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570**, *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

ABC: ...network programing / ...le Jessel ... Pen Co ... all wks L ... (see bel) ... watch bds ... wks L ... $15,000 / ...Asked ... Pkg ... peanut btr L&F ... $11,500 / ...whiteman's teen Club ... Co L ... $3500 / ...Mask L $28,750 / ...Winchell ... In $17,500 / TBA / ...Petter ... L ... $15,000 / ...for Bank ... Corp ... $12,500 / ...Orch ... $3500 / ...network programing

CBS: Omnibus 6-6:30 pm (cont'd) / You Are There All wk sponsors: Electric Cos Adv Ayer (see bel) Prudential Ins 95NY L C&H $20,500 / Life with Father S C Johnson waxes, finishes 62NY L NL&B $28,000 / Private Sec'y; Every 3rd week: Jack Benny $350,000 American Tob lucky strikes 91NY F BBDO $21,000 / Toast of the Town Lincoln-Mercury Dealers 123NY L 8-9 K&E $30,000 / Fred Waring (also GE Theatre) General Electr Inst't 85NY L BBDD $22,500 / Man Behind the Badge Bristol-Myers: sal hepatica, ipana, bufferin 66Hy,NY L DCSS $14,000 / The Web P Lorillard: kent cigs 59NY L Y&R $11,000 / What's My Line? Remington Rand Y&R alt wks Jules Montenier: stopette, poof 15NY L Earle Ludgin $9,500 / Sun News Spec'l Norwich: pepto bismol, unguentine 50NY L B&B $1750 / No network programing m-sun

DuMont: No network programing / Igor Cassini Show NY L / Meet Your Congress Benrus Watch 2Wash L C&P $4000 / Author Meets the Critics NY L / Opera Cameos NY L / No network programing / Rocky King, Det Am Chicle chiclets DFS (see bel) Pharmaceuticals: RDX geritol 65NY L Kletter $9800 / Plainclothesman Co-sponsors Larus: holiday, edgeworth tob W&L (see bel) Carter: arrid 23NY L Bates shr $8000 / Dollar a Second Mogen David Wine Corp mogen david wine 119NY L Weiss & Geller $10,500 / Man Ag'st Crime R J Reynolds: camel cigs 8NY F (also on NBC) Esty (see NBC) / No network programing

NBC: Meet the Press Pan Amer World Airways JWT alt wks Revere Copper: 22Wash 19L St Georges & Keyes $3500 / Roy Rogers Gen Fds: grape nuts, post toasties 39Hy F B&B $22,000 / Paul Winchell Show P&G: cheer, camay 76NY L Y&R $20,000 / Mr Peepers Reynolds Metals 56NY L Seeds $19,000 / Colgate Comedy Hour Colgate: ajax, palmolive, halo, colgate tthpst 74NY 57L 8-9 Bates $70,000 / Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 58NY 41L alt wks Y&R $26,000 / Philco TV Plyhs Philco Corp radio, TV sets, refrig 81NY 04L all wks Hutchins $32,000 / Loretta Young Show P&G: tide, ... 100NY F B&B; Blow $30,000 / Man Ag'st Crime R J Reynolds: camel cigs 40NY F (also on Du M) Esty $26,000 / No network programing

MONDAY

ABC: No network programing m-f / No network programing m-f / John Daly News Mutual of Omaha 35NY m-w L B&J shr $15,000 / Jamie Duffy-Mott: apple products 30NY L Y&R $12,500 / Sky King Derby Fds: peter pan peanut btr 27NY F NL&B $19,000 / Dr. I. Q. Hazel Bishop 78NY L Raymond Spector $4000 / Junior Press Conference Phila L / Travel Corner NY F / In Our Time NY F / No network programing

CBS: No network programing m-f / No network programing m-f / D Edwards News GM: oldsmobile 70NY m,w,f L OPB shr $13,000 / Perry Como L&M: chesterfields 73NY m,w,f L C&W $24,000 / Burns & Allen Carnation Co 88Hy alt m F E. W (see bel) Goodrich: tires 82Hy alt m F BBDD $25,000 / Talent Scouts Thos J Lipton: tea, soup mixes; frostee dessert 78NY L Y&R $20,000 / I Love Lucy Philip Morris: phil morris cigs 106Hy F Blow $33,000 / Red Buttons Gen Fds: inst maxwell hs coff; gaines dog fd 95NY L B&B $22,000 / Studio One Westinghouse: appliances, TV, radio sets, turbo-electric, plane mtrs 88NY L McE $30,000 / Chronoscope Longines-Wittnauer Watch Co 01NY m,w,f L Bennett $4,000 / No network programing m-f

DuMont: No network programing m-f / Captain Video NY m-f L / Marge & Jeff NY m-f L / No network programing / Twenty Questions Bauer & Black: curads 36NY L Leo Burnett $10,000 / No network programing / Boxing co-op SNY L / Boxing (cont'd) / Ringside Interviews NY L / No network programing m-f

NBC: No network programing m-f / No network programing m-th / Arthur Murray Assoc Prods: 5-day deod pads 50NY L Gray $10,000 / Camel Nws Carvn R J Reynolds Tob 70NY m-f L&F Esty $17,500 / Name That Tune Alt wk sponsors: Bulova Corp; watchbands SSCB (see bel) Block Drug 72NY L C&P $12,000 / Voice of Firestone Firestone Tire & Rubber 67NY L Sweeney & James $21,300 / RCA Victor Show starring Dennis Day RCA: prods & services 70Hy L JWT $28,000 / R Montgomery Presents 9:30-10:30 S C Johnson wxs 80NY alt m 43L NL&B (see bel) Amer Tob: lucky strikes 79NY alt m 45L BBDD $35,000 / Who Said That? Panel quiz with Walter Kiernan co-op NY L / No network programing all wk

TUESDAY

ABC: No network programing m-f / No network programing m-f / John Daly News Real Lemon 33NY tu,th L S&S shr $15,000 / Cavalcade of America DuPont 28NY F BBDO $35,000 / The Mask (video recording) L.n (see sun) NY F / Danny Thomas Alt wk sponsors: American Tob: lucky strikes BBDD (see bel) Dodge, Chrysler: 112NY L Grant $24,750 / U.S. Steel Theatre US Steel Corp 99NY L 9:30-10:30 alt wks BBDO $35,000 / Motorola TV Hour Motorola, radio, tv sets, other prs 59NY L 9:30-10:30 alt wks R&R $32,000 / Name's the Same Swanson: pltry 67NY alt tu L Ludgin (see bel) American Chicle 34NY alt tu L DFS $7500 / No network programing m,t,th,f

CBS: No network programing m-f / No network programing m-f / D Edwards News Am Cig: pall mall 26NY tu, th L SSCB sh $13,000 / Jo Stafford Gold Seal Co 70Hy L Campbell-Mithun / Gene Autry Wrigley: doublemint gum 11NY F R&R $28,000 / Red Skelton Pharmaceuticals, Inc: geritol 86Hy L Edward Kletter $36,200 / Meet Millie O'Cedar Corp Turner st 3/16 Carter Prods st 3/23 SSCB / Suspense Elec Auto-Lite: spark plugs, batteries 54NY L C&P $13,500 / Danger Block Drug: amm-i-dent, pycopay brushes 72NY L C&P $10,000 / See It Now Aluminum Co: alcoa alum prs 34NY L&F FSR $18,000 / TBA / No network programing m-f

DuMont: No network programing m-f / Captain Video NY m-f L / Marge & Jeff NY m-f L / No network programing / Life is Worth Living Bishop Sheen Admiral Corp 165NY L Erwin, Wasey $11,000 / Pantomime Quiz Benson & Hedges: parliament cigs 13NY L all wks B&B $12,000 / No network programing / No network programing / No network programing m-f

NBC: No network programing m-f / No network programing / Dinah Shore Chevrolet Motor 62Hy tu, th L G-E $23,000 / Camel Nws Carvn R J Reynolds m-f (see mon) Esty / Milton Berle Show Buick Div, Gen Motors 110NY L 2 wks out of 3 Kudner $70,000 / Bob Hope Show General Fds 77NY L Every 3d wk Y&R $70,000 / Fireside Theatre P&G crisco, duz, ivory soap 60Hy F Compton $20,000 / Armstrong Circle Theatre Armstrong Cork: floor coverings 51NY L BBDO $16,000 / Truth or Consequences Hy L / Mr & Mrs North Revlon Prods Weintraub Congoleum-Nairn 19NY F McE $26,000 / No network programing all wk

WEDNESDAY

ABC: No network programing m-f / No network programing m-f / John Daly News Mutual of Omaha m,w (see mon) Bozell & Jacobs / Mark Saber Sterling Drug 32NY F DFS $9000 / The Mask (video recording) L.n (see sun) NY F / The Big Picture NY F / Wrestling Ch L / Wrestling from Rainbo co-op & sus 10-12 m Ch L / Wrestling from Rainbo (cont'd)

CBS: No network programing m-f / No network programing m-f / D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother / Perry Como L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh / Godfrey's Friends General Mtrs: frigidaire FCB all wks Toni: home perm 87NY L W&G (see bel) alt wks 8-8:30 Pillsbury Mills LB alt wks CBS-Columbia: tv, radio sets 56NY L all wks 8:30-9 Bates shr $45,000 / Strike it Rich Colgate: lustre crm, palmolive shv crm, vato 53NY L Esty $8500 / I've Got a Secret R J Reynolds: cavalier cigs 109NY F Esty $8,000 / Blue Ribbon Bouts Pabst Sales: blue ribbon beer 79Var L 10 pm to concl Warwick & Legler $30,000 / Sports Spot General Cigar: white owl 32NY 10:45-11 L Y&R $1500 / Chronoscope Longines m,w,f (see mon) V A Bennett / No network programing m-f

DuMont: No network programing m-f / Captain Video NY m-f L / Marge & Jeff NY m-f L / No network programing / Johns Hopkins Science Review 5Balt L / Chicago Symphony Ch L 8:30-9:30 / Chicago Symphony (cont'd) / Stars on Parade NY L / The Music Show Ch L / No network programing / No network programing m-f

NBC: No network programing m-f / No network programing m-th / Eddie Fisher Coca-Cola Co 78NY w,f 42L D'Arcy $20,000 / Camel Nws Carvn R J Reynolds m-f (see mon) Esty / I Married Joan General Elec: appliances 75NY,Hy F Y&R $23,000 / My Little Margie Scott Paper 40Hy F JWT $22,500 / Kraft TV Theatre Kraft Foods: velveeta, kraft deluxe slices 49NY 43L JWT $20,000 / This is Your Life Hazel Bishop: cosmetics 45Hy L Raymond Spector $12,000 / No network programing / No network programing all wk

THURSDAY

ABC: No network programing m-f / No network programing m-f / John Daly News tu,th (see tu) Real Lemon Schwm'r & Scott / Lone Ranger General Mills: wheaties 51NY F DFS $18,000 / It's About Time (panel show) Dr Bergen Evans, moderator Ch L / Ray Bolger alt wk sponsors: Amer Cig & Cig: pall mall cigs SSCB (see bel) Sherwin-Williams 82Hy F FSR $28,000 / Talent Patrol NY L / Kraft TV Theatre Kraft Foods: cheese, food prs 49NY L 9:30-10:30 JWT $18,000 / Kraft Theatre (cont'd) / No network programing / No network programing m,t,th,f

CBS: No network programing m-f / No network programing m-f / D Edwards News Am Cig: pall mall tu,th (see tu) SSCB / Jane Froman GE: Lamp Div 38NY L BBDO $4500 / Meet Mr. McNutley Dow Electric 08NY L Maxon $29,500 / Four Star Plyhs Singer Sewing Machine Co 55NY F Y&R $25,000 / Lux Video Theatre Lever Bros: lux soap, lux flakes 83Hy L JWT $20,000 / Big Town Lever: rinso, shadow wave, chlorodent 81NY F MrE $21,000 / Philip Morris Playhouse Philip Morris cigarettes 59NY L Blow $17,000 / Place the Face Carter: arrid SSCB (see bel) Toni: prom, wb rm 95Hy alt th L T-L, LB $11,000 / TBA / TBA

DuMont: No network programing m-f / Captain Video Walter H. Johnson Candy 53NY th onl L 7-7:15 Franklin Bruck $2500 / Marge & Jeff NY m-f L / No network programing / No network programing / Broadway to Hollywood Pldn Water Assoc Oil Co: tydol 12NY L L&N $2950 / What's the Story? Allen B Du Mont Labs: du mont tv sets NY L Direct $3000 / No network programing / No network programing / No network programing m-f

NBC: No network programing m-f / No network programing / Dinah Shore Chevrolet Motor tu, th (see tu) Campbell-Ewald / Camel Nws Carvn R J Reynolds m-f (see mon) Esty / You Bet Yr Life (Groucho Marx) DeSoto Mtr Div of Chrysler 81NY F BBDD $18,500 / Treasury Men In Action Dorden Co: all products 32NY L&F DCSS $14,000 / Dragnet Liggett & Myers: chesterfields 89NY F Cungh'm & Walsh $21,000 / Ford Theatre Ford Motor Co: autos, trucks 53NY F JWT $23,000 / Martin Kane—Private Eye US Tobacco Co: encore, sano cigs 64NY 45L Kudner $14,000 / No network programing w,th / No network programing all wk

FRIDAY

ABC: No network programing m-f / No network programing m-f / John Daly News Beltone Hearing 33NY f onl L Olian & Bronner / Stu Erwin Show General Mills: cheerios 58NY F DFS $13,500 / Ozzie & Harriet Hotpoint: appliances 41NY F alt wks Maxon $30,000 / Pepsi-Cola Playhouse Pepsi-Cola Co 17NY F Blow $23,500 / Pride of Family alt wk sponsors: Armour: dial soap, other prs FC&B (see bel) Bristol-Myers: ipana, vitalis 3Hy L Y&R $17,000 / Who's the Boss? (Walter Kiernan, emcee) NY L / Focus NY F / No network programing / No network programing m,tu,th,f

CBS: No network programing m-f / No network programing m-f / D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother / Perry Como L&M: chesterfields m,w,f (see mon) Cngh'm & Walsh / Mama Gen Fds: maxwell hs coffee, minute rice 87NY L B&B $22,500 / Topper R J Reynolds: camel cigs 98NY L Esty $27,000 / Schlitz Playhouse of Stars Schlitz Brewing 59NY F L&N $28,000 / Our Miss Brooks Gen Fds: swansdown, sanka 87Hy L Y&R $28,000 / My Friend Irma Brown & Wmsn: kool cigs 86Hy L Bates $28,000 / Person to Person American Oil 45NY L Jos Katz Hamm Brewing 11NY L Campbell-Mithun shr $20,000 / Chronoscope Longines m,w,f (see mon) V A Bennett / No network programing m-f

DuMont: No network programing m-f / Captain Video NY m-f L / Marge & Jeff NY m-f L / No network programing / No network programing / Melody Street NY L / Life Begins at Eighty Serutan Co: serutan, geritol 01NY L Edward Kletter $2500 / No network programing / Chance of a Lifetime P Lorillard: old golds 21NY L L&N $9500 / Down You Go Helene Curtis: spray net 24Ch L R&R [illegible] / No network programing m-f

NBC: No network programing m-f / No network programing / Eddie Fisher Coca Cola w,f (see w) D'Arcy / Camel Nws Carvn R J Reynolds m-f (see mon) Esty / Dave Garroway Show Pontiac Mtrs 81NY L McJ&A $25,000 / Life of Riley Gulf Oil 64NY L Y&R $22,500 / Big Story Amer Cig & Cig: pall mall SSCB (see bel) Simoniz Co: wax 31NY alt f L&F SSCB $16,000 / Campbell TV Soundstage Campbell Soup 41NY 31L BBDO $11,000 / Cavalcade of Sports Gillette Safety Razor Co 67NY L 10 pm to concl Maxon simul $40,000 / Greatest Fights Cheesebrough Mfg: vaseline hr tonic 26NY F Gayton $2500 / No network programing all wk

SATURDAY

ABC: Tommy Henrich Sports Show Emerol Mfg 31NY L Hilton & Riggio / No network programing / The Dotty Mack Show Cinci L / On Your Way Vitamin Corp: rybutol, juvenal 21Var L BBDO $6000 / Leave It to the Girls Ex-Lax 16NY L Warwick & Legler $4500 / Enterprise USA NY F / Greatest Sports Thrills NY F / Saturday Night Fights (Boxing) Bayuk Cigar Co: phillies 18NY L 9pm to concl Ellington $14,000 / Fight Talk 14Var L / On Guard NY F / No network programing / No network programing

CBS: No network programing / TBA / Beat the Clock Sylvania Electr Prods 52NY L C&P $9000 / Jackie Gleason Co-sponsors: Nestle: nescafe Sherman & Marquette Schick: elec shavr Kudner Sheaffer Pen Seeds 04NY L per spon: $24,000 total: $72,000 / Two for the Money P Lorillard: old gold cigs 83NY L L&N $12,000 / My Favorite Husband Int'l Silver Y&R (see bel) Simmons: beauty rest, hide-a-bed 35Hy all wks L Y&R $26,000 / Medallion Thr. Chrysler Corp 134NY L (That's My Boy, Eddie Mayehoff, to start 4/10) BBDD $27,500 / TBA / No network programing

DuMont: No network programing / No network programing / No network programing / No network programing / Col. Humphrey Flack Amer Chicle 31NY L co-sponsor: Du Mont Labs DFS $14,000 / Wrestling from Chicago Ch co-op L / Wrestling from Chicago Ch co-op L / Sports Showcase Amer Home Prs: 13Ch L 15 min Geyer $1775 / Wrestling (resumes 11.20)

NBC: No network programing / Mr Wizard Science prog Ch L / Ethel & Albert Sunbeam Corp: electr appliances 49NY L Perrin-Paus $13,000 / Spike Jones Liggett & Myers: L&M filters Hy L Cunningham & Walsh / Ted Mack's Original Amateur Hour Pet Milk Co: evap milk 85NY 58L Gardner $11,000 / Show of Shows; Martha Raye Shw SOS Cleaner McCann-Erickson Benrus C&P Drifin; BC&P Cat's Paw Rubbr S A Levyne Armour; FC&B RCA JWT Whitehall Pharm J F Murray Holmes & Edw'ds McCann-Erickson Dow; McJ&A Adolph's Ltd. Erwin, Wasey Lewis Howe; DFS Johnson & Johnson Y&R 40NY L 10 min: $12,000 ½hr: $30,000 / Your Hit Parade Amer Tobacco: lucky strikes Crosley Div, Avco 97NY all wks L BBDD $32,000 / No network programing

...s and explanations to help you use this chart

...talent and production only, do not include commercials or time charges. They ...the 15% agency commission to the client. Some film shows are ron... the basis of so many originals and so many reruns. In such cases, the ... of the average cost per show over the full season. ...Eastern Standard Time. ...VIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, ... alternate; pr, products; r&tv, radio and TV; simul, simulcast; shr, sh, share; ... TBA, to be announced. 75NY means show is carried on 15 stations, originating ... 50L means 50 of those stations telecast show live. The real carry in ... in addition to those mentioned in chart are plugged on this program. ...Arthur Godfrey, M, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast, time ... $100,000 annually for two TV quarter hours and 2¼ radio quarter hours per ... Telecast on 30-55 stations, originates live from NYC, other points ... Show, new M-F 7-9 am news-variety show starts 15 Mar. Will sell in 5-min ... commercial time in each, at cost of $1500 to $3000 for time (about ... $650 gross for talent per segment) ... NBC TV 7-9 am (not on chart) is sold to advertisers in segments of about six ... at a gross cost (time and talent) of $3,333 per segment. Segments are available ... on a widely flexible basis: a client can purchase anything from a one-... regular schedule of from one to five segments a week to an intensive campaign of ... per show. Some clients have participated only in certain kinds of weather ... uses announcements only on stormy days). Due to Today's commercial flexibility ... of its advertisers is constantly in a state of flux. Today has carried over ... among those currently or recently using the program are listed with ... General Electric, Mason, Hoopola, FC&B; Maytag Co, McCann-Erickson; Bissell ... Ayer, Smith, Cunningham & Walsh; Emerson Drug, Lennen & Newell ... seen on from 32-45 stations in the East, Southeast and Midwest. The ... telecast for three hours, 7-10 am, EST; the first hour is seen only in the ... hour in both the East and Central zones, and the third hour in the Central ... in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Adolph's Ltd., Erwin, Wasey: NBC, Sat 9-10:30 pm
Alcoa, F&S&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; Sat 10-10:30 pm; ABC, alt Tu 10:30-11 pm
Amer. Cig., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt Th 8:30-9 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:45-4 pm
Amer. Hair & Felt, ...: NBC, W 3:15-30 pm
Amer. Home Pr., Blow: CBS, M-F 12:15-30 pm; Geyer: DTN, Sat 11:05-20 pm
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm
Amer. Tob., BBDO: NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm
Armstrong Cork, BBDO: NBC, Tu 9:30-10 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
B. B. Pen Co., H&R: ABC, alt Sun 6:30-7 pm
Bauer & Black, Burnett: DTN, M 8-8:30 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Beltone, Olian & Bronner: ABC, F 7:15-30 pm
Benrus, C&P: NBC, Sat 9:30-10 pm; DTN, Sun 6:30-7 pm
Benson & Hedges, B&B: DTN, Tu 8:30-9 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm
B Graham, W F Bennett: ABC, Sun 10:30-45 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10 pm; M 8:30-9 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10-10:30 pm; NBC, alt M 8-8:30 pm
Borden Co., DCSS: NBC, Th 8:30-9 pm
Bristol-Myers, DCSS: CBS, Sun 9:30-10; Y&R: ABC, alt F 9-9:30 pm; CBS, Tu 2-2:15 pm
Brown Shoe Co., Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
Calgon, Ketchum, MacLeod & Grove: CBS, Tu 3:30-45 pm
Campbell Soup, BBDO: CBS, M, W, F, 2-2:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; Bates: DTN, Sun 9:30-10 pm
Cat's Paw Rubber Co., S. A. Levyne: CBS, Tu 1:30-45 pm; NBC, Sat 10-10:30 pm (10 min)
CBS-Columbia, Bates: CBS, alt W 8:30-9 pm
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, C-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Sun 8-9 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:45-4 pm; CBS alt M 1:45-2 pm
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Helena Curtis, R&R: DTN, F 10:30-11 pm
Derby Foods, NL&B: ABC, alt M 8-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Tu 9-9:30, Sun 10-10:30 pm
Doeskin Prods., Grey: NBC, Th 8:30-45 pm
Duffy-Mott Co., Y&R: ABC, M 7:30-8 pm
DuMont Labs., direct: DTN, Th 9-9:30 pm; W ...
Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos., Ayer: CBS, all Sun 6:30-7 pm
Faith for Today, Rockhill: ABC, Sun 12:30-1 pm
Ex-Lax, Warwick & Legler: ABC, Sat 7:30-8 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
Gomex, BBDO: ABC, all Sun 6:30-7 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDD: CBS, Sun 9-9:30 pm; Th 7:45-8 pm; Y&R: NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; Tu 8-9 ...
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm
General Motors, Oldsmobile, D. P. Brother: CBS, M, W, F 7:35-45 pm; Frigidaire, FC&B: CBS, Tu, Th, 10:30-45 am; all W 8-8:30 pm
Gerber Prods., D'Arcy: NBC, W 3:45-4 pm
Gillette, Maxon: NBC, F 10 pm to concl
Gold Seal, Campbell-Mithun: CBS, Tu 7:40-8 pm
B F Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear: Y&R: NBC, alt Sun 9-10 pm
Green Giant, Leo Burnett: CBS, Th 2:30-45 pm
Greyhound Corp., Beaumont & Hohman: CBS, Sun 5-6:30 pm
Griffin Mfg., BC&P: NBC, Sat 9:30-10 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Holmes & Edwards, McCann-Erickson: NBC, Sat partic 10-10:30 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Lewis Howe Co., D-F-S: NBC, Sat 9-10:30 pm
Int'l Cellucotton, FC&B: CBS, M-Th 10:15-30 am
Int'l Shoe, D'Arcy: DTN, Sat 11:30-12 n; NBC, alt F 5:15-6 pm
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt W Orr: NBC, M, W, F 12-12:10 pm
Johnson & Johnson, Y&R: NBC, Sat 10-10:30 pm
Johnson Candy, Bruck: DTN, Th 7-7:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm; CBS, Sun 7-7:30 pm
Kellogg, Burnett: CBS, Tu 2:30-45 pm; Th 2:15-30 pm; NBC, Tu, Th 5:30-45 pm
Knomark, Mogul: CBS, M-Th 10:15-30 am (all day)
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Larus, Warwick & Legler: DTN, Sun 9:30-10 pm
Lever Bros.: JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 11-11:15 am; Ayer: CBS, M, W, F 2:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 7:45-8 pm; NBC, Th 9-9:30 pm; Sat 8-8:30 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Bennett: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm; L&N: ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, Sun 5:30-6 pm
Masland, Anderson & Cairns: CBS, M 1:30-45 pm
Minnesota Mining, C&P: CBS, M, W 10-10:15 am
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Blow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Deepfreeze Appliance, Roche, Williams & Cleary: CBS, Th 1:30-45 pm
Motorola, R&R: ABC, alt Tu 9:30-10:30 pm
Mutual of Omaha, Bozell & Jacobs: NBC, M, W 7:15-30 pm
Mystik Tape, Hartman: CBS, F 1:45-2 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Sherman & Marquette: CBS, Sat 8-9 pm; C&P: ABC, alt Sat 11-11:30 am
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., D&B: CBS, Sun 11-11:15 pm
O'Cedar, Turner: CBS, alt T 9-9:30 pm
Owens-Corning, FSR: CBS, M-Th 10:15-30
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Pepsi-Cola Co., Blow: ABC, F 8:30-9 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm; DTN, Sun 9-9:30 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 8:30-9 pm; M-Th 11:15-30 am; M, Tu, W, F 2:15-3 pm
Campbell-Mithun: CBS, Tu 1:45-2 pm
Pontiac Motors, McMJ&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, R&B, Blow, Compton: CBS, M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10-10:30 pm; 7-7:30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, all Sun 6:30-7 pm
Quaker Oats, S&M: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
Real Lemon, Schwimmer & Scott: ABC, Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St. Georges & Keyes: NBC, Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M-F 7:45-8 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schick, Kudner: CBS, Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, Sun 5-0:30 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seeman Bros., Weintraub: CBS, Th 3-2:15 pm
Sheaffer Pen, Seeds: NBC, Sat 9-10:30 pm
Sherwin-Williams, F&S&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, all Sat 9:30-10 pm
Simoniz Co., SSCB: NBC, alt F 9-9:30 pm; Th 3:45-4 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
Snow Crop, Maxon: CBS, M-Th 10:30-45 am
Sollax, Scheideler, Beck & Werner: CBS, Tu 2:15-30 pm
S.O.S., McCann-Erickson: NBC, Sat 9:30-10 pm; W 3:15-30 pm; M 12:15-30 pm
Speidel Corp., SSCB: NBC, all M 8-8:30 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Star-Kist Tuna, Rhoades & Davis: CBS, M-Th 10:15-11 am (all day)
Stokeley, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10:30-11 pm
Sweets Co., Moselle & Eisen: ABC, Sun 7:30-8 pm
Swift, JWT: CBS, W, Tu, 1:30-45 pm; NBC, Sun 3:30-4 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tappan Stove, Ketchum, MacLeod & Grove: CBS, Th 3:30-4 pm
Tide Water Oil, L & N: DTN, Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12-12:15 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vitamin Corp., KFC&C: ABC, Sat 7-7:30 pm
Welch Grape Juice, DCSS: NBC, all F 5:45-6 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., W&G: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Tu 8-8:30 pm
Ziono ...

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★ 48th Market in United States
★ 20 cities of more than 10,000 population
★ Plus a RICH...buzzing...BOOMING primary area

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Families:	403,700
TV Families:	248,123
Buying Income:	$1,877,921,000
Retail Sales:	$1,212,266,000

INTERCONNECTED

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Secondary Affiliate ABC

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Phone Wheeling 1177

CONSULT PULSE FOR TV MARKETS

TOP FIFTEEN ONCE A WEEK SHOWS

New York January 1954	Program Avg Rating	Los Angeles January 1954	Program Avg Rating
I LOVE LUCY	55.0	ORAGHET	38.2
GOOFREY'S TALENT SCOUTS	40.0	I LOVE LUCY	38.0
ORAGHET	45.5	YOU BET YOUR LIFE	30.5
MILTON BERLE	39.4	YOUR SHOW OF SHOWS	27.5
YOU BET YOUR LIFE	38.5	FORD THEATRE	27.4
COMEDY HOUR	38.0	T-MEN IN ACTION	27.0
GOOFREY AND HIS FRIENDS	37.4	BURNS AND ALLEN	25.4
RCO BUTTONS	37.3	COMEDY HOUR	24.6
JACKIE GLEASON	33.8	MILTON BERLE	24.0
BURNS AND ALLEN	34.5	GOOFREY'S TALENT SCOUTS	23.5
OUR MISS BROOKS	31.3	RCO BUTTONS	23.0
TV PLAYHOUSE	30.1	OUR MISS BROOKS	22.0
THIS IS YOUR LIFE	29.7	WHAT'S MY LINE?	22.0
WHAT'S MY LINE?	29.7	STUDIO ONE	20.9
T-MEN IN ACTION	29.4	MARTIN KANE	20.2

TOP TEN MULTI-WEEKLY SHOWS

New York January 1954	Program Avg Rating	Los Angeles January 1954	Program Avg Rating
HOWDY DOODY	17.3	DINAH SHORE	9.8
PERRY COMO	15.0	PERRY COMO	9.1
ARTHUR GODFREY	11.7	CAMEL NEWS CARAVAN	8.7
CBS NEWS	11.2	TIME FOR BEANY	8.3
EARLY SHOW	10.8	QUEEN FOR A DAY	7.5
DINAH SHORE	10.4	NEWS-PUTNAM	7.4
STRIKE IT RICH	10.1	RAMAR OF THE JUNGLE	7.3
11TH HOUR NEWS, WEATHER	9.8	JANE FROMAN	7.2
JANE FROMAN	9.7	BIG PAYOFF	7.1
CHRONOSCOPE	9.0	BOB CROSBY	7.1



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THE SERVICE WITH THE MOST SUBSCRIBERS

SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	Lamp Unto My Feet NY L	No network programing	No network programing
10:15				
10:30		Look Up and Live NY L		
10:45				
11	No network programing	No network programing	No network programing	No network programing
11:15				
11:30				
11:45				
12				
12:15	No network programing	No network programing	No network programing	No network programing
12:30	Faith for Today Faith for Today, Inc 21NY L	Contest Carnival Quaker Oats Co; puffed wheat, rice 51Atlantic City, NJ L Sherman & Marquette $3500		
12:45	Rockhill $2000			
1	Answers for Americans NY L	No network programing	No network programing	Youth Wants to Know Wash L
1:15				
1:30	No network programing			Freedom of Faith Religious prog; in co-op with Nat. Council of Chs of Christ NY L&F
1:45				
2	TBA	No network programing	No network programing	American Inventory Wash L
2:15				
2:30		TBA		American Forum of the Air Wash L
2:45				
3	TBA	Youth Takes a Stand NY L	No network programing	President's Week (Pro & Jinx) NY T
3:15				Nature of Things Phila L&T
3:30	Elmer Davis commentary NY L	Man of the Week Wash L		Kukla, Fran & Ollie Smith & Co.; yard dog fd 70Chi L
3:45	At Issue (M. Agronsky) Wash L			JWT $4000
4	Roller Derby co-op (From 9th Regt Armory, NYC) NY L	Juvenile Jury Pharmaceuticals Inc; gerilol 52NY L	No network programing	Excursion Ford Foundation Workshop NY L
4:15		Edward Kletter $4500 NY L		½ hr: $11,250 ½ hr: $23,500
4:30		Adventure NY L		Zoo Parade Chi L
4:45				$3000
5				
5:15	Sugar Circus Kellogg Co; corn flakes 42NY L 5-5:30	Omnibus 5-6:30 (III. 3/25) Participating sponsors; Greyhound Corp B&H Scott Paper JWT Keiruator Geyer 72NY L&P	No network programing	Hallmark Hall of Fame Hall Bros' hall-mark cards 47Hy,NY L
5:30	LB ½hr $14,000 Mars Inc; milky way, candy 53NY L 5:30-6			
5:45	LB ½ hr $14,000	per spon: $17,500 total: $70,000		FC&B $25,000
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Minnesota Mining & Mfg m,w 10-10:15 Int'l Cellucotton FC&B; Kimnark Mogul all dis Snow Crop m,w 10:30-45 Mason Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Family Hy m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Lever, pepsodent m,w 11-11:15 McCann-Erickson Pillsbury Mills m,w 11:15-30 Leo Burnett Strike It Rich Colgate's (tfnoi); vel, super suds, palmolive; tah. eject 64NY L m-f Esty $8000	No network programing all wk	Home m-f 11-12 NY LAF (See mon)
11:15				
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady Glen Mfg; blanket 47NY L DFS ahr $10,000 Love of Life Amer Home Pr 65NY m-f L Blow $6500 Search for Tom'w P&G; joyt 49NY m-f L Blow $6500 Guiding Light P&G; ivory, dust 58NY m-f L Comet $10,000	No network programing all wk	Bride & Groom Jergens Co 52NY m,w,f Orr $7500 Hawkins Falls with Cleaner 50Ch alt m L Nice $3500 Betty White Show Hy m-f L
12:30				
12:45				
1	Brighter Day P&G m-f (see mon) Compton $9,000 Portia Faces Life Gen Fds m-f Y&R m-f Garry Moore Maxlandi; Anderson & Cairns Corn Prods (alt) Miller 1:45-2 Hooper Co (alt) 49NY 1:45-2 L LB ¾ hr $2038	No network programing m-f	Ovaltine or Nothing Campbell Soup 45NY L m-f PPOO 6800 Art Linkletter Lever surf 90Hy m,w,f L Ayer (see ball) Pillsbury Mills flour, mixes 39Hy m-th L LB ¾hr $4000	No network programing m-f
1:15				
1:30				
1:45				
2	TBA	No network programing	No network programing	American Inventory Wash L
2:15				
2:30				American Forum of the Air Wash L
2:45				
3	TBA	Youth Takes a Stand NY L	No network programing	President's Week (Pro & Jinx) NY T
3:15				Nature of Things Phila L&T
3:30	Elmer Davis commentary NY L	Man of the Week Wash L		Kukla, Fran & Ollie Smith & Co.; yard dog fd 70Chi L
3:45	At Issue (M. Agronsky) Wash L			JWT $4000
4	Roller Derby co-op (From 9th Regt Armory, NYC) NY L	Juvenile Jury Pharmaceuticals Inc; gerilol 52NY L	No network programing	Excursion Ford Foundation Workshop NY L
4:15		Edward Kletter $4500 NY L		½ hr: $11,250 ½ hr: $23,500
4:30		Adventure NY L		Zoo Parade Chi L
4:45				$3000
5				
5:15	Sugar Circus Kellogg Co; corn flakes 42NY L 5-5:30	Omnibus 5-6:30 (III. 3/25) Participating sponsors; Greyhound Corp B&H Scott Paper JWT Keiruator Geyer 72NY L&P	No network programing	Hallmark Hall of Fame Hall Bros' hall-mark cards 47Hy,NY L
5:30	LB ½hr $14,000 Mars Inc; milky way, candy 53NY L 5:30-6			
5:45	LB ½ hr $14,000	per spon: $17,500 total: $70,000		FC&B $25,000
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B; Kimnark Mogul all dis General Mills; Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Family Hy m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* National Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m,w 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY LAF (See mon)
11:15				
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady Toni Co 47NY tu,th 1 LB ahr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow $6500 Search for Tom'w P&G; joyt m-f (see mon) Blow Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing alt wk	Bride & Groom NY sus tu,th 1 Jergens m,w,f Hawkins Falls Chi m-f L Betty White Show Hy m-f L
12:30				
12:45				
1	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Cats Paw Rubber 56NY L Leyba (use bell) Pillsbury Mills; ballard biscuits 48NY L C-M ¼hr $2038	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett	No network programing m-f
1:15				
1:30				
1:45				
2	Garry Moore Bristol Myers; OCSS 2-2:15 Economics Lab; sellers 2:15-30 NY L SB&W ¼hr $2038 Art Linkletter Kellogg; elt pr 39Hy L LB tu 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¾hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	Big Payoff m-f NY sus tu,th L Bob Crosby Helene Rubinstein Hilt; 3:30-45 L Ketchum, McLeod & Grove Amer Dairy tu,th 3:45-4 33Hy L Campbell-Mithun $3100	No network programing m-f	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available)	Kate Smith m-f 3-4 Dow Chemical tu 3:45-4 Mel&A 50NY L ¼hr $3500
3:15				
3:30		River Brand Rice Mills one 10-min seg Somehue & Coe 10min: $400		
3:45				
4	Woman With A Past m-f L The Secret Storm NY sus tu,th L	Welcome Travelers P&G: prell, ivory snowt 61Ch alt m 4:15-30 DFS ¼hr $1200 On Your Account NY m-f L P&G tu, w, f sus m, th	TBA	Welcome Travelers P&G: prell, ivory snowt (see mon) OFS On Your Account 62NY L tu, w, f Banton & Bowles $6500
4:15				
4:30				
4:45				
5				
5:15	Barker Bill's Cartoons General Mills; sugar jets 84NY w-f F Esty 5-5:15	Pinky Lee Show Hy m-f L Howdy Doody Standard Brands; royal puddings, gelatin 53NY 45L Betes ¼hr $1600	No network programing m-f	Howdy Doody Kellogg Co; retro krispies 48NY 44L LB (sus half tu,th 5:30-45 Colgate (thpat 51NY 5:15-6 alt) Bates ¼hr $1600
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Minn. Mining 9800 m,w 10-10:15 Int'l Cellucotton FC&B; Kimnark Mogul all dis Snow Crop m,w 10:30-45 Mason Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing alt wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Family Hy m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Comoton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Lever pepsodent m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY LAF (see mon)
11:15				
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) OFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G; joyt m-f (see mon) Blow Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing alt wk	Bride & Groom NY sus tu,th L Jergens m,w,f Robt W. Orr Hawkins Falls Wesson Oil 101Ch w,f V Fitzgld $6000 Betty White Show Hy m-f L
12:30				
12:45				
1	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co 63NY JWT Brst Fds; rtl. shinola 54NY L ¼hr Ludgin $2038	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett	No network programing m-f
1:15				
1:30				
1:45				
2	Garry Moore (cont'd) Seemon Bros; sirwick 2-2:15 Whitbrnb Kellogg 2:15-30 Leo Burnett Green Giant Co; canned peas, corn 41Hy th-onl L LB (see bell) Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	Big Payoff m-f NY sus tu,th L Bob Crosby Sterling Drug Hilt; 3:30-45 L Ketchum, McLeod & Grove Amer Dairy tu,th 3:45-4 33Hy L Campbell-Mithun	No network programing m-f	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available)	Kate Smith m-f 3-4 Miner Hr & Felt hall scar 3:15-30 Grant Adv Parker canes; hair tonic 3:15-30 Badger, Browning Borden Co w 3:30-45 OCSS Gerber Prods; w 3:45-4 O'Arcy 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	Woman With A Past m-f L The Secret Storm Am Home Prods; Whitehall; Boyle-Midway divs m-f (see mon) Blow; Geyer Robert O Lewis NY m-f L	No network programing m-f	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available) 10-min seg: $400	Welcome Travelers P&G: prell, ivory snowt (see mon) OFS On Your Account P&G: tide tu, w, f Banton & Bowles
4:15				
4:30				
4:45				
5				
5:15	Barker Bill's Cartoons General Mills; sugar jets 84NY w-f F Esty 5-5:15	Pinky Lee Show Hy m-f L Howdy Doody Continental Bkg; wonder bread, hostess cakes 35NY 29L ¼hr Betes $1600	No network programing m-f	No network programing m-f
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Arthur Godfrey* Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B; Kimnark Mogul all dis General Mills; Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Family Hy m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Nail Biscuit tu,th 11-11:30 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY LAF (see mon)
11:15				
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) OFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G; joyt m-f (see mon) Blow Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing alt wk	Bride & Groom NY sus tu,th L Jergens m,w,f Hawkins Falls Ch m-f L Betty White Show Hy m-f L
12:30				
12:45				
1	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co 53NY w,th L JWT Norge Div, Borg-Warner 63NY th-onl L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	Garry Moore (cont'd) Seemon Bros; sirwick 2-2:15 Whitbrnb Kellogg 2:15-30 Leo Burnett Green Giant Co; canned peas, corn 41Hy th-onl L LB (see bell) Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	Big Payoff m-f NY sus tu,th L Bob Crosby Tropean Store KMcG th 3:30-45 seg Amer Dairy tu,th 3:45-4 35Hy L Campbell-Mithun	No network programing m-f	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available) For 10min: $400	Kate Smith m-f 3-4 Bymart Tintair hall scar 3:15-30 Erwin, Wasey Luden's Mathes 3:15-30 half of segment Brooklin Prods Gray 3:30-45 Simonis Co; auto finishes th 3:45-4 SSCO 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	Woman With A Past m-f L The Secret Storm sus tu,th L Robert O Lewis NY m-f L	TBA	No network programing m-f	Welcome Travelers P&G: prell, ivory snowt (see mon) OFS On Your Account P&G: tide tu, w, f Banton & Bowles
4:15				
4:30				
4:45				
5				
5:15	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co; corn flakes 42NY L 5-5:15 Mars Inc; milky way, candy 53NY L 5:30-6 LB ½hr $14,000	No network programing m-f	No network programing m-f	No network programing m-f
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-f	Jack Paar NY L	No network programing all wk	Ding Dong School General Mills; cereals, mixes 51Ch L f only Talham-Laird $1160 One Man's Family Hy m-f L 3 Steps to Heaven P&G: ivory, duz NY m-f L Compton
10:15				
10:30				
10:45				
11	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon) Esty	No network programing m-l	Home m-f 11-12 NY LAF (see mon)
11:15				
11:30				
11:45				
12				
12:15	No network programing m-f	Valiant Lady Colgate Mills m,w,f (see mon) OFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G; joyt m-f (see mon) Blow Guiding Light P&G; ivory, dust m-f (see mon) Compton	No network programing alt wk	Bride & Groom NY sus tu,th L Jergens m,w,f Hawkins Falls Wesson Oil 101Ch w,f V Fitzgerald L Betty White Show Hy m-f L
12:30				
12:45				
1	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Contested Bride 51NY L LB (see bell) Myrtle Tape 1:45-2 only 61NY L Geo Hartman	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	Double or Nothing Campbell Soup m-f L (see mon) Ward Wheelock Art Linkletter Lever surf m,w,f 2:30-45 Ayer Kellogg; all pr 29Hy L LB ¾hr $4000	No network programing m-l	No network programing m-f
2:15				
2:30				
2:45				
3	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Show Tropean Store KMcG th 3:30-45 seg Amer Dairy tu,th 3:45-4 35Hy L Campbell-Mithun	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available) For 10min: $400	Kate Smith m-f 3-4 Bymart Tintair hall scar 3:15-30 Erwin, Wasey Luden's Mathes 3:15-30 half of segment Brooklin Prods Gray 3:30-45 Simonis Co; auto finishes th 3:45-4 SSCO 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	Woman With A Past m-f L The Secret Storm Am Home Prods; Whitehall; Boyle-Midway divs m-f (see mon) Blow; Geyer Robert O Lewis NY m-f L	TBA	No network programing m-f	Welcome Travelers P&G: prell, ivory snowt (see mon) OFS On Your Account P&G: tide tu, w, f Banton & Bowles
4:15				
4:30				
4:45				
5				
5:15	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co; corn flakes 42NY L 5-5:15 Mars Inc; milky way, candy 53NY L 5:30-6 LB ½hr $14,000	No network programing m-f	No network programing m-f	No network programing m-f
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	Animal Time Ch F	No network programing all wk	No network programing
10:15				
10:30		Smilin' Ed McConnell Brown Shoe Co 63NY F		
10:45		Burnett $4500		
11	No network programing	Space Patrol Nestle choc prods Ewell & Prasbrey Ralston-Purina; school, rice chex 53Hy alt wks F Gardner $9500	No network programing all wk	Winky Dink and You (Jack Barry) NY L
11:15				
11:30		Rod Brown of the Rocket Rangers NY L $7500		No network programing
11:45				
12				
12:15	No network programing			
12:30				
12:45				
1	Bride & Groom Jergens Co m,w,f (see mon) Robt W Orr Hawkins Falls Wesson Oil 101Ch w,f L Fitzgerald Betty White Show Hy m-f L Ayer $14,000	The Big Top National Dairy Prods; sealtest ice cream, real-test dairy prods 53Hy alt L OFS $15,000 What in the World? Phila L	No network programing	No network programing
1:15				
1:30				
1:45				
2	Lone Ranger General Mills wheaties, Gls 82NY F OFS $15,000 What in the World? Phila L			
2:15				
2:30				
2:45				
3	Kate Smith m-f 3-4 SDS Chemcr hall scar 3:15-30 Alt I McCann-Erickson Consolidated Cosmetics alt 3:30-45 6800 ¼ hr: $3500	No network programing	No network programing	No network programing
3:15				
3:30		Hollywood Wrestling My [illegible] Racing—Miaieah Fla		
3:45				
4	Welcome Travelers P&G: prell, ivory snowt (see mon) OFS On Your Account P&G: tide tu, w, f Banton & Bowles	No network programing	No network programing	No network programing
4:15				
4:30				
4:45				
5				
5:15	Pinky Lee Show Hy m-f L Howdy Doody Lucien's Mathes 5:30-45 Intl Shoe alt f 5:15-30 O'Arcy Welch's Grp Juice OCSS alt f 6:45-8 49NY ¼hr $1600	No network programing	No network programing	No network programing
5:30				
5:45				
6				



. . . Telepulse Report for the Wilkes-Barre-Scranton TV Market

Reveals *that WBRE-TV has* 15 of the Top 15 Night-time Shows!

Reveals *that WBRE-TV has* 21 of the Top 25 Night-time Shows!

Reveals *that WBRE-TV* During 140 quarter hour periods, from 6 to 11 pm, Monday through Sunday leads in 121 periods!

Reveals *that WBRE-TV* During 16 daily daytime quarter hour periods leads in 14 periods!

Audience . . . ! Audience . . . ! Audience! . . . that's what you get when you buy WBRE-TV in the Wilkes-Barre-Scranton, Pennsylvania market.

The revealing facts of the current Telepulse Report proves what WBRE-TV has been saying about its Colossal Coverage . . . its Stupendous Set Count . . . its Superior Quality Picture . . . its full line-up of N. B. C. shows . . . its highly-rated local shows . . . plus engineering know-how . . . and now first in COLOR-TV in N. E. Pennsylvania.

FEBRUARY SET COUNT:
135,000

WBRE-TV Ch. 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.

MEDIA STUDY

(*Continued from page 96*)

to await the blissful hereafter for their implementation," he told SPONSOR.

"Meantime I should like to address myself to the more mundane and limited objective of setting up the ideal inter-media test, given the current state of research technology. I emphasize this last qualification because improvements in technology are the one basic method by which our ability to estimate and predict can be increased."

Central objective of the ideal inter-media test should be to measure sales returns from the medium used against the advertising investment in each medium, he says. A supplementary objective or "near measure" partially correlated with sales would be to determine the ability of the alternative media to increase consumer familiarity of the product, holding quality of creative work constant.

Ule's representative consumer panel, which he feels would be best calculated to give these answers, would be interviewed repeatedly preceding and during the media test.

"This form of dynamic research would enable us to study the level of brand familiarity and purchase among the sample of consumers prior to the test," he says. "It would also permit us to set up the media test and to follow the pattern of consumer familiarity, consumer acceptance and consumer purchases of the product given the known conditions of exposure of the people in the sample to the various media being used."

This test would permit the study of sales effectiveness of alternative media in these two general directions, Ule feels:

1. Their ability to increase consumer sales.

2. Their ability to decrease competitive encroachment.

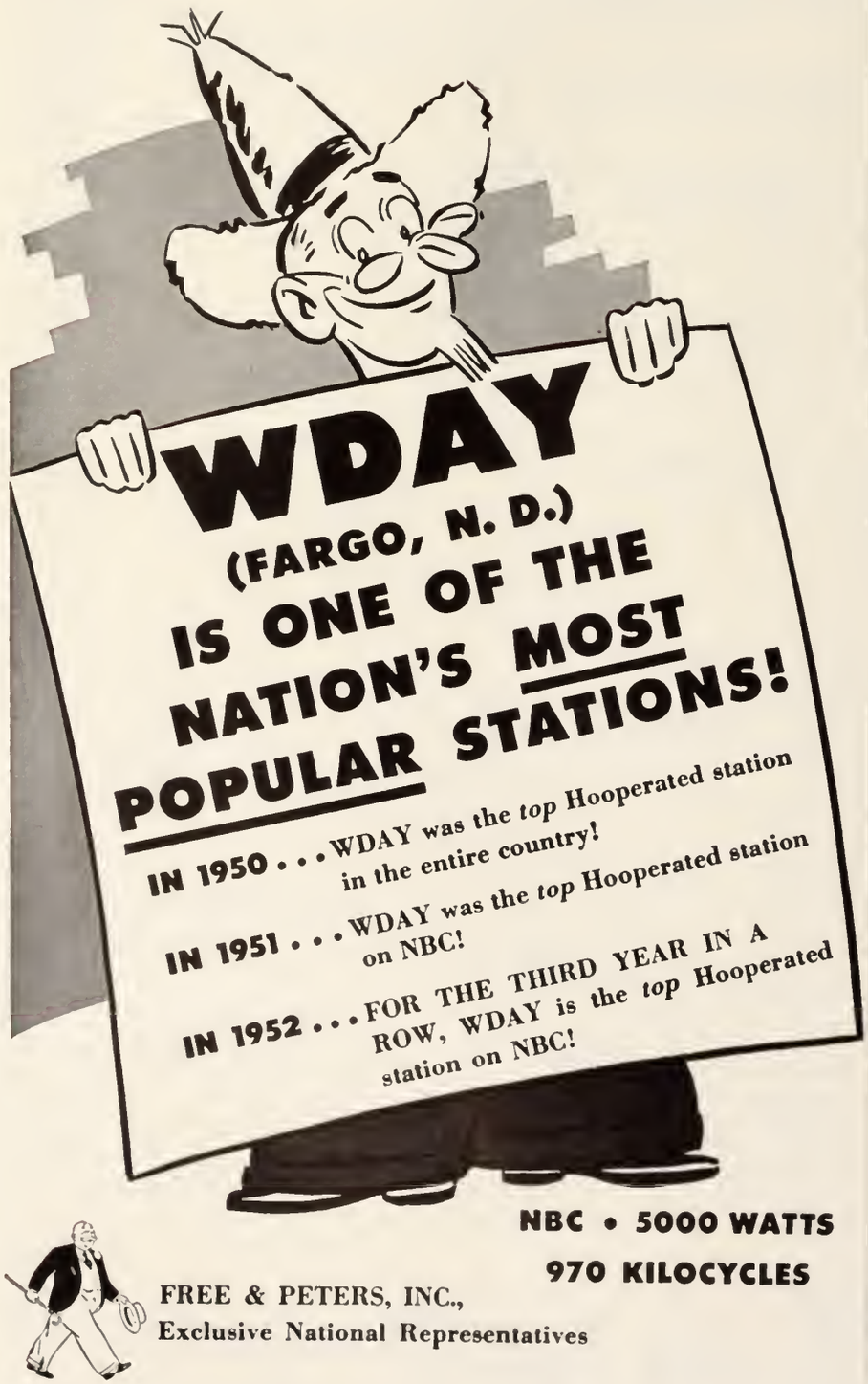
Put another way, "The testing mechanism would permit us to measure both the offensive and defensive sales effectiveness of the media under study."

Expensive? Ule agrees it would be. "But if the planned media investments are large, these research costs would more than justify themselves by the increased efficiency with which the media would be combined" in an overall ad schedule as a result of the findings.

Ule's preference for a "dynamic consumer panel" is largely a technical one, he says. "It is the best-known current method by which we can segregate media exposure and brand familiarity and use to the individual prospect and customer. And the more we can make the analysis contingent upon measuring results upon each individual prospect and customer, the greater the research efficiency. In this form of test the effects of media are not 'diluted' as in a store inventory test since we can study people on the basis of their exposure or non-exposure to the medium (or even their degree of exposure). In other tests we cannot segregate people into these undiluted groups."

Dodge offers tips: Sherwood Dodge, Foote, Cone & Belding's v.p. in charge of marketing, says the most useful inter-media test would require:

1. Identical measuring techniques,



*WCAN-TV Snarls Phone Lines**

TV Hopefuls' Calls Jam Phone Service

Thousands of 'Winners' Swamp Broadway Exchange for an Hour

A deluge of thousands of telephone calls by potential winners of a radio-television "bingo" program late Saturday night and early Sunday hampered police telephone emergency service at the Safety Building for an hour, police reported Sunday.

Capt. Herbert Schmidt, in charge of the First Precinct Station late shift, stated it was impossible for police to make outgoing or receive incoming calls at the station between midnight and 1 a. m. Sunday because of the number of calls being made to WCAN-TV station. WCAN has a Broadway telephone exchange, the same as the police station.

Kal Ross, WCAN-TV director of operations, claimed that between 100,000 and 150,000 people play the game on TV and radio from 10:30 p. m. to 12:30 a. m. Saturday night. The program started four weeks ago.

Besides the police complaint, hundreds of persons who played the game Saturday night called the police, the Sentinel, WCAN-TV and operators of the Broadway dial switchboard station, 722 N. Broadway. They complained that their phones were "blanked out" during the program, that they got the busy signal for "two hours" and that they could not even reach the operators during the program and for an hour afterward.

The Police [illegible] vised ca[illegible] trie[illegible]

SENATE UNIT SLOWS WARREN OK F[illegible] COURT

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Call

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amount[illegible]
tors at [illegible]
tors cou[illegible]
dio and [illegible]
it was i[illegible]
situation.

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*Game Goes On; Phone Lines Open

Police and Wisconsin telephone Company officials reported that WCAN-TV PLAY REGAL did not interfere with normal phone operations . . . as happened last Saturday Night.

reprinted from Milwaukee Sentinel, February 15, 1954

WCAN-TV found GUILTY!

The surprising results of WCAN-TV's new game PLAY REGAL indicates that thousands of viewers played REGAL — while thousands more jammed phone lines requesting information on how to get cards and to make them eligible players. As a result, WCAN-TV was found guility on the following four counts.

1. **WCAN-TV is guility of having 60% conversions in less than 6 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!**
2. **WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.**
3. **WCAN-TV is guilty of having more than 300,000 PLAY REGAL forms on file in about one month . . . A good indication of the size and type of audience WCAN-TV can deliver for your promotional dollar.**
4. **WCAN-TV is guilty of giving the Best TV BUY in America TODAY.**

CBS TELEVISION NETWORK

Basic Optional

WCAN-TV

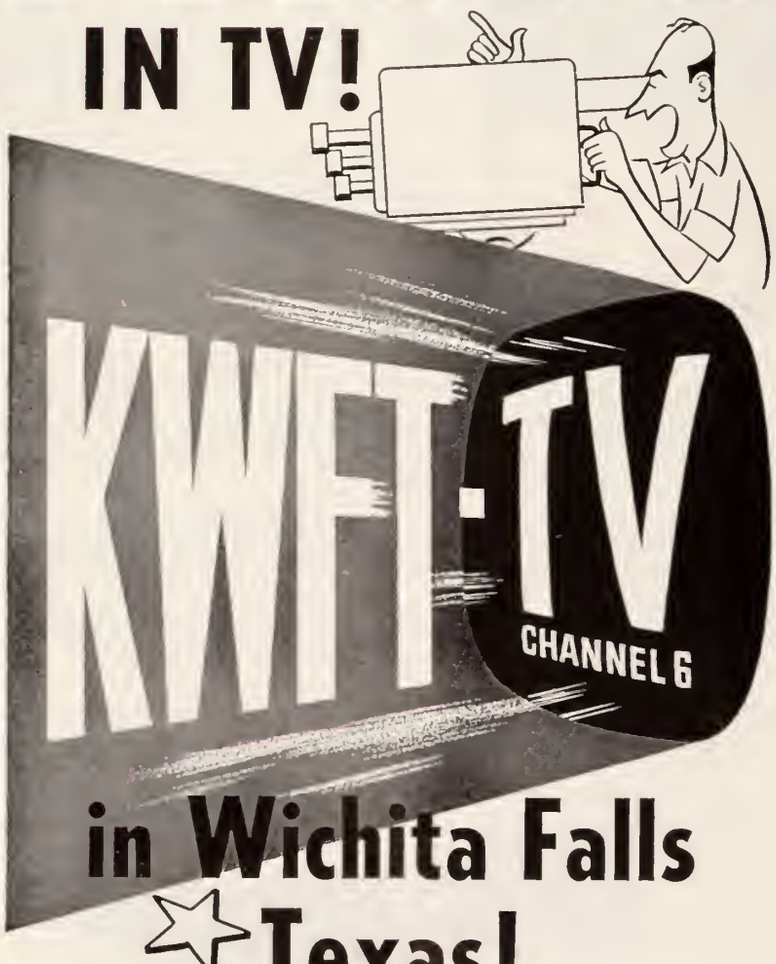
channel 25 Milwaukee

Represented Nationally by
Alex Rosenman • 347 Madison Avenue
New York, New York

FIRST
IN RADIO!



NOW
FIRST
IN TV!



in Wichita Falls ☆ Texas!

CBS AND DuMONT TELEVISION NETWORKS

Wichita Falls Television, Inc.

probably a modification of recognition or recall techniques—

2. At identical intervals after the stimulus—

3. Measured at uniformly different intervals (short time, long time)—

4. After different degrees of identity or exposure (heavy campaign, light campaign)—

5. With fresh material so you can eliminate the need for confusion control.

Dodge objects strongly to a practice indulged in by some broadcasters: making broadcast-to-print comparisons on the basis of recognition for the latter and tuned sets for the former.

Why?

"In making broadcast-print comparisons I would prefer to use data from a recognition study such as I have described," he says. "Until then, I know of no better assumption to make than that ads in a magazine are physically encountered (though many forgotten) to about the same degree as broadcast commercials are physically encountered. Therefore magazine audience figures equate more closely to broadcast audience measurements than magazine figures do when they are adjusted for average Starch readership."

Radio vs. tv: William S. Robinson, Earle Ludgin & Co.'s research director in Chicago, says most of the testing done today seems to be between broadcast and print media whereas he would like to see radio stacked up against tv. He outlined such a test, but first he prefaced his remarks to SPONSOR with the statement that "I don't believe it is possible to set up a fool-proof inter-media test."

"If it were possible to test the effectiveness of different advertising media, it would be possible to test the effectiveness of all advertising," he says. "To my knowledge no one since the Townsend brothers has claimed that this is possible. As a further bit of preface, it would be foolish to ignore the practical limitations of testing any two media. Conditioning of consumers, campaigns by competitors, changes in taste and style, introduction of new product designs, changing economic conditions and even weather will play important parts in any test of advertising or advertising media."

However, Robinson believes it is possible to set up a test of two media that would contribute much to understanding the potential value of each.

The first prerequisite would be to check the movement of the product being advertised. This could be done either by observing a sample of consumers or a sample of retail outlets. If the product is sold through many types of outlets, it would be best to use a consumer panel. If, on the other hand, sales were concentrated in a single type of outlet, a store audit operation would be more efficient.

For this radio-vs.-tv test Robinson assumes that an unlimited budget is available ("I'm dreaming now"). This is what he would like to see done:

1. Select for testing a product of fairly frequent purchase and wide distribution.

2. Select four test markets with characteristics as comparable as possible—all in tv areas.

3. Establish matched consumer panels in all markets for one year before the test is begun.

4. Check the purchases of the product among the families in the panels, noting long-term trends, seasonal trends and the effect of any unusual economic or weather events.

5. At the same time check the distribution of the product and relate sales changes to the changing level of distribution.

6. In two of the test markets, run a radio campaign for one year. At the same time conduct a tv campaign in the other two areas.

7. Utilize the same advertising appeals in the two campaigns—but in the tv campaign take fullest advantage of tv's capabilities in adding visual impact to the message.

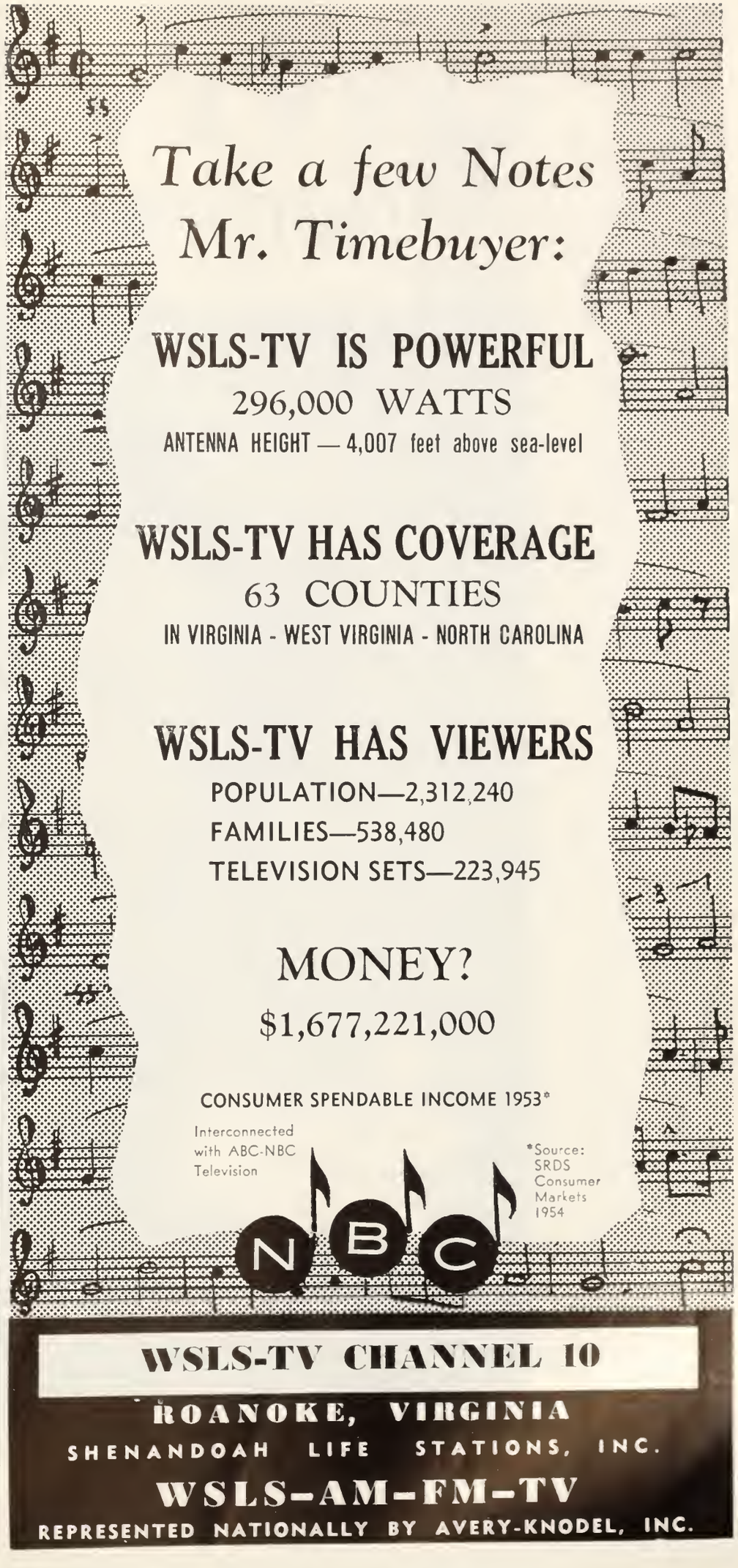
8. The subject of expenditures is a perplexing one. Should the same amount of money be used in both media or should tv receive enough to allow the same frequency as used on radio? "I favor the second alternative because I believe it more closely approximates the practical situation."

9. After running the campaign for one year, observe the panels for another year to measure the sales changes occurring after the advertising was stopped.

What would such a test indicate?

You'd have a record of sales changes brought about by the introduction of a radio advertising campaign compared with those changes effected by a tv campaign, Robinson feels. You'd have a record of sales for a one-year period before advertising began, for a one-

(*Please turn to page* 112)



LET'S FACE IT
National brands ar



ANNE HAYES – Director of Women's Activities – KCMO, Kar
One of thousands of local personalities who make Spot Radio su

ought locally

THEY'RE BOUGHT differently, by dif- people in different places. For in-, 80.7% of all Washington, D.C. fami- uy jams and jellies, though in Salt City, 41.9% of the families buy jams llies. In Portland, Maine, just 4.2% es buy powdered bleach while in a, 33.4% are powdered bleach users. two comparisons are two of many hey prove that national advertisers versell a market which is already sold ndersell a market which clearly needs advertising punch.

t's where spot radio comes in, be- spot radio hits the local market , via *local personalities*. For example, minute of every day the people who d buy national products locally tune wn by town, city by city, state by to their local radio stations—and their te local personalities. And the local nalities—the newscasters, the women entators, disc jockeys, sportscasters built up a strong confidence among vast audiences because they know community's likes and dislikes and ore can reach their audiences with a e and direct local approach when sel- ational products.

at's why National Spot Radio in 1953 d a gain of *16.9%* over the preceding -a *terrific gain* which resulted in spot 's *biggest* year in history. That's why, proper promotion of National Spot , the gain will go higher and higher. It makes good old-fashioned horse sense vertise directly to the local market via usted local personality.

And it makes good horse sense too, to immediately join the 318 far-sighted stations who deserve the full credit for realizing the value of and launching the Crusade for Spot Radio—because the Crusade for Spot Radio is the *only* organization entirely devoted to the promotion of spot radio on an industry-wide basis.

All stations are strongly urged to join the Crusade at just the cost of the one-time daytime minute announcement rate per month. Remember, the Crusade for Spot Radio is out to prove to national advertisers and their agencies that National Spot Radio is one of the most important and effective advertising media in this country today. So send your check to Reg Rollinson, the Crusade for Spot Radio, 101 Park Avenue, New York City 17, N. Y. Help YOUR Crusade help YOU. The cost is low, the dividends industry-wide high.



REG ROLLINSON —General Manager of the Crusade for Spot Radio.

The Station Advisory Board of the Crusade will consist of:



Harry Burke, KFAB
Omaha



Robert B. Jones, Jr.,
WFBR
Baltimore



Leslie L. Kennon, KWTO
Springfield, Mo.



Richard H. Mason, WPTF
Raleigh



Philip Merryman, WICC
Bridgeport



William B. McGrath,
WHDH
Boston



Charles F. Phillips,
WFBL
Syracuse



Odin S. Ramsland, KDAL
Duluth



Ben Strouse, WWDC
Washington, D. C.



the Crusade FOR SPOT RADIO

Sponsored by the
Radio Stations & SRA
101 PARK AVENUE · NEW YORK 17, NEW YORK

KOWL
NOW
10,000
WATTS!
Serving the Negro, Mexican and Mexican American markets of Southern California -- more than 1,000,000 buyers!



"Reaching and selling these big Los Angeles-Southern California markets. An even smarter buy in '54."

REPRESENTED NATIONALLY BY:

George W. Clark, Chicago, N. Y.

Daren F. McGavren, San Francisco

Dora-Clayton, Atlanta.

OR WRITE

KOWL, 4128 Wilshire Blvd.
Los Angeles, Calif.
TExas 0-5152

year period during the campaigns and for a similar period after they ended.

"From these data can come answers to such questions as:

"Is tv worth the added expense?

"Does tv sell harder for a short period and then lose its edge in effectiveness over radio?

"What are the lasting effects of radio vs. tv advertising?

"Is the superiority of one medium over another the result of selling more to a small group of consumers or selling a larger group of consumers?

"Does radio reach the same type of audience as tv or does it reach a different audience?"

The limitations of a study even as elaborate and expensive as this one would be as follows, Robinson cautions:

- If the product had a natural appeal that required visual presentation, radio would suffer.
- If a new competitive product became too important, the test would not produce results of value.
- If the product became so popular that the market were saturated with either type of advertising, the test would be useless.

"These are but a few of the limitations that will always exist." Robinson concludes. "But a test such as outlined here would almost certainly provide a great deal of valuable information on the relative effectiveness of radio and tv."

Barton's 4 methods: So far as Sam G. Barton, president of the Market Research Corp. of America, is concerned, media and market evaluation and analysis begin long before a formal test—and may not even require one. His four steps or methods of marketing analysis can be applied to media as well because marketing includes the latter. The four steps are:

1. *Re-analysis of past records.* Go back over what you or other ad managers did. Find out whether there was a correlation between sales and media used. Be careful to determine whether some other variable wasn't introduced —a better product to name only one.

2. *Testing during current operations.* Select as many markets as you want and just measure results more carefully in each, keeping close tab on what you're doing in each medium in the test markets. This way you not only gain some insight into your media effectiveness but it doesn't cost you anything but paper work.

3. *Small custom-built experiments using selected stores or families.* Barton is thinking here more of price, package and merchandising experiments, but media experiments could be worked in as well, especially with products sold in limited outlets or by using panels.

4. *Special test markets.* These are the most expensive and sometimes can't be avoided, especially in connection with launching a new product or using a new medium. The goal: to find out whether first your product, then your selling themes (copy) and finally your media selection will be effective on a national basis.

Barton stresses that a good marketing and advertising executive will keep close check on at least these eight major variables in order to ensure the success of his operation. Note that media are only one of the eight. They are:

Consumer patterns.
Product.
Price.
Package.
Method of distribution.
Merchandising.
Media.
Selling themes.

On testing itself, Barton emphasizes this point: "The old-fashioned test market is on the way out as the primary method for measuring marketing tactics and strategy. However, testing and measurement as a built-in part of full-scale marketing operations is definitely on the way in."

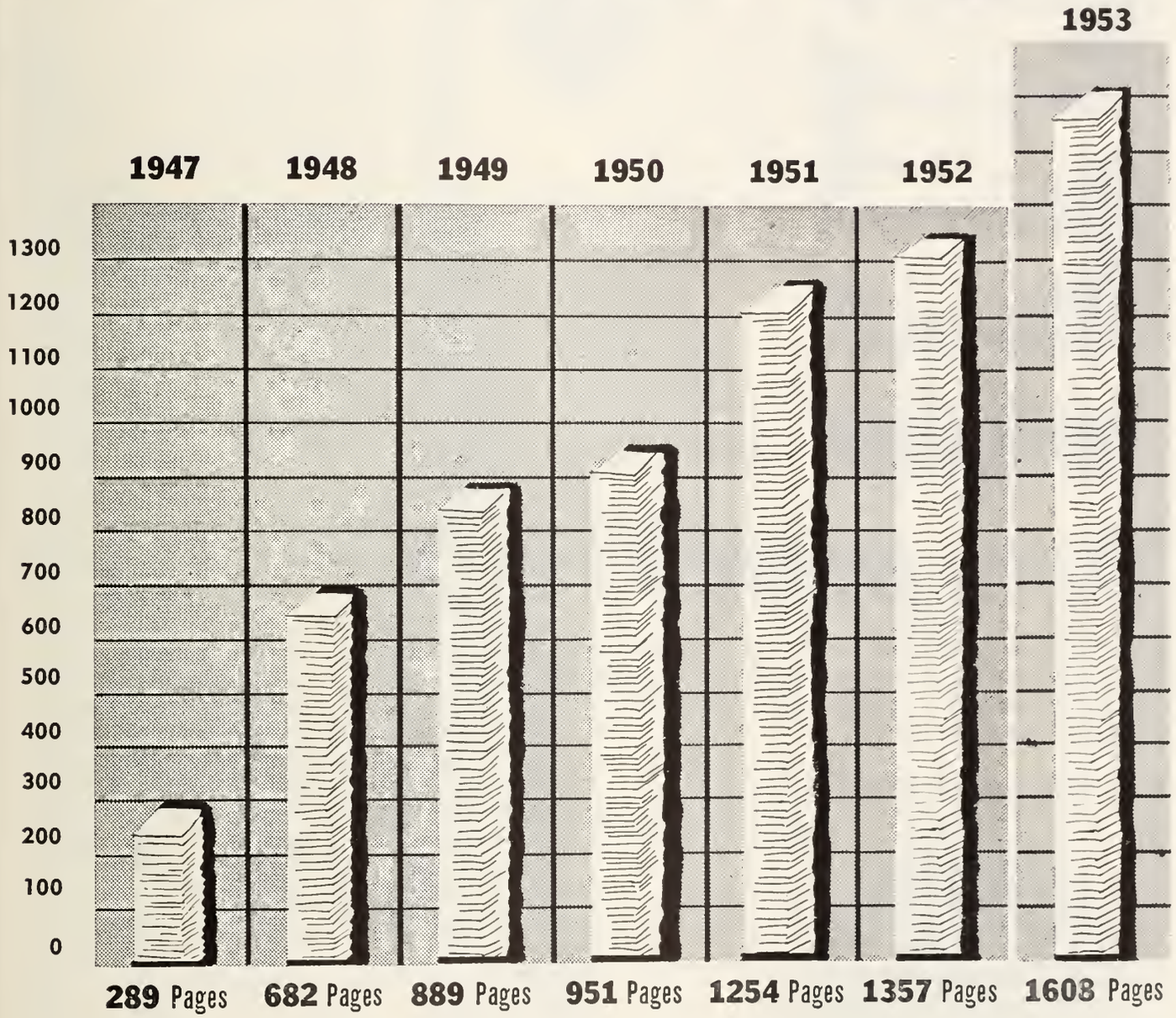
One network researcher told SPONSOR that if a workable national media test is evolved it will come from the air media, for they alone have been experimenting with inter-media tests. The magazines—and newspapers—are content to rest their case on either ABC circulation or "gross audience"—total number of readers.

This expert pointed to NBC's series of Hofstra-type surveys for example, to show how far air media have progressed. These surveys were designed to show the sales effectiveness of radio and tv. The latest one, in which families in four test cities were interviewed twice over a 13-week span, was covered in "How tv stops brand-switching," SPONSOR, 27 July 1953.

"Magazines are still counting readers—as though that alone is important." this network researcher said. (For a critical analysis of network media tests, see "Beware of these

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

REGIONAL
RADIO WOW
First in all Periods!*

6-10 a.m.
WOW Pulse 8.3
B station 3.7
C station 2.4

10 a.m.-2 p.m.
WOW Pulse 8.7
B station 4.6
C station 2.3

2-6 p.m.
WOW Pulse 8.5
B station 3.6
C station 3.8

6-10 p.m.
WOW Pulse 10.4
B station 6.3
C station off air

*Mon. thru Fri. Nov. — Dec. 1953 Pulse of Regional Radio WOW Area

RADIO WOW
OMAHA 590 • NBC
A Meredith Station
JOHN BLAIR & CO., Rep.

Cover Central Missouri with KFAL



What coverage! KFAL beams your selling message convincingly to the same area it takes 9 other radio stations to cover. This clear-channel station does a superb selling job on the all-important Farm Market. Its top-flight staff SELLS your product or service. Write KFAL today about your marketing plans. You'll find that this powerful station gets RESULTS!

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

Got a MINUTE?

Got minute spots that need only the right location to make a successful sales pitch to one of the South's greatest markets — the Miami area? Here are three mighty good locations —

★ **HOUR OF STARS** with Tony Martin, Ginger Rogers, Dick Powell and Peggy Lee — 8:15–9:15 A.M. Monday thru Friday, National Air Lines has the whole first segment. Join Rybutol, Schaefer Beer, Wheaties, etc., in other segments.

★ **BILLIE AND BILL** Local live talent and recorded music Florida folks like — 9:15–10:00 A.M. Monday thru Friday. Tintex, BC, Clabber Girl, Pabst, etc., are already in!

★ **TO THE LADIES** with Jack Berry — 1:15–2:00 P.M. Monday thru Friday is getting hotter every week! Ask your Hollingbery Man for further details.



WIOD
Established January 18, 1926

James M. LeGate, *General Manager*
5,000 WATTS • 610 KC • NBC Affiliate
National Rep. George P. Hollingbery Co.

media research pitfalls!", SPONSOR, 27 July 1953.)

Nothing in this two-part article on media testing has been said about the importance of advertising frequency and dominance which Ben Duffy, president of Batten, Barton, Durstine & Osborn, considers more important than the problem of deciding "whether 12 insertions in a monthly magazine is better than 52 insertions in a weekly magazine, or whether 50 insertions in a newspaper is better than 150 on the radio."

In his book *Profitable Advertising in Today's Media and Markets* Duffy says: "The question is, 'What medium and what frequency will sell merchandise at the lowest cost per case, gross or unit?' Perhaps 12 insertions in a monthly magazine that give complete representation in the issues available may not be sufficient frequency. The advertiser may decide to use a medium that will enable him to reach his market with greater frequency through weekly magazines, or with still greater frequency by means of newspapers or radio. The decision requires a study of pre-investing, testing, careful analysis and a continual study of the cost per sale."

SPONSOR's conclusions: Having considered the pros and cons, SPONSOR's own conclusions on media testing may be summarized as follows:

1. A continuous-type test is better than a "static" or one-shot test, but the latter is better than none.

2. The biggest and most successful advertisers seem to be testing all the time and set aside a definite part of their budget for this type of work.

3. Air media are in the van in testing because they have the audiences but don't have an equitable share of the advertising dollar.

4. Any accurate, continuous test will show that media vary from week to week or month to month, even for the same product, so far as sales "pull" is concerned. So you may be making a mistake by using only one medium. Combinations reach more people.

5. Arguments over which medium is best therefore is so much time wasted, for each may be "best" for a certain product under certain conditions. But each changes often under the impact of all the numerous variables mentioned in this series. Moral: Don't be satisfied with what you're using.

6. Media can be tested because:

SPONSOR considers a human being infinitely more complex than a medium. Yet by using electronic computer, it can be determined whether or not a freshman, for example, will fail to graduate from college.

Thus determining which medium to use under a given set of conditions is or should be much easier to accomplish.

Once this is done, advertising will not be reduced to a push-button, swivel-chair operation, as some media and research experts fear. Rather it will free the creative adman from concern over whether he's using the best medium or combination of media for his message and let him concentrate on two problems far more important.

1. How to increase the effectiveness of his message.
2. How to increase the effectiveness with which he uses a medium.

To speed this goal SPONSOR will examine two possible approaches to the reduction (or elevation, if you will) of media selection to a science in a future article in this series. The approaches are:

- A mathematical one. (After all, mathematics *is* the root of all knowledge.)
- The use of electronic computers.

Can you set up an "ideal" media test?

SPONSOR is convinced that it's just a matter of time. ★ ★ ★

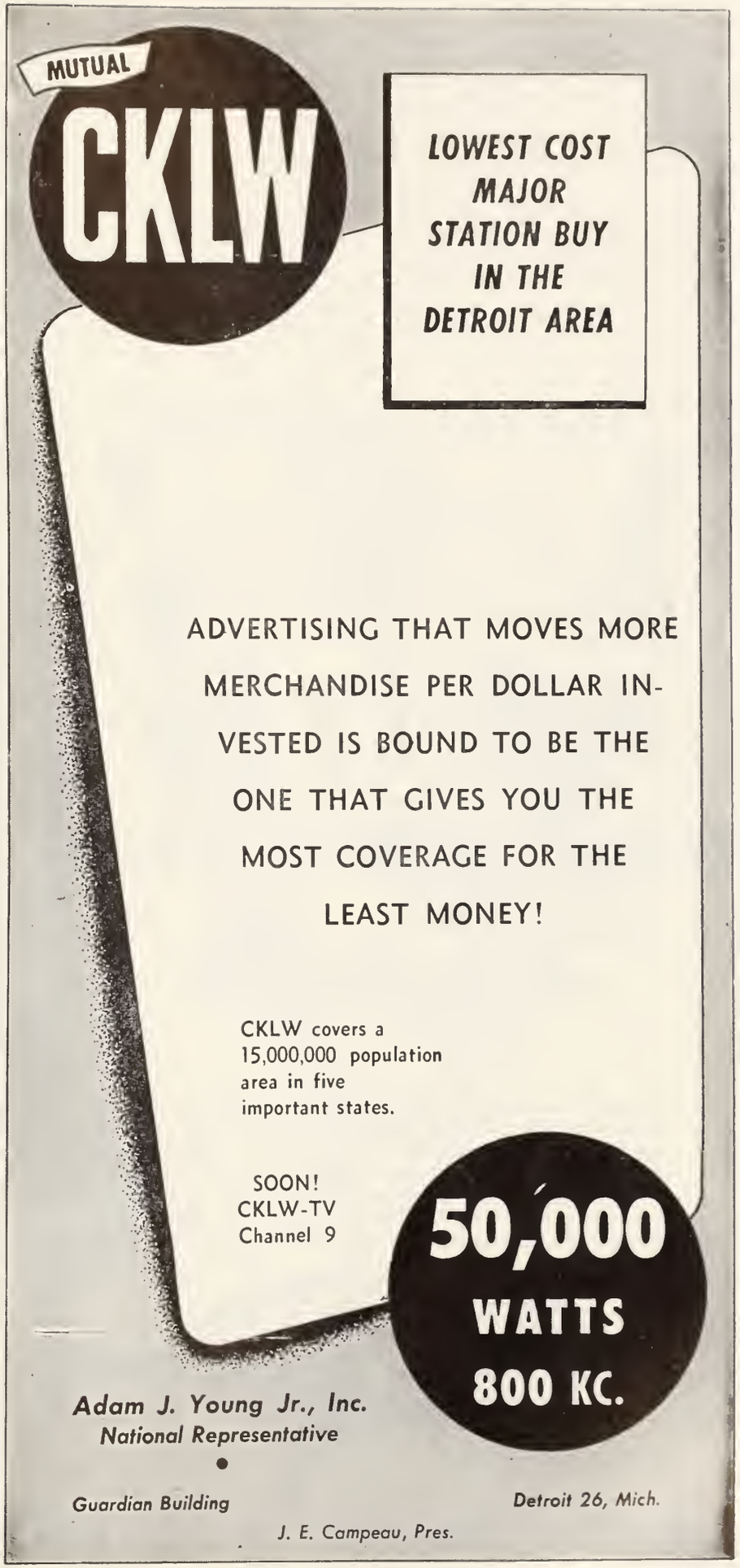
GREYHOUND BUS

(*Continued from page* 33)

Greyhound's expenditures for *Omnibus* in 1953 totaled $461,500 in talent and production costs, $415,519 in time charges — $877,019 totally. The remainder of the firm's $940,800 network tv budget, that is, $63,781, went into production of the commercials shown on *Omnibus*. Jess Kimmel, producer and director of Greyhound's tv commercials, brings in the average two-minute commercial at $1,500.

Greyhound's basic national advertising themes on *Omnibus* are:

1. Economy: "Greyhound gives you a lot more travel for a lot less money."
2. Frequency and convenience of Greyhound schedules.
3. Scope of Greyhound service: the fact that it reaches nearly every community in all 48 states and most of Canada.
4. The scenic and sightseeing ad-



vantages of travel by bus.

5. The fact that Greyhound buses run to the heart of the city with terminals convenient to shopping centers and hotels.

6. The freedom from driving strain and parking problems offered by Greyhound travel.

7. The riding ease of a Greyhound bus—especially the new air-suspension coaches which eliminate metal springs.

8. The variety of special services offered by Greyhound, such as pre-planned, expense-paid vacation tours; charter service for group travel by organizations, schools, and package express service.

Omnibus offers "something for everybody" and it is Greyhound's aim through its commercials to show that it also offers a transportation service that fits everybody's requirements at one time or another.

Other national media that Greyhound used to make these basic points in 1953 were consumer magazines and farm publications to the tune of $740,000, or 15% of the total budget. Spending for outdoor in 1953 totaled $80,000, or less than 2% of the budget. Newspapers cost $1.8 million, or about 37%. Over $1 million is spent on display merchandising. Since the total expenditure for radio-tv, network and local, comes to 29% of the budget, air media are now close to double magazines in Greyhound's breakdown.

Greyhound Corp. had always felt that in order to sell travel, the firm must picture the scenic spots which most people would like to visit. This requirement for advertising made tv a natural medium for the bus line. An announcement Greyhound telecast on *Omnibus* 3 May 1953 showed the firm the mail pull of tv. In the last 30 seconds of Greyhound's commercial the announcer mentioned a "Pleasure Map of America," which viewers could request. This single mention on the last *Omnibus* program of the spring 1953 series brought in 12,000 requests within a month.

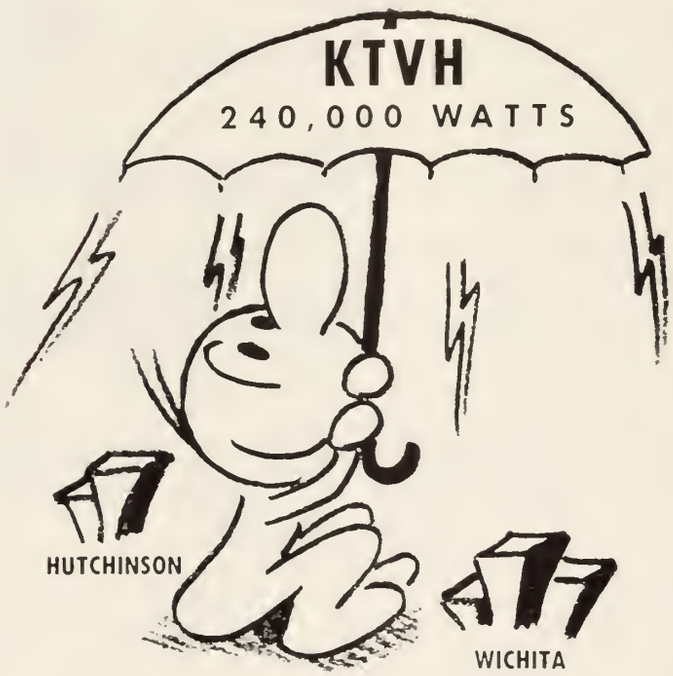
Omnibus acts as a type of advertising umbrella, covering the promotion needs of all the Greyhound bus lines. But locally the individual Greyhound lines often face problems that network tv or national advertising cannot cope with, e.g. a special round-trip rate offer between two towns; an extra schedule to service a group of communities; a seasonal trip offer; intensive competition either from another local bus line or from other transportation media.

To meet these specific local needs, the 19 individual Greyhound companies have their own local advertising budgets. They decide individually whether they'll use radio, tv or print media; they decide upon their own copy approach and strategy.

Because of this system the bus company can meet local conditions flexibly and fast. To show local variations here are summaries of the air strategy used by some of Greyhound's regional subsidiaries in 1953.

The Pacific Greyhound Lines, covering seven Western states, spent some 9% of their local ad budget in 1953 on radio, 5% of it in tv. They used radio during the three fall months, tv in October and November only. One-minute announcements were placed on 52 Western stations with an average frequency of three a week. Total number of radio announcements used by the Pacific Greyhound Lines were 1,849, including 20-second, as well as minute announcements. The copy theme in each instance tied in with the national: "Take it easy . . . Take a

KANSAS COVERAGE



Windy, the bright spirit of TV in Central Kansas, is demonstrating what **KTVH** can do for you! Besides covering the big Wichita and Hutchinson markets, **KTVH** brings your product into the homes of fourteen other important communities. Get your share of this complete coverage by contacting a **KTVH** sales office in Wichita or Hutchinson. Studios in Hutchinson: Howard O. Peterson, Gen. Mgr.

CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Greyhound" is a typical example.

On tv Pacific Greyhound used 10-second I.D.'s in Class "A" nighttime, in order to get a maximum family audience. A total of 311 I.D.'s were telecast over 21 stations during the two-month period. They ranged from stress on fare to stress on convenience. Here's a typical announcement over a slide showing station call letters:

Announcer: Only $3.75, plus tax, to Los Angeles from San Luis Obispo by Greyhound. One of today's best buys in travel!

The Pennsylvania Greyhound and Central Greyhound (both operating on the East Coast and in the Midwest) use radio and tv for special promotions. In the case of an Upper New York State promotion, for instance, radio was used to announce to the public that Greyhound could now carry passengers along a special route that had previously been restricted. Radio announcements and newspaper schedules were used in the four cities serviced by the additional runs (Buffalo, Corning, Elmira and Hornell). The copy for these announcements was, of course, keyed to the local situation, but introductory phrases from the national advertising theme were tied in with Greyhound's over-all strategy. Several stations were used in multiple-station markets for an average of 10 weeks on the air.

The Northland Greyhound Lines, operating in eight Northwestern states and in Canada, use radio specifically to announce special events: reduced rates, terminal openings, changes in service. The radio allocation is 3% of the total local budget.

Tv accounts for 22% of Northland's budget, with increases anticipated in 1954. The firm's aim in using tv is the same as in their newspaper advertising: to present all phases of Greyhound service at appropriate times of the year. Announcements are addressed to the general public on copy themes of local interest. Occasionally, though, certain announcements are aimed at a special group.

Greyhound noted the effectiveness of air advertising in several ways: People who came into the Milwaukee Travel Bureau the day following a particular broadcast knew the exact price of the tour they wanted to take. When Northland ran a map showing the increased summer service, traffic increased on the additional runs and people commented upon their source of information.

On WTMJ-TV, Milwaukee, Wis., Northland Greyhound sponsors a 15-minute film show Thursdays 10:00-10:15 p.m. Entitled *The World We Live In*, it shows points of interest and ways of living in different parts of the U.S. as well as the rest of the world. In short for $513 per program Greyhound virtually has a 15-minute institutional commercial. The agency schedules films of special interest to travelers at different times of the year, thus tying the commercials in even more closely. When the subjects deal with foreign countries, the Greyhound closing commercial says: "You can see all the world in America by Greyhound."

In Minneapolis Greyhound sponsors a 15-minute news show over KSTP-TV, Thursdays 6:00-6:15 p.m., as well as scattered minute announcements. The

8 OUT OF 10

TOP MULTI-WEEKLY SHOWS

IN THE OMAHA AREA

ARE ON

- Trail Time*
- Eddie Fisher
- Camel News Caravan
- Weather, Sports (10:00 p.m.)*
- Dinah Shore
- 6:20 p.m. News*
- Stand By For Action*
- TV News Roundup (10:15 p.m.)*

*WOW-TV "Live" Studio Shows

WOW TV OMAHA

100,000 WATTS • NBC • DUMONT
A Meredith Station • Affiliated with "Better Homes & Gardens" and "Successful Farming" magazines.

news show costs $266.50 per program.

The Dixie Greyhound Lines had still another reason for taking their sales message to the air: to offset competitive advertising and services of another highway carrier which is a major contender in the Southeastern states serviced by Dixie. The copy in this case is totally divorced from national themes and keyed specifically to advantages that Dixie can claim over its competition. Announcements are therefore scheduled throughout the day and evening to reach a maximum audience.

In 1953 Dixie's radio expenditure represented only 4% of the total budget but if they sponsor a program on WMC, Memphis, as they were considering doing at presstime, the radio allocation would be increased.

The 6% of Dixie's budget which goes into tv is also put into a short-run (eight to 10 weeks) announcement campaign keyed to competitive advantages. In 1954 Dixie plans again to invest in tv for both seasonal and competitive advertising.

Chicago Cooperative spends 10% of its local budget in radio. In spring 1953 the Chicago office sponsored a 25-minute show on WMAQ, Wednesdays 9:35-10:00 p.m., the Paul Gibson show on alternate weeks over WBBM during the end of spring and heavy announcement schedules.

The Paul Gibson program was aimed specifically at housewives to get them to make Greyhound travel plans. The remainder of the air advertising was aimed at a broader audience: during the fall a 15-minute news, time and weather program on WCFL, 8:00-8:15 a.m.; during the winter a music show on WCFL, 6:00-6:15 p.m., Mondays, Wednesdays, Fridays.

Besides general increase in traffic as a result of radio, Chicago also points to a travel folder offer that was made on WCFL once a day for a week last fall. This announcement pulled 311 folder requests, a response that pleased the bus company. Greyhound is planning to continue its radio appropriation in Chicago, possibly with a slight increase in 1954. No tv announcements are scheduled, however.

The Southeastern Greyhound Line is both radio and tv conscious. In 1954 this Greyhound subsidiary will be on WSM-TV, Nashville, WSB-TV, Atlanta and WBRC-TV, Birmingham with three announcements per week per station for 40 weeks starting 4 January through 15 June, and then from 15 September through 31 December. Macon, Ga., will be covered with two announcements a week over WMAZ-TV, for a 26-week contract. In each instance the agency bought Class "A" nighttime to reach the family at home. Says J. L. Laube, Beaumont & Hohman's Greyhound account executive in the Atlanta office:

"Together with our clients it was our opinion that the 20-second Greyhound tv announcements should be adjacent to top news programs if possible, because of the timely messages we are trying to put across.

"This summer we will feature preplanned tours to various resorts which are popular from the cities selected. No general advertising is run—every announcement specifically names destinations and certain schedules that we want to build up."

In spring 1953 Southeastern Greyhound made its radio debut with minute announcements in Nashville, Birmingham, Chattanooga, Montgomery and Columbus. These announcements, too, featured specific schedules. The





WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK
KANSAS CITY'S OLDEST CALL LETTERS
Represented nationally by JOHN BLAIR & CO.

Don Davis, Pres.
John T. Schilling, General Mgr.

WHB-TV
CHANNEL 9 BASIC CBS-TV Kansas City
SHARING TIME WITH KMBC TV
Represented Nationally by BLAIR TV INC.

Sales Swing in Line on Channel Nine!

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

original advertising appropriation for radio was $10,000 but substantial increases are planned for the 1954 radio effort. Southeastern Greyhound showed large increases in tour sales during summer 1953 in cities where radio was used.

Overland Greyhound Lines, operating in 17 Western states, is particularly keen on reminding people continuously of the services OGL provides. The agency has therefore cut minute announcements in half to increase the frequency of these announcements within the budget. OGL spent 18% of its budget in radio, has not yet allocated tv funds. Their radio effort is often closely linked with newspaper ads. On WOW, Omaha, for example, the firm ran 10 announcements a week as part of a shopper's promotion. At the same time OGL ran large newspaper ads in cities surrounding Omaha, encouraging women shoppers to visit Omaha on Tuesdays and Wednesdays by Greyhound, paying only a one-way fare for a round-trip ticket. They've found that such coordinated promotions produce best results.

OGL's regular announcement schedules are aimed at a mixed adult audience. In many cases they reach this audience through news, weather and music adjacencies in the morning; they take news and popular music adjacencies on nighttime radio.

The growing stress upon radio and tv in Greyhound's advertising plans has not been effected at the expense of newspapers. Newspapers have traditionally been the backbone of advertising by transportation firms since people consult their newspapers for schedules, routes, services. Radio and tv, on the other hand, have added scope and flexibility to Greyhound's regional advertising by hammering the bus line's message home frequently, by solving specific problems. The air media have also been particularly useful in promoting special services, calling attention to specials on rates, in short, adding another dimension to the over-all regional sales effort.

Public relations are another reason for Greyhound's continued and steady use of newspapers. Newspapers are frequently used as forums for debates between and attacks upon interstate transportation media. Greyhound likes to make public its point of view close to the editorial matter that concerns transportation subjects.

However, with competitive trans-



That's right! Here in Pennsylvania 1 buy does cover 3 markets when that one buy is WJAC-TV, Johnstown. You not only get the Greater Johnstown market but also the sweetest slice of Pittsburgh AND Altoona! Latest Hooper standings show WJAC-TV

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

If you really want to sell in southwestern Pennsylvania, you can have your cake and eat it, too . . . by choosing the 1 that covers 3. . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!



who *invented* the Martini?

A San Franciscan, of course.
Big things happen in the San Francisco Bay Area, especially when you cover these ten important counties with KYA, the independent of influence.
Halo, Life, Lipton's, Carnation, and twenty other top national accounts use KYA. How about you?



HERE'S A CHOICE MORNING AVAILABILITY:

The Beth Norman Show
10 to 11 a. m.
Daily

Personality programming by San Francisco's favorite femme provides plenty of plus for your product.

KYA

the personality station
1260 k.c.

George W. Clark, Inc., New York and Chicago
Adam Young, Inc., Los Angeles

portation media (e.g. railroads and airlines) as active in radio and tv as they are. Greyhound has to take its hard-sell messages to the air as well as into print media.

It was hard sell and shrewd evaluation of competition that built Greyhound from a one-car line between Hibbing and Alice, Minn., to a 6,500-bus company covering 98,000 miles a year.

Greyhound's founder, the late Carl Eric Wickman, hit upon the idea of bus service in 1914 when he ran into difficulty selling his Hupmobile. For $1.50, livery autos would take one passenger from Hibbing to Alice at this time. Wickman decided to schedule regular Hibbing-Alice runs for several persons at 15¢ a trip, or 25¢ for a round trip.

However, one of Wickman's competitors, Ralph Bogan—also owner of a livery auto—caught on to the beauty of this regular run. He soon showed up on the same route with the same rates. The subsequent fare-cutting battle ended with a merging of the two interests, and that's how the present-day Greyhound system began. A third member to join the team was Orville S. Caesar, now president of the Greyhound Corp. He first operated a bus line out of Superior, Wis., when Wickman's lines began spreading through Minnesota. Bogan is executive v.p. of the Greyhound Corp.

The Hibbing-Alice run? Doing very well, thank you. ★★★

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

HENRY GREENFIELD
Managing Director

WEVD 117-119 West 46th St. New York 19

SUMMER TV

(*Continued from page* 45)

of sponsors who used this device last year. The figures are talent and production costs from SPONSOR's Tv Comparagraphs of last summer and fall.

- Philip Morris put in *Racket Squad* at $10,000 a program to replace *I Love Lucy* at $35,000.
- RCA Victor used *The Goldbergs* during the summer for $18,500 per show, but in the winter used the Dennis Day-starring *RCA Victor Show*, which came in at $28,000.
- General Foods replaced *Our Miss Brooks* with *Footlights Theatre*. The replacement was a mere $9,000 while the Eve Arden show sets GF back $26,000 per.

Whether he uses the same show, a rerun or a replacement, the summer advertiser is displaying his realization that he can't let up on selling simply because it's hot. However, the facts of tv life are that the tv advertiser must also take into account that a long queue of impatient would-be sponsors are only too ready to step into a time slot that he might vacate in the summer.

Spot advertisers are even more vulnerable than network clients for the individual stations generally do not keep the door open for advertisers coming back in the fall. The networks offer hiatus protection under certain conditions but one network executive said:

"Don't let 'em kid you. There is no real hiatus protection on any network. Sure we'll tell the advertiser he can get his time period back but nobody can assure him that he'll get the same station lineup.

"After all look at it from the point of view of the station. The station is told that a client is taking a vacation. There'll be a replacement show but who knows whether there'll be a sponsor? The station can't take a vacation. Its costs continue.

"So suppose an advertiser comes along and says: 'I'll come on during the summer if I can have the time in the fall, too.' What would you do if you owned a station?"

LEE DORRIS
SELLS THE BIG
NEGRO AUDIENCE
MORNING-NOON-AFTERNOON
ON
WSOK
NASHVILLE, TENNESSEE
1000 WATTS



Black and white is going strong, but...

WBEN-TV prepares for COLOR

BUFFALO EVENING NEWS

Color Television

The Federal Communications Commission recently took far-reaching action in approving an industry program for colored television. Before approval, it was subjected to scrutiny and examination to determine if it was, in fact, "in the public interest." The commission determined that it was. The program establishes standards which, in all probability, will govern color telecasting for many years to come.

Indeed, in some cases it probably will be quite a spell before the entire industry catches up with these high standards. They were developed to insure the utmost in picture and color value for the viewer. In taking this action, furthermore, the commission reversed a previous decision which would have formalized a noncompatible color system. Thus to a degree every existing black and white receiver would have been obsolete. This reversal took courage and deserves public commendation.

Since the national standards have been approved by the commission, every owner of a black and white receiver is assured that no matter how a station telecasts, in either color or black and white, he will get his money's worth through his present receiver. Indeed, due to the more critical requirements for color telecasting, the average black and white image will be sharper than at present.

Since the commission approved the new color standard, a number of prophets of doom have appeared. They have conjured a variety of difficulties which the industry and the public will face, in part, and some of which never will materialize. They appear to be especially concerned over the problems the manufacturers will encounter in developing color television receivers.

They wonder how long it will be before color television receivers are as cheap, let us say, as present-day black and white models. Well, the way to find out is to let the industry, all segments of it, go ahead and show what it can do. Most of those interested or affected are doing exactly that right now. To bring the matters into local focus, WBEN-TV already has made some installation of color equipment. More will follow. Sylvania, another home-town enterprise, likewise is moving right ahead on this manufacturing front, and to our knowledge most of the important manufacturers are doing likewise.

Some segments of the industry say they are going into particular phases of development, hoping to skip over the difficulties — and costs — of the early stages using smaller tubes. But we have every confidence that competition will take care of these matters and spur on those who now may be lagging. But it should be recognized it is their business to determine whether they go into color or not, just as it is the manufacturer's business to determine whether he is going to concentrate upon AM radio receivers or attempt to meet the opportunity that exists in the FM field.

The purpose of all this simply is to say to the public — and we think we know at least enough about it to be qualified to say it — "Don't be misled by the cries and alarms about color television." It's coming, and will be a vast improvement over black and white. Tubes, as of today, are smaller than the larger sizes to which you are accustomed in black and white, but even now research is going on to provide larger sizes.

Once the production lines are rolling; once the manufacturers are in a position, through actual experience, to learn all the bugs and how to eliminate them, progress will be even more rapid. To that extent, color television is worth waiting for. The pioneers, who probably were the pioneers in buying black and white sets, however, are going to decide that color will be worth what the first sets cost and many know that black and white sets bought five years ago are giving very satisfactory black and white service today. Those pioneers have no regrets; they have had their money's worth, if anyone ever did.

In the meantime, for those who are not yet TV fans, black and white receivers at present prices with all the advantages they offer still are a great buy. They will not be obsolete when color comes, but after you see color you may decide that you want a color receiver but quick. Well, the people in the manufacturing and distributing end of the business who are working with these problems today will have some very desirable color receivers to offer. And if you don't want to see or hear about TV, radio still is going great guns.

Editorial Reprinted From The Buffalo Evening News

Channel Four
Buffalo 2, N. Y.

WBEN-TV

Represented by
Harrington, Righter & Parsons, Inc.

WHBF-TV
ROCK ISLAND, ILL.

CBS for the Quad-Cities is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (250,000)

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

FCBS
TIE UP PHOENIX
KPHO
RADIO AND TELEVISION
MEREDITH STATIONS
IN ARIZONA

Another network executive partly disputed this analysis: "It's true that a client can lose a time franchise by going off during the summer. But it depends on the program. The ones who have most to worry about are the sponsors whose shows have marginal ratings. It's not likely that a station would give up a Milton Berle or a Lucy.

"It also depends on the market. In those markets where each network has its own station there is no problem. The advertiser who takes a vacation with network O.K. will get those stations back in the fall. However, in the one- and two-station markets there is a possibility that a sponsor will be bumped for an advertiser who assures the station more income. With more stations coming on the air the situation is not as bad as it used to be. But some of the stations with temporary monopolies or semi-monopolies are pretty independent."

There is also another factor to be considered. The advertiser who goes off during the summer is fair game not only for advertisers anxious to get into tv but sponsors on competing networks. The client seeking to expand his station lineup is always on the watch for opportunities offered by hiatus-minded sponsors.

Hiatus protection on the tv networks works as follows: The client can take off up to eight weeks providing that 30 days before he goes off he makes a firm commitment to come back on the air for at least 13 weeks in the fall. If he is off more than eight weeks he not only loses his claim to his time period but loses rate protection. That is, if time costs go up while a client goes off the air for more than eight weeks he must pay the new rate when he returns to the network. If an advertiser takes a hiatus of eight weeks or less he gets the usual six-month protection.

Of course any amount of hiatus means the advertiser loses the 52-week discounts offered by all the tv networks. They range from 10 to 12½% and bring the total dollar discount for tv network clients up to 25%. When you add to this the summer program contributions some of the networks offer, the savings garnered by a hiatus become mighty miniscule.

ABC TV gave program contributions last year. There was no set rate. The amount given, as explained by a network spokesman, "depended on the client's problem." The web's summer incentive plans will be wrapped up next month and it is expected that the same policy will prevail.

CBS TV gave a 25% program contribution plus a time rebate during the summer of 1952 and a 30% program contribution last summer. There has been nothing officially set in the way of program contributions this summer but it appears likely there will be some kind of incentive along this line offered to CBS TV's summer clients.

The other two networks attacked the problem differently last summer. NBC gave advertisers who took time periods for summer only a 25% discount on time costs. If the client continued in the slot into the fall the discount was lost. A similar policy is expected to be announced for the coming summer.

The Du Mont network offers nothing beyond the 52-week discount but it has a strong pitch to summer clients with its rock-bottom show costs.

Advertisers who buy daytime tv time this summer will benefit from the expanded network programing compared with last summer. While it is unlikely that daytime tv will ever approach nighttime in terms of sets-in-use, it has been proven again and again that a low sets-in-use figure during the day goes hand in hand with sparse programing.

CBS' successful ventures into daytime tv programing gave a tremendous fillip to daytime viewing. The same can be said of NBC, especially with such shows as *Today* and *Ding Dong School*. The latter practically doubled sets-in-use during its time period, which it shares with Godfrey. The boost in sets-in-use is particularly noticeable when a new daytime program is different in character from its competition.

NBC's continuing drive to sell daytime tv will go on through the summer. It has No. One priority at the web. This will be the first summer, for example, NBC has devoted a separate presentation to daytime tv.

Besides stressing the fact that tv's growth means summer audiences will equal or top the previous season's audiences, the presentation points up the growth of percentage sets-in-use during the day.

The presentation shows that sets-in-use (Nielsen) from 10:00 a.m. to 5:00 p.m. have gone up 43.6% from the summer of 1951 to the summer of 1953. The percentage sets-in-use figures are: 1951, 9.4; 1952, 12.7; 1953, 13.5.

In the 10:00 a.m. to noon period the

summer increase from 1951 to 1953 has been 218.1%. The percentage sets-in-use figures are: 1951, 3.3; 1952, 8.5, 1953, 10.5.

The late morning period is especially important to NBC since its new daytime program plans take place during or close to the two-hour period before noon. The new show *Home*, touted as an electronic magazine for women and which kicked off 1 March, is being shown from 11:00 a.m. to noon.

Prospects for *Home's* clientele this summer look exceedingly promising. The network had corralled $1 million in orders from seven advertisers two weeks before the show's debut. Five of them, Alcoa, James Lees and Sons, Sunbeam, General Mills and Avoset Corp., will go either entirely or partly through the summer. At that time the network expected two more clients to sign up, both of whom would be summer advertisers.

While summer tv plans for most advertisers are still in the making, some idea of what the summer will be like can be gathered by a review of last summer. Here are some of the highlights:

- Gross network tv billings (PIB) from June through September were $68 million compared with $53 million for the corresponding four-month period in 1952. Total 1953 network billings came to $227 million. This means that during a period which constitutes one-third of a year, hot weather billings were 30% of the full year's billings.
- Spot tv advertising also held up well last summer. *N. C. Rorabaugh Report* figures show that in terms of both the number of reported schedules and the number of advertisers there was a slight dip from the second to the third quarter. However, significantly enough, there was no dip, but actually an increase, of activity among the top 25 spot tv advertisers from second to third quarter. (For actual figures see chart page 44.)
- Sixteen programs which were on the air at the beginning of last month started as summer replacement programs over the years, ABC TV research reports.
- Fifteen sponsors went on network television for the first time last summer. This compares with nine during the summer of 1952, says ABC TV research.
- Nearly every one of CBS TV's advertisers stayed on the air last summer. The figures are 95 out of 98.

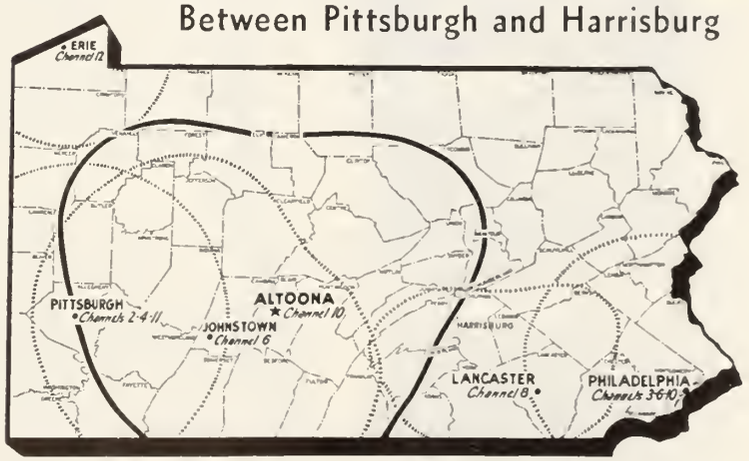
One of the Nation's BIG STATIONS Celebrates Its FIRST Anniversary



WFBG-TV

CHANNEL 10 • FULL POWER • ABC • NBC • DU MONT

The Only Station You Need to Cover Pennsylvania Between Pittsburgh and Harrisburg



THE WFBG TV ... AM
1340 kc
NBC

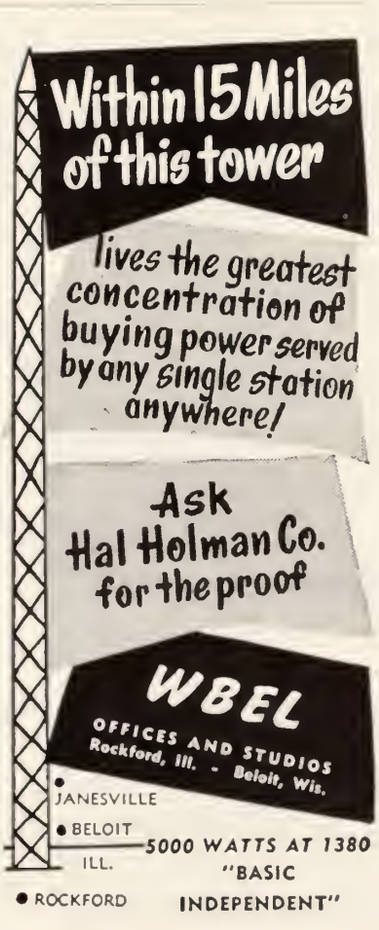
GABLE BROADCASTING CO.

Altoona, Pa.

Channel 10 Full Power 316,000 watts
ABC • NBC • DU MONT

Represented Exclusively by H-R Television, Inc.





CBS reports. Nine regular CBS TV shows were replaced during July and August. 12 programs remained where they were without any change. Six film programs offered reruns during the summer. They were *GE Theatre, Burns & Allen, Man Against Crime, Mr. and Mrs. North, Big Town* and *Gene Autry*.

• NBC TV reports that about 80% of its advertisers remained on during the summer. This tabulation does not include *Today*, which is made up of in-and-outers. Eight clients took up NBC's offer of a 25% discount on time for filling vacated periods during the summer. They were Associated Products, Hazel Bishop, Minute Maid, Geritol, Toni, Revlon, Lever Bros. and Bendix. Seven clients retained their time but used replacement shows. The advertisers were RCA, P&G, Gillette, Gulf, Pall Mall, Lucky Strike and Gerber.

• Food, drug and tobacco advertisers generally remained faithful to the networks during the summer. Among the exceptions: Borden's Instant Coffee took a July hiatus; Mars candy dropped out for three months, River Brand Rice exited the *Paul Dixon Show* during the hot weather.

• The hiatus-minded were to be found among electric shaver makers (both Remington and Schick dropped out for the summer), industrial advertisers (Alcoa rested in July, AMF took the whole summer off, Du Pont bowed out for two months, Electric Companies Advertising Program also rested a month) and manufacturers of shoes and related products. Of the seven in the latter group, only one—Griffin—remained on network tv during the summer.

• Many of the important tv sponsors enlarged their networks during the summer. Lucky Strike's 7:30 p.m. Sunday slot (which was filled by four different shows last year) was on 81 stations in May. The lineup jumped to 88 in June, 95 in July, 103 in August. Another tobacco advertiser, Camel, was on 52 stations in June with *Man Against Crime* in the 9:30 p.m. Wednesday period. When the show was replaced with *I've Got a Secret* the lineup jumped to 83 stations in July. Camel continued adding stations in the fall. Camel also increased its *News Caravan* lineup. ★ ★ ★

• *Seven pages of research data on summer listening and viewing begin on page 47.*

SAVE 20%
Cover 4 California
markets with one low cost buy!
Now . . . try the Keyline
KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville
Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group
Write, wire or call for complete information

WANT TO SELL CANADA?
One radio station covers 40% of Canada's retail sales
CFRB
TORONTO
50,000 WATTS, 1010 K.C.
CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.
REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

ANNOUNCER'S TIPS

(*Continued from page 38*)

ad-lib approach, however. But that doesn't mean the announcer must do a stiff-lipped job on the copy he memorizes.

"The happy medium, in between straight ad libbing and learning by rote, is a relaxed, informal performance," Cooper explains. "This kind of job grows out of thorough knowledge of the product plus the advertiser's permission for the announcer to make slight changes.

"This doesn't mean you're going to rewrite the commercial. I'm an announcer, not a writer. But it *does* mean that the announcer should be able to make slight changes in the phraseology, for example, to suit his particular style."

When Cooper did the New York Giants football games last season for Miller High Life, on a few occasions he felt it important to modify the prepared commercials slightly to fit in with his personality. "It was always O.K. with the Mathisson agency, and everyone agreed it got the pitch over much better," he said. "Miller doesn't believe stereotyped commercials are good advertising. For example, it's one of the few beer accounts that does not allow announcers to lift a glass and swallow during the pitch!"

Another important argument for informality and thorough product knowledge is the fact that a relaxed, confident performer will be more adept at coping with freak accidents during a live commercial.

"Take the recent *Studio One* commercial where June Graham subbed for Betty Furness," Cooper said. "She was talking about the fully automatic features of Westinghouse refrigerators. 'Just tap the door and it opens,' she said, touching the refrigerator door to demonstrate. Nothing happened. She tapped it a few more times, then laughed and cracked, 'Someone must be playing a joke! It really *is* fully automatic!' Then she went on to some other feature of the model, while the camera came in for a closeup.

"Someone over at the agency told me the refrigerator was supposed to have been plugged in but some electrician had kicked the plug out of the socket. The icebox still could have opened but it would have required much more pressure to do so.

"Anyway, I thought this was a beautiful example of poise and composure. She made a terrific recovery because she was *relaxed*," Cooper said.

"These accidents always happen in live commercials. And I've made it a rule to take them calmly—and say the first thing that comes into my head, just like I'd do at home if an appliance—or some other product—didn't work properly."

Another tip in planning a commercial is to avoid attempting to duplicate the delivery of another announcer.

"Just as too many advertisers tend to imitate a successful copy approach, they also tend to want their announcers to imitate the delivery of a well-known announcer," Cooper pointed out.

"Every once in a while," he continued, "I run across the sponsor who says, 'Do this just like Rex Marshall.'





OUTSTANDING NBC PROGRAMS

or another of the name announcers.

"Well. I tell them if they want Marshall's delivery. they better hire him. I can just be myself. It's a mistake to try to make carbon copies. Each person has his own particular skills and abilities. Why not capitalize on them. instead of getting a poor imitation?"

Just as announcers have different methods of delivery due to different personalities. various regions of the country have their own individual programing and commercial characteristics, Cooper has found.

His broadcasting career began 15 years ago while attending the University of Nebraska. in Lincoln. "I was an oil geology major," he said, "but I was interested in radio and was radio editor of the school paper. After a few years of college, I discovered my color-blindness would stop me from becoming a full-fledged geologist with any of the larger oil companies, so I switched to an economics major."

His job as radio editor called for five-minute newscasts over KFAB, Lincoln. After graduation the station auditioned him. offered him a job. After a few years Cooper switched over to WMBD. Peoria. Ill., as general announcer and night news editor, and then joined WGN. Chicago, where he remained until 1948. Since then, he's been freelancing in New York and Chicago. working on live commercials for such national accounts as General Mills (he's now announcing on *Valiant Lady*, over CBS TV). Cat's Paw Rubber. Sealy Mattress. Admiral and Miller Brewing. His film work has included commercials for Admiral, McLaughlin's Manor House Coffee and Amurol dentifrices.

"Just as people from different parts of the country have different characteristics. so do air shows and commercials." he observes.

"For example. outside New York you'll often find the owner or ad manager of a firm will double as the announcer for its program. Discounting the few who do it for a personal thrill. most of them feel they know the product better than a professional announcer and can be more sincere."

In addition to differences in commercial technique Cooper notes "a complete difference in atmosphere" between New York and other cities.

"Take Chicago." he says. "I'd call it a large. cosmopolitan city, just like New York. But there are many differences in radio and television work.

"In Chicago everything's centralized. For example. a station's art department, carpentry shop. props and so on will all be in one building. In New York you have one department here. one department there. All scattered. Therefore. the same production will probably cost less in Chicago because you can work faster.

"You're working out a commercial. You want a certain man's opinion. All you have to do is pick up the phone, and he's there. Then, you can thrash out your ideas together."

Cooper also noted the more relaxed work tempo outside New York among everyone connected with a radio or television production. "This creates a better atmosphere for the announcer," he says, "although it can also lead to sloppier work."

Any final tips to air advertisers? "Take advantage of your announcer's experience," he says. "Don't forget, you're not only buying a voice. You're buying the total abilities of a person who's been involved in the business of getting a message across a long time.

"He knows instinctively by now when the commercial is 'right' and when it isn't. Listen to him." ★ ★ ★

NON-COMPETITIVE TV MARKET
of 280,000 Homes
COVERED EXCLUSIVELY
by
"The TV Link in the Heart of the Nation"

KHOL TV
Kearney, Nebraska
CBS-TV DUMONT
Represented by
MEEKER TV, Inc.
Duane L. Watts, Station Mgr.

JOHN BLAIR

(*Continued from page* 30)

there is no reason why any well-operated radio station can't do a better job of habit programing of this type since it has the advantage of featuring well-known local personalities identified with the community.

So networks find themselves in this dilemma: They are not fulfilling their function of providing stations with programing of a quality which the stations cannot provide for themselves. They now reason that they must attract advertisers who cannot afford the sponsorship of a full half hour, or five quarter hours a week on the full network. To do so, they are actually trying to imitate the stations' successful formula of creating spot carriers — participating programs, usually musical — but they find the stations unwilling to accept such programing since it has no value in building an audience which the stations cannot build for themselves and sell at their full rate.

In addition stations naturally prefer their own programing since they can control it—the network cannot pull the plug by withdrawing a program which may have been sold locally. A major factor in successful station operation these modern radio days is the station's control over its own time.

The fundamental answer to the networks' dilemma is not to imitate the stations' own formulas, but to become creative again in the program sense as they were during their great years when they developed in rapid succession a whole series of great shows and great stars.

The important part of this whole development is not really the declining influence of the networks, since in our type of economy businesses come and go as they provide or fail to provide a needed service. The important thing is the lesson which radio stations' managements may learn. Even though, at one time, network programing was a dominant feature in the ability of many radio stations to build audience, it is equally true that what we now consider the really great radio stations are those which concentrated primarily on their own programing job. Many examples come to mind quickly—WSM, Nashville; WLS, Chicago; WBT, Charlotte; WWVA, Wheeling, W. Va., and there are a good many fine radio stations which have become outstandingly successful without any network affiliation at all, such as WNEW, New York and WHDH, Boston.

The real key to the future of radio is local programing. ★ ★ ★

ADRIAN MURPHY

(*Continued from page* 31)

programs of a calibre most stations cannot build themselves.

6. The network provides coverage of all important national and international events. It supplies, in effect, a world-wide news service.

7. The network provides a balanced schedule of public interest programs in music, religion, science, health and public affairs. With these network programs in their schedules stations are helped to discharge their obligation to operate "in the public interest, convenience and necessity."

8. The prestige of the network and its nationally known programs add to the stature of its stations in their own communities.

9. Network programs assure continuing audiences in today's fluid markets. For example the U.S. Census estimates that 36,000,000 Americans move each year from one city to another. Only network programs heard and publicized throughout the nation are immediately familiar to our transient population.

For all of the above reasons a network franchise increases the intrinsic cash value of a station. Following a list such as this, let me quickly acknowledge that the stations perform in kind for the network—and in fact make a network possible. But the principal point remains that by itself the 30-60 ratio is superficial and misleading.



Pacific Coast League Baseball
exclusive telecasts for Southern California...sold out to three smart sponsors, but...

you can STILL buy

TOP SPOT ADJACENCIES

High-rated programs and amazing buys in 10- and 20-second spot packages are still available before and after Baseball.

**Audience Research Bureau, August 1953*

You'll be in good company with the prestige of three of America's top advertisers sponsoring all home games of the Los Angeles Angels and Hollywood Stars six days a week every week of the '54 season.

For more information on the high ratings and low, low cost per thousand of these outstanding spot packages and programs surrounding Baseball, contact H-R Television or your KHJ-TV salesman . . . TODAY.

DON LEE TELEVISION
First in the West—Pioneer for the Nation

KHJ-TV CHANNEL 9 LOS ANGELES

the Sports Station for Southern California

1313 North Vine Street
Hollywood 28, California

Represented Nationally by H-R Television, Inc.

KWJJ

Chief of Independents
Makum War on Slow Sales!

The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES
*Independent Radio Stations

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

Next, what about the question of "spot-carrier" programs reducing station revenue from national spot?

Here I should simply like to point out that station billings are at an all-time high (as is the case in our own six CBS Radio stations) and that network billings are not.

This being so, we cannot take too seriously the suggestion that the networks are cutting "the lifeline of spot dollars" or that the consequences will be a "reduction in personnel and services . . . to the detriment of all," as has been contended by some spokesmen for stations and national representatives.

Let's consider next the "spot-carrier" principle itself.

Our own view is that spot-carrier programs on the network are certainly necessary in today's market, because advertisers have developed new ways of looking at their problems.

Some advertisers continue to want the prestige, merchandising values and frequent impact of their own daily or weekly programs. But other advertisers have come to look for *thinner* but *broader* coverage from their radio schedules. Spot-carrier programs meet this need.

It would be unreasonable, of course, for anyone to suggest that stations today should sell only spot announcements and not program time. To us it seems equally unrealistic to ask the network to carry only single-sponsor programs, and not give sponsors the opportunity to buy announcements provided they will pay their proper share of the program and facilities costs. Under the latter circumstances the sponsor enjoys merely a different method of buying but not a different price.

On the other hand we do agree with the criticism that some spot-carrier programs have been sold at prices that are "rate cuts by another name." This is a diplomatic way of saying "off rate card," and we agree that the practice is dangerous and short-sighted.

In legitimate form the spot-carrier program is now a fact of life in network sales and schedules, for natural, evolutionary marketing reasons. It is time, we feel, to accept it as such and to move on to more constructive activities.

We agree, again, that the networks should try to bring new advertisers into radio, and we know, from first-hand experience, how energetically they are trying to do so. We believe the same responsibility rests with sellers of spot.

The fabric of free commercial radio as we know it in America needs healthy stations, healthy networks, and a cooperative approach to common problems. We hope that SPONSOR's free and frank discussion of this latest point of common interest will bring us nearer to these goals. ★ ★ ★



ROBERT F. CARNEY
(Chrmn of the Board)
Foote, Cone & Belding

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. CARNEY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

49TH & MADISON

(*Continued from page* 12)

producer was unable to sell the reruns. Then he says flatly: "Reruns are difficult if not impossible to market."

I hope that sentence will never be seen by the "and-now-a-message" Foreman. Because *that* gentleman, way back in your July 14, 1952 issue, made a very strong case for reruns. He wrote that even Ben Duffy (who, I understand, also has a job in the agency one of the Foremans is connected with) "will concede that there are times and places where the second run can have its day."

Then, *that* Mr. Foreman went on to spell out the case for reruns: "Any repeat has a vast *new* audience available to it. So the rerun . . . becomes a way out of the high cost of tv-programing-on-film. The simple expedient of changing the main title makes it possible for a local advertiser . . . to present tv programs of top quality in any market he now desires."

With such basic sales arguments to work with film people must be awful dopes if one of the Foremans dares to make the bald statement: "Reruns are difficult if not impossible to market."

That will come as news to the NBC Film Syndicate which may now want to withdraw *Badge 714 (Dragnet)* and *Victory at Sea;* and to CBS TV Film Sales which may regretfully consider closing shop on *Amos 'n' Andy* which, like so many others, is getting higher ratings on reruns than it did initially.

That statement may persuade Television Programs of America to give up their fabulous *Star Showcase* property even though such action might produce some additional headaches for one of the Foremans. You see, BBDO bought TPA's *Star Showcase* for one of their clients. . . .

I think the early Foreman was on the right track; and that the current Foreman is drawing the wrong conclusions from his delightfully related hypothetical experience.

The moral Mr. Foreman should draw is this: When it comes to buying film programs — or anything else for that matter — don't deal with shnooks or crooks. If you do business with people who know their business and have the money to run it, you can grow to be a big, successful agency like Batten, Barton, Durstine & Osborn.

PETER ZANPHIR
New York

THE LONG ISLAND STORY

8,000,000 WILL VISIT **WHLI'S LONG ISLAND**

250,000 WILL LIVE IN **WHLI'S LONG ISLAND**

THIS COMING SUMMER

THIS **BIG BONUS AUDIENCE** WILL LISTEN TO WHLI's SPECIAL SUMMER PROGRAMS AND SERVICES IN CARS, HOTELS, HOMES, BOATS, BEACHES

More people listen to WHLI during the day in the Major L. I. Market than to any other station. (Conlan)

REPRESENTED BY RAMBEAU

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
PAUL GODOFSKY, *Pres.*
the voice of long island

living in a **CAPITAL** *way*



Capitalize on the finest location in Washington by making the Raleigh your headquarters for business and pleasure Entertain your associates — Pall Mall Restaurant, Raleigh Cocktail Lounge, Old English Tavern. Be near to Government Buildings, downtown stores.

Special Courtesies to HONEYMOONERS!

OTHER MASSAGLIA HOTELS:
SENATOR, Sacramento, Calif.
MIRAMAR, Santa Monica, Calif.
EL RANCHO, Gallup, N. M.

HOTEL RALEIGH
WASHINGTON 4, D. C.
On Famous Pennsylvania Ave. at 12th Street N. W.



DID YOU KNOW?
KWBB Offers YOU.....

- Wichita's ONLY independent Music, News and Sports Station!
- Air Salesmen proved as sales producers for the client!
- 1000 Watts, 18 hours each day giving you Wichita PLUS Coverage!
- PLUS coverage in over 198,000 Radio Homes in 16 Kansas counties 4 Northern Oklahoma counties

Represented by George W. Clark, Inc.

KWBB
"WICHITA'S RADIO ACTIVE STATION"
1410 KC • 1000 WATTS

for the best in "LISTEN-APPEAL" it's

KGER 5,000 WATTS — SOUTHERN CALIFORNIA
Los Angeles • Long Beach
for inspirational programs

KOME 5,000 WATTS — OKLAHOMA
Tulsa
for your musical moods

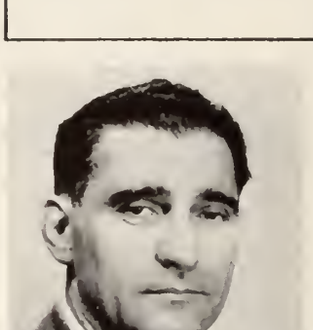
KUOA 5,000 WATTS — ARKANSAS
Siloam Springs
for regional farm features

The Stations of the American Home
Owned and Operated by
BROWN SCHOOLS, inc.
John E. Brown, Sr., Pres.

You can get choice program or spot availabilities in these three great market areas. Buy all three stations as a package, or any one individually. Call or write today.

Represented nationally by Gill-Perna Inc.

Newsmakers in advertising



Peter G. Levathes, *vice president of Young & Rubicam, is the agency's new director of media. He told* SPONSOR: *"What I think is apparent to all of us is the increasing complexity of the situation in advertising media due not only to the appearance of new forms of communications but to changes in all media as a result of what has been happening to our social fabric and our economy. There is need, therefore, to have an open mind about specific values of the media we buy and to be alert to the directions our society is taking."*



Carl R. Asher, *advertising manager of James Lees & Sons Co., was one of the first sponsors to sign for NBC TV's new daytime show,* Home, *over 40 NBC TV stations (11:00 a.m.-12.00 noon) through D'Arcy Advertising. Asher said: "This new program is compatible with our thinking and over-all advertising plans of sending our messages to people most interested in their homes and, therefore, most likely to buy carpets and rugs." The program will present Lees carpets exclusively for floor coverings.*



Mrs. B. C. Nash, *housewife in Noroton, Conn., was named winner last Wednesday of Jack Sterling's contest, "Why I Like Radio." Sterling runs WCBS, New York, show, got more than 43,000 entries. Daily winners got radios: Mrs. Nash won a Mercury. She wrote, in part, "Have you ever brushed your teeth to a mazurka? Or heard a Coronation ceremony while eating breakfast? . . . Have you ever been bird watching with Bing Crosby? Have you ever painted a fence and heard a national political convention? . . ."*



Richard P. Doherty, *vice president of employee-employer relations for NARTB, resigned from his trade association post to form his own management company. Headquarters are in Washington. "My plan," said Doherty, "is for a company which can integrate itself into the operating of individual stations and thus service the specific needs of the ownership and management of individual stations." In a survey NARTB took in 1949, members said Doherty's department performed the most valuable service provided by NARTB. He was with NARTB eight years.*



Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don't let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They've grown up with WGY and have come to look on us as their neighbor. They're not overly critical. They're friends. But what an audience! They're the families of the factory workers and executives of Northeastern New York and Western New England's teeming industrial areas. They're the suburbanites and farmers of the rolling countryside through 53 counties of four states. They're the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They're 878,130 radio families who turn regularly to WGY. But don't let it throw you. We're all neighbors. They're waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company

NEW YORK— BOSTON — CHICAGO — DETROIT— SAN FRANCISCO



The hiatus habit

The effort to make air advertisers realize that the entire country doesn't stop operating just because it's hot has a long history: It goes back at least two decades. Twenty years ago CBS launched an attack against the summer hiatus in a 15-page study entitled "A larger summer audience in 1934." There have been many summer studies since then which have piled fact on fact to show that, except for obvious cases, the hiatus habit is not only evidence of sales laziness but can be downright dangerous.

Before he decides on whether to take a hiatus or not here are four points about summer selling every sponsor should remember:

1. The consumer does *not* spend any less during the summer than during the rest of the year.

2. The number of persons available is only slightly less during the summer than during any other time. A large proportion of vacationers either take their radios with them or can listen to someone else's radio. Television's growth means it is becoming more available to vacationers. Out-of-home listening rises in the summer.

3. While there is a dip in listening and viewing during the summer, the advertiser's cost-per-1,000 can actually be less than during the winter because of dollar volume discounts and rebates for 52-week advertising.

4. Advertisers themselves contribute to the dip in summer listening and viewing by taking top-rated shows off the air. The advertiser who keeps his regular show on often has less competition during the summer.

The evidence supporting these four points is in this issue, which contains SPONSOR's sixth summer selling section. It starts on page 39.

* * *

Department stores on the air

Faced with the problem of attracting new customers and increasing sales, department stores are more eager than in previous years to branch out beyond the traditional newspaper advertising.

Such experts as Howard Abrahams of NRDGA feel that 1954 may be the big year. He sees ARBI tests, BAB activity, sales efforts by unified broadcasters and sheer word-of-mouth among department store executives as contributing factors to an upsurge in department store interest in exploring, at least, radio and tv possibilities.

ARBI alone has converted many strictly-newspaper stores to radio-also stores. For example Bloch & Kuhl of Peoria (owners of 19 stores in the Midwest) are thoroughly convinced that radio is a strong sales weapon after ARBI newspaper vs. radio tests. Brown-Dunkin, Tulsa, recently discovered a radio saturation campaign peps up sales. They intend to continue using radio after checking ARBI results.

Even more than radio, tv is expected to make headway in department store circles.

In the past month ARBI has developed a department store technique for the use of television advertising that works sales magic. The method is undergoing further tests before being made available to department stores generally.

Perhaps the major obstacle to department store sponsorship of radio and tv has been the lack of air advertising knowhow by department store officials. Broadcasters can aid their cause by proving that effective air use is easy.

Applause

How old is the audience?

Rosefield Packing (Skippy Peanut Butter) and its agency, Guild, Bascom & Bonfigli, San Francisco, take the problem of the over-commercialization of tv seriously.

In a recent series of commercials on *You Asked For It* (ABC TV) they created quite a controversy by discussing the subject of distasteful sales plugs.

"It's unfortunate that a few advertisers apparently believe that the people who watch television are not overly bright—that they have a 12-year-old mind," the commercial said, adding:

"Please don't condemn all advertising because of the bad practices of a few." It advised:

"The next time you see a commercial that's offensive write to the station or advertiser and give your honest criticism."

Says GB&B President Walter Guild: "Many commercials are written under the mistaken assumption that everyone in the audience is an idiot. It's time those of us in the advertising business did away with this sort of drivel."

SPONSOR is glad to note that Skippy has encouraged GB&B to continue its efforts to raise tv standards.

Incidentally the reaction in the field to the Skippy commercials had one surprising aspect: The NARTB, which is constantly working for higher standards through its Tv and Radio Codes, asked for permission to reprint the commercial in its subscriber bulletin as an example of advertising at its best. Several Better Business Bureau groups also commended the commercial and requested copies. But the AAAA Interchange of Opinion on Objectionable Advertising forwarded a letter charging that Skippy and its agency were taking pot shots at other advertisers. The 4A's added, however, that those views were "not necessarily those of the AAAA."

In view of Ben Duffy's (BBDO) criticism of over-commercialization in a tv broadcast the other week it might be fitting for the 4A's to reprint the Skippy commercial and send it out to its members.



Bea Johnson

"ACCOMPLISHED MIRACLES"

to win the coveted 1953



McCall Golden Mike Award!

Bea Johnson, Women's Director, KMBC-KFRM and KMBC·TV, "accomplished miracles" to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea's campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church's radio and television operation. Thanks to McCall's and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea's outstanding crusade, aptly put into quotes, "accomplished miracles," which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC·TV to the top spot.

The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC·TV literally to "accomplish miracles" in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC·TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK . . . SHARING TIME WITH WHB-TV

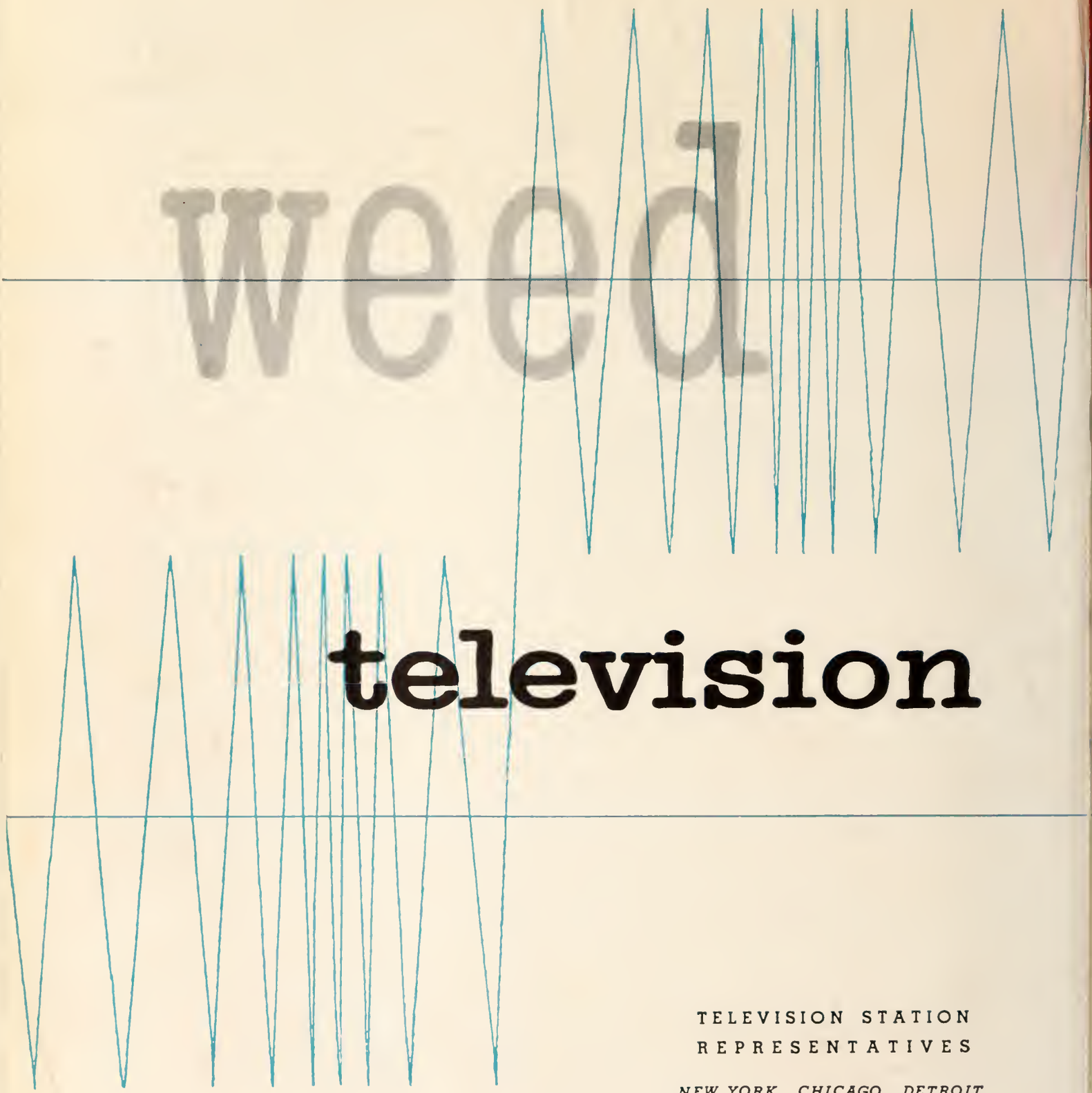
KANSAS CITY, MO.

CBS channel



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA



television

TELEVISION STATION
REPRESENTATIVES

NEW YORK CHICAGO DETROIT
BOSTON SAN FRANCISCO
ATLANTA HOLLYWOOD

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

22 MARCH 1954

50¢ per copy • $8 per year

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

RECEIVED
MAR 21 1954
NBC GENERAL LIBRARY

We're Gunning for the Record!

50%



426%

lov.-Dec. HOOPER Dec.-Jan. Jan.-Febr. HOOPER

What? No radio station ever captured a 50% share of audience in a six station market before? Shucks! Why'd you have to go and tell us!

You see, not knowin' it was impossible, we've already gone ahead and nailed down *50% or more of the Omaha—Council Bluffs audience during* 33 quarter hours weekly! That means KOWH has more audience during those times than *all other stations combined!*

Why are we gunnin' for a record? Well, the "impossible" is always a challenge; and besides—we love to keep our sponsors droolin'!

Agoin, the November — Februory Hooper scores on oll-time high for "Americo's Most Listened-To Independent Stotionl"

(Average, 8 o.m. — 6 p.m., Mon. — Sat.)

Kowh
OMAHA

AGENCYMAN—FOR A WEEK
page 37

What do clients and agencymen think of network spot carriers?
page 40

National advertisers who ignore small towns are missing big market
page 42

Chicago auto dealer uses only tv, sells 200 cars a weekend
page 44

Storm clouds ahead? Don't trim your sales
page 46

What 44,000 listeners told a radio station
page [illegible]

Block Drug ad director reports what firm found in its media tests
page 50





BULOVA — DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

A complete job of skilled craftsmanship, modern methods and smart design have made Bulova a precision timepiece for over two decades. Bulova's time signals on the air combine service and salesmanship to millions of Americans. You can look to Bulova for accuracy and dependability.

Craftsmanship and precision in programming are a distinct Havens & Martin, Inc., Stations contribution to your selling. Fine entertainment and public service have built up large and loyal audiences in the rich areas around Richmond. Join the other advertisers using the First Stations of Virginia.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
22 MARCH 1954

Admen burn over bump

Agencies are still burning over NBC TV's bumping of U.S. Tobacco Co.'s "Martin Kane" from Thursday 10-10:30 p.m. slot to make room for "Lux Video Theatre." Permanent preemption of time hits agencies where it hurts. It's believed top agencies are seeking way to solve problem in future. Agencies want "rights" of air advertisers who invest time and money in time period defined. "Martin Kane" has been on 5 years. Kudner, which built Kane package, isn't saying but rumor is agency, client may take issue to equity court.

-SR-

Big Nestle radio plunge

Nestle $6,000-weekly campaign on WNEW, New York, is probably record buy on single radio station. Nestle's signed contract for $211,000 (time and talent) through end of year, via Sherman and Marquette. If saturation pays off campaign on key stations in other markets may follow. Nestle's $6,000 gives it morning-through-midnight continuity of impact. Another recent Nestle buy: 350 ABC Radio stations for "Space Patrol." WNEW buy is for Nescafe (instant coffee).

-SR-

The man from SPONSOR

Look for increased air campaign for Cliquot Club soda now that Cunningham & Walsh has account. Agency (when it was Newell-Emmett) launched Pepsi-Cola jingle which brought fabulous success. (For anecdote on how agency team went to work to toss up preliminary Cliquot jingle ideas, see article this issue in which SPONSOR writer tells of week he spent working as junior executive at C&W, page 37.)

-SR-

Is 15 rating better than 3?

Fact ratings are risky index of what you buy has rarely been better shown than in new ABC daytime radio presentation "Millions of Numbers." ABC says 15.9 rating of one major tv show is actually equivalent in homes reached to 3.5 radio rating. Yet many make fast evaluation on basis of numerical rating only.

-SR-

Ziv sale rumors persist

Rumors Music Corp. of America will buy Frederic W. Ziv, film and transcription giant, persist. Firm's biggest asset, aside from vault of properties good for years of reruns on radio and tv, is sales knowhow of Fred Ziv.

Mystery-detection dramas on network radio range from $1,500 to $6,000

There are some 15 half-hour mystery and detection dramas currently on network radio. Of these, nine are available for participating sponsorship under special sales plans. Mutual's Multi-Message Plan, for instance, offers (among other shows) "The Falcon" and "Official Detective" at $1,500 per participation, "Counterspy" and "Bulldog Drummond" at $2,100. Sponsored non-sales-plan shows range from $2,000 ("Mystery Theatre," ABC) to $6,000 ("Big Story," NBC).

For a sampling of talent costs (excluding time) of other radio network mystery-detection shows, see list at right. Complete roster of all radio shows on four networks appears in Comparagraph, starting page 89.

Nick Carter, MBS	$ 1,850
The Shadow, MBS (participation)	$ 2,100
Yours Truly, Johnny Dollar, CBS	$ 3,400
Mr. and Mrs. North, CBS	$ 4,500
Suspense, CBS	$ 5,000
Dragnet, NBC	$ 5,500

SPONSOR, Volume 8, No. 6, 22 March 1954. Published biweekly by SPONSOR Publications, Inc. at 3110 Elm Ave. Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act 3 March 1879

REPORT TO SPONSORS for 22 March 1954

"Home" gets quick start

Will Pat Weaver's "Home" repeat success of his "Today"? Admen seeking answer will note that NBC TV had 9 clients sold before show debuted. That's progress at far faster clip than "Today" enjoyed in '52. The 9: Alcoa, Sunbeam Corp., Pepperell, General Mills for Betty Crocker cake mixes, Helena Rubinstein, James Lees & Sons, American Greeting Card, Dow Corning, Avco Division of Crossley Manufacturing.

–SR–

Men in "Home's" future?

Prediction: If "Home" can carry its mortgage of high production costs, it will eventually be on Saturdays to reach men. Though show beams at women, pictorial reports on specialty furniture, appliances have male interest. Sometimes overlooked is fact shelter books have male readership. "House & Garden," for example, had 61 men readers per 100 copies in July '53 Starch. Though shelter books are prime target as "Home" guns for billings, NBC is taking on whole range of slicks in moving to compete with magazines--on tv and radio.

–SR–

War ended P&G newspaper test

Now it can be told: P&G might today be putting bulk of its media dollars into black-and-white instead of radio and tv if Pearl Harbor hadn't knocked out $500,000 year-long newspaper test in 1941, according to W. D. Hogue, P&G of Canada ad director. He ran test for Ivory Soap at time. P&G spends some $80 million (PIB shows $29 million for radio and tv). For article on "How Block Drug tests media" see p. 50.

–SR–

How much more is tv worth?

Rule of thumb from central office of retail chain: Buy tv on basis it delivers twice as much impact as radio, 3 times at most. Where cost for same circulation on tv exceeds radio by more than 3 times (as is frequently case especially in new tv markets), central office advises against tv. Actually executives feel radio is better buy for stores.

–SR–

Publicity like Russian roulette

Perils of a program publicity man are illustrated by "Time" cover story on Jack Webb, "Dragnet" director-star. Story is million-dollar publicity break but leaves impression of Webb as poor-boy-on-the-make-don't-get-in-my-way type. That doesn't jibe with picture of Friday, cop-who-only-wants-facts. What can happen when publicity paints picture of star which varies from his air personality was shown in recent Godfrey hassles. Godfrey rating has declined since incidents.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Burlington Mills, NY	Cameo Stockings	Donahue & Coe, NY	10 major radio mkts throughout country	Radio: 20-30 10-sec anncts a da; 7, 8, 9, 28, 29, 30 Apr; 6 da
Colgate-Palmolive Co, Jersey City, NJ	Cashmere Bouquet	Sherman & Marquette, NY	50 scattered mkts	Radio: dayti min anncts; early Apr; 26 wks
Delaware, Lackawanna & Western Coal Co, NY	Blue Coal	SSCB, NY	20 Eastern mkts	Radio: early-morn min anncts; 16 Apr; 10 wks
Ford Dealers, Wash, DC	Used cars	J. Walter Thompson, NY	25 radio stns in Wash dealer distr	Radio: chnbrks, min anncts; 15 Mar; 2 wks
Shell Oil Co, NY	TCP gasoline	J. Walter Thompson NY	5 radio mkts in South, Southwest	Radio: min anncts; 25 Mar; 6-13 wks
Shell Oil Co, NY	TCP gasoline	J. Walter Thompson, NY	5 tv mkts in South, Southwest	Tv: 20-sec, min film anncts; 25 Mar; 6-13 wks



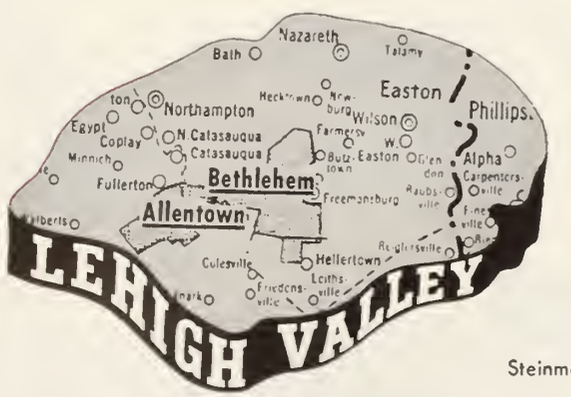
your ticket...

WLEV-TV
BETHLEHEM, PENNA.
ALLENTOWN · EASTON

to successful selling in the Lehigh Valley

An enthusiastic, sports-loving audience *yours* on **WLEV-TV**, now carrying top events in every major sport activity from Madison Square Garden—boxing, hockey, basketball, swimming, *and* the Golden Gloves. Each event has four segments, at $125 per segment, all inclusive. Each segment gets three and one-half minutes commercial time per event. This includes 15-second opening and closing sponsor identification; two one-minute announcements; six 10-second ad libs during play-time. Backed-up by extensive promotion on the local level, it's a great selling opportunity. Of equal importance is the **WLEV-TV** complete local sports programming, filmed by mobile units and processed in the station's own modern laboratories. Cash in on the **WLEV-TV** sports-loving audience. It's your sure ticket to successful selling in the large, rich Lehigh Valley. Buy **WLEV-TV.**





Steinman Station

NBC TV Affiliate

Represented by

MEEKER TV, Incorporated

NEW YORK · CHICAGO · LOS ANGELES · SAN FRANCISCO

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 6
22 March 1954

ARTICLES

Agencyman—for a week

SPONSOR's Charles Sinclair spent week at Cunningham & Walsh, got working acquaintance with junior agency executive's life. Here are his impressions of week that began 4:30 in the morning Monday 1 March — **37**

What do clients think of network spot carriers?

Although broadcasters have been battling pro's and con's of spot carriers for some months now, almost no one's asked the sponsor—the man who'll make the final decision on this issue—for his opinion — **40**

Small-town America: how to reach it

National advertisers who ignore small towns are missing out on 30% of total retail sales. Most economical way to get full coverage is through radio networks like MBS and Keystone Broadcasting Co. — **42**

How Jim Moran became No. 1 Hudson dealer

Chicago dealer has been using tv exclusively for six of his nine years in business. Today he grosses $26 million, sells 200 cars a weekend — **44**

Storm clouds ahead? Don't trim your sales

Why broadcast media are good bets when business looks bad. Four hypothetical case histories dramatize typical attitudes towards air advertising — **46**

What 44,000 listeners said about radio

Letters sent to WCBS, New York, for "Why I like radio" contest reveal changing pattern of radio listening, show how radio fits into listeners' lives — **48**

How to test media

Part 19 of SPONSOR's All-Media Evaluation Study gives pointers on media testing from George J. Abrams, advertising director of Block Drug. Abrams tells what his firm learned from hundreds of media and copy tests — **50**

How to use new CBS tv set count

How advertisers and agencies can use CBS tv set count figures to calculate set growth in future for various markets — **51**

COMING

Psychological aspects of media

Part 20 of SPONSOR's All-Media Evaluation Study presents an analysis of what psychologists have discovered about advertising in different media — **5 April**

Why Vitamin Corp. uses network tv

Vitamin Corp. of America spends 60% of $2 million budget for network television, has upped sales over 300% in three years — **5 April**

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD LIBS
NEW AND RENEW
MR. SPONSOR, William Fergusson
P. S.
49TH & MADISON
FILM TOP 20
NEW TV STATIONS
AGENCY PROFILE, Alvin Kabaker
RADIO COMPARAGRAPH
SPONSOR ASKS
TV RESULTS
ROUND-UP
NEWSMAKERS
SPONSOR SPEAKS

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BEAUTY IS AS BEAUTY DOES!

(AND KTHS DID IT!)

Here at KTHS we are mighty proud to be the only 50,000-watt station in Arkansas — the only station that can "deliver" *most* of the State.

That in itself is a pretty story. But prettier still are some of the *selling* jobs we do. Here's what O. J. Parham, President of O. J.'s Beauty Lotion Company of Shreveport, wrote us recently:

> "Your know-how, your willing and efficient cooperation, and KTHS's power to deliver to all parts of Arkansas has proven tremendously effective in creating a greater demand for our product.
>
> "As proof positive of your complete coverage of Arkansas, our sales volume figures show that each section of the State has contributed toward this substantial increase in the demand for O. J.'s Beauty Lotion."

KTHS gives interference-free daytime coverage of more than 3¼ million people — primary daytime coverage of more than a million people! And those people LISTEN!

Ask your Branham man for the whole KTHS story.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

NOW high

...with Conventiona

New RCA 12.5-KW UHF Transmitter

combines simplicity and reliability with high-quality performance for color

THIS IS the high-power UHF transmitter you've waited for. A transmitter as simple, as reliable, and as easy to operate as your standard broadcast transmitter. A transmitter with no trick tubes, no trick circuits, no cumbersome dollies. A transmitter which requires no modification to meet FCC color specifications (or superior monochrome quality standards).

This new RCA 12.5-kw UHF Transmitter uses conventional-type tubes throughout, including the new small-size RCA-6448's in the aural and visual output stages. These are the kind of tubes your engineer knows and understands, and they are used in the kind of circuits he is used to working with. Not only are these tubes better than complicated types, but you can get them from any RCA tube distributor.

This new RCA 12.5-kw UHF Transmitter is the result of several years of intensive development work. Actually, RCA could have shipped high-po UHF transmitters sooner if the e neers had been content to meet o nary performance standards. But R engineers insisted on performa which would provide both supe monochrome pictures and excel color performance. This turned ou be much harder than expected. taining wide-band response, strai line linearity and constant phase s necessary for color is difficult. H ever, one by one the necessary cir were worked out until finally the sign was perfected.

Now we have it. A transmitter is *designed for color.* With this tr

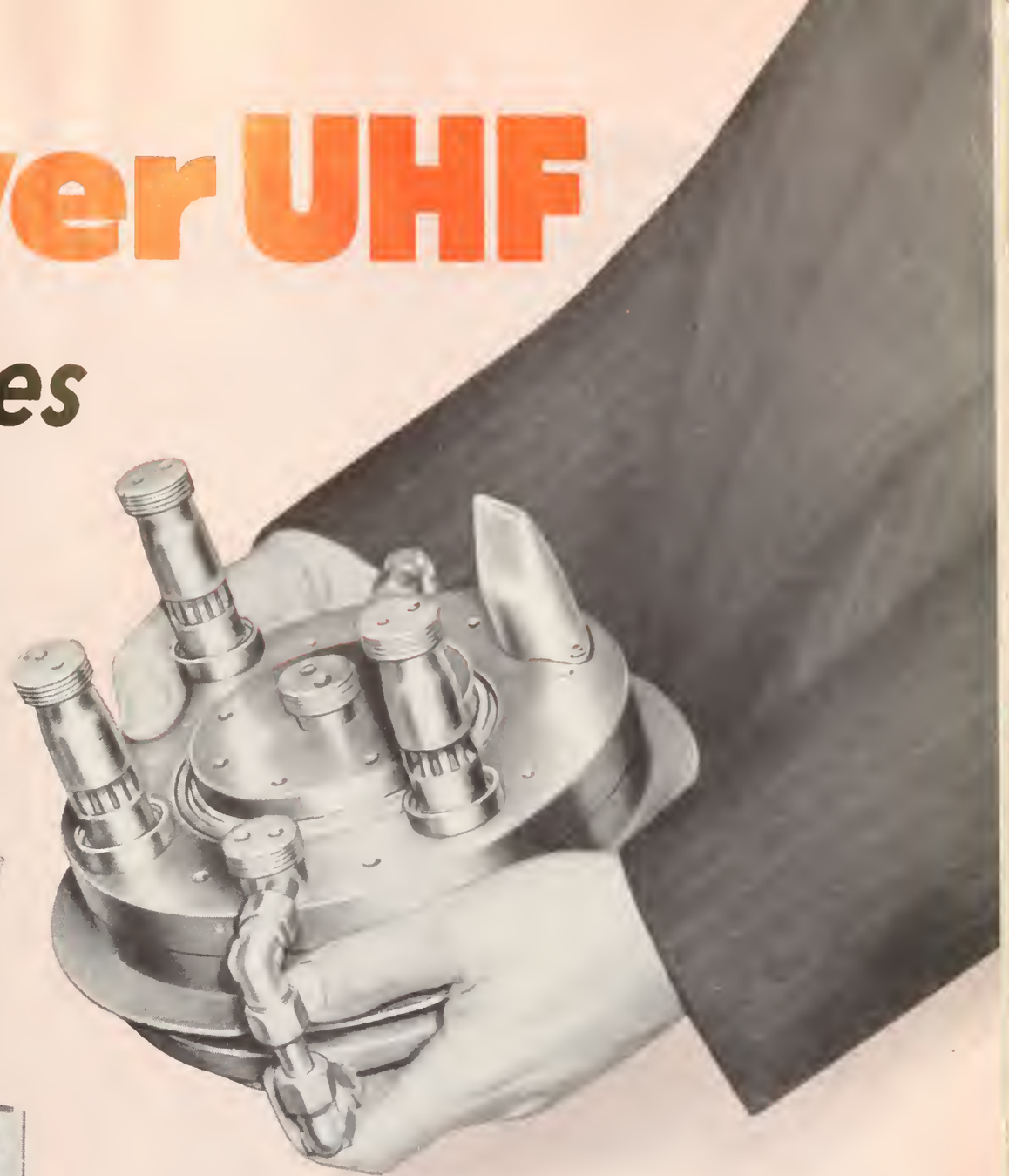


OK FOR COLOR

The TTU-12A Transmitter, like all RCA TV Tr mitters now in production, is designed to m fully the new FCC Color Standards and to prov high-quality color picture transmission when u with RCA Color Video Input Equipment.

power UHF

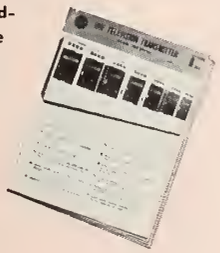
Type Tubes

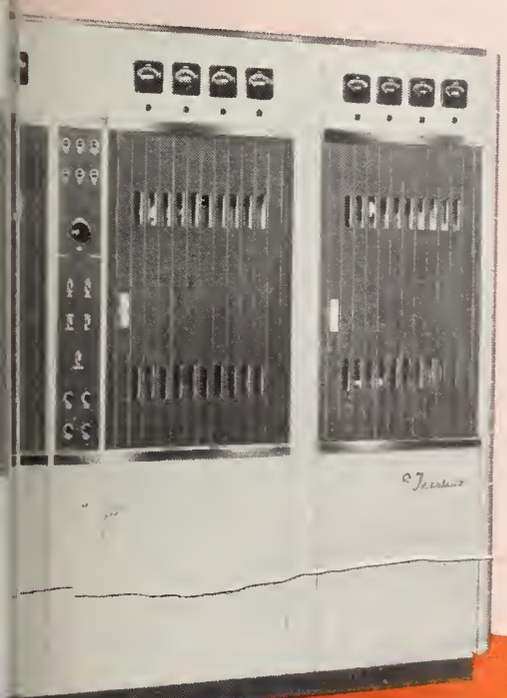


tter, when color comes to your ion, you will have no extra cost for nsmitter conversion.

Those who have waited for this nsmitter will be happy they did. ose who have not ordered yet, may v do so with assurance. Those who l have doubts may see it in oper- on at Camden. See your RCA Repre- tative to arrange an inspection trip.

K FOR BULLETIN . . . For complete infor- on on the RCA 12.5-kw UHF smitter—coll your RCA Brood- Representotive. Ask for the illustroted, 12-poge bro- e describing RCA's Hi- er UHF tronsmitter.





Conventional, small-size,
RCA 6448 Tetrode used in the RCA 12.5-kw UHF Transmitter.



RCA-6448 Power Tetrode—heart of the TTU-12A, 12.5-kw UHF Transmitter.



It is used in the kind of circuits every station man knows how to tune.



It saves power and tube costs (up to $34,000 over a ten-year period).



It's small, fits into easy-to-handle cavity assembly.



It's a standard type—can be obtained from your local RCA Tube Distributor.



One type covers the entire UHF band, 14-83.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RCA®

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N. J.



PACIFIC COAST'S
2nd
LARGEST MARKET

"OAKLAND
SAN FRANCISCO
BAY AREA"

with KLX

The Bay Area's Dominant and Only independent station broadcasting

5000 WATTS

DAY and NIGHT

KLX

and KLX-FM

No. 1 in News • Sports • Music

THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA

Represented Nationally by
Burn-Smith Company

Timebuyers at work



Maria Carayas, *Hilton & Riggio, New York, iasists "a timebuyer at a smaller ageacy caa get as good or better availabilities as one at a larger shop, because she must be in coastaat close contact with her clients, a/e and statioa reps." Among her recent buys Maria aumbers Maggie McNellis on WABC TV, Sundays 11:00-11:15 p.m. for Coloaial Airliaes: The Little Theatre. WNBT Saturdays, 11:15-11:30 p.m. for Regeat Cigarettes: Tommy Hearich, ABC TV, Saturdays 6:00-6:15 p.m. for Emerol Mfg. Co.*



Jeaane Bahr, *Comptoa, New York, fiads that the combinatioa of a powerhouse plus a local iadependent station is usually the best way to get a spoasor's message into a radio market. "With that combiaatioa," she says, "you have the double beaefit of strong network programing adjacencies and the frequency impact of many ecoaomic aanouaceaeats near music and news." Jeanne's accouats are aimed at women consumers: Chase & Sanborn Coffee, Tender Leaf Tea and Yes Tissues. For Chase & Sanbora she buys aighttime tv, daytime radio.*



Richard Trea, *Benton and Bowles. New York, feels the effectiveaess of spot anaouncemeats is largely due to the waste coverage eliminated through their flexibility. He would like to see the further developmeat of aetworks tailoriag statioa line-ups to coincide with sectioaal distribution patteras particular to many large advertisers. For ia that way, sponsorship of high quality prograaiag is made available which could not be afforded on aa individual statioa basis. Among his accouats: M & R Dietetic Labs., G.E. Chemical Divisioa.*



Peter M. Bardach, *Foote, Cone & Belding, New York, says that the timebuyer's job in buyiag spot tv is becoming aiore a job of judging intangibles than ever before. "With aiore advertisers retaining valuable tv time fraachises," he told* SPONSOR, *"we have to coasider the effectiveness of buying into locally produced shows. Ia those cases it becomes a question of picking the right format and judging audience appeal in relatioa to product. In other words, whether the local appeal of a show can offset possible lower ratings."*



nothing **W***orks* **L***ike* **W***antmanship*

Putting the yearn on everyone to want something more,
new or better. That's ***W****antmanship*, the Crosley Group's dynamic new dimension
in selling. Typical of the Group, WLW-T, Cincinnati, uses top talent—professional want-makers,
to make wants real and urgent. ***W****antmanship* explains why the Crosley Group
makes more sales faster, *at less cost*, than any other medium or combination.

the **CROSLEY GROUP**

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*



Exclusive Sales Offices:
New York, Cincinnati, Dayton,
Columbus, Atlanta, Chicago, Hollywood

L. HARPER

WKOW

in Wisconsin in

DAIRY INDUSTRY NEWS COVERAGE

(RADIO DIVISION)

1st

Awarded by

American Dairy Association

OF WISCONSIN



2,181,504 COWS

AND LOTS OF PEOPLE, TOO!

- Cows that help produce an income of over $3-1/3 billion, and people who spend over $2-1/2 billion of it at the retail level.
- 139,140 radio farm homes with a per household net income of $8,055.
- 605,290 radio homes.
- That's the profit picture of WKOW's 53 county market. Make your bid with the low cost coverage of Wisconsin's most powerful radio station. For more facts see your Headley-Reed man.

WKOW

Wisconsin's most powerful radio station MADISON, WIS.

Represented Nationally

By Headley-Reed Company

AGENCY AD LIBS



by Bob Foreman

Without question, television is the most emotional medium with which we in the advertising business have as yet tangled. I'm not referring to the erratic, erotic and neurotic forms of life with which we must deal regularly but to the manner in which tv envelops and affects its viewers.

Few, if any, people were able to resist taking sides in such an epochal affair as the Godfrey-LaRosa schism. Millions more than "I" actually love Lucy. Countless tears are shed when Jane Froman does a simple dance step. Many thousands of extremely personal letters are written to Pinky Lee, the Lone Ranger and Art Linkletter.

What causes folks to react this way? A simple psychological principle known as self-identification. It is this penchant the audience has for identifying itself with characters it comes to know that is the greatest asset as well as the greatest challenge of the medium.

Our drama is as good as its Identity Quotient. Same goes for our situation comedy, audience participation and, as Berle discovered, even our comics. (Hence the new Berle—the fall guy—the butt of the jokes.)

This rapport has made situation comedy of the type so frequently seen in tv eminently successful. The premise is simple indeed (the technique not quite so simple).

Women make up the bulk of tv viewers. Look at the audi-

(*Please turn to page* 81)

Why Foreman says tv talent should sell:

1. *Tendency of tv audience to identify itself with characters makes it emotional medium. A program is as good as its Identity Quotient, no matter what the format is.*

2. *To take full advantage of show sponsor should get value of this self-identification in commercials, too. Few shows, though, use stars as sales reps*—in character.

3. *Any talent who accepts money for appearing on sponsored tv show should be willing to help shoulder sales burden. Emotional appeal of star gives message new meaning.*

"TO
PUSH
A PRODUCT
YOU GOTTA PUT
STRENGTH
BEHIND IT"



And we've got the muscle . . . FOUR TOP DISC JOCKEYS, whose programs establish KSDO as San Diego's ***first*** station . . . the one with ***most*** listeners.*

May we show you how KSDO can help you muscle-in on this ***billion*** dollar market.

*HOOPER and NIELSEN

KSDO
1130 KC 5000 WATTS

Representatives
Fred Stubbins – Los Angeles
Doren McGovren – San Francisco
John E. Pearson, Co. – New York





THE MORNING SHOW

7 to 9 am
Monday through Friday

No other program in network television will match this show in flexibility and economy.

It will open network television to budgets of all sizes, fit every sales calendar.

It will cover markets with almost 80% of all television homes—*at an over-all price (time and talent) that's the lowest in all television.*

It will be available in 20 segments per day—daily, weekly, monthly, or as a single insertion.

With all these advantages, a sponsor will have the easy, powerful lift of personalized selling. Walter Cronkite, host, will present news of your product—and, with Charles Collingwood, the news of the world...and of sports, plays, books, and movies...with the forecast of the weather, the exact time, popular music.

So get an early start on "The Morning Show"—and watch your sales curve rise and shine.

CBS TELEVISION


your advertising dollars go further
on San Antonio's KGBS-tv
More
VIEWERS
More
PROMOTION
More
MERCHANDISING
Better
PROGRAMS
CBS ★ ABC
DUMONT
San Antonio's
KGBS-TV
Channel 5
STORER BROADCASTING COMPANY
Tom Harker, National Sales Director . . . 118 East 57th, New York
National Representatives . . . . . Katz Agency

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Cooking Utensil Co. (Wear-Ever prods), New Kensington, Pa	Fuller & Smith & Ross, NY	NBC TV 42	Home; W, Th 11 am-12 n; 3 Mar-31 Dec; 65 partic
Carter Prods, NY	SSCB, NY	CBS TV 114	Meet Millie; alt T 9-9:30 pm; 23 Mar; 52 wks
Corn Prods Refining Co, NY	C. L. Miller, NY	CBS TV 55	Garry Moore Show; alt M 1:45-2 pm; 15 Mar; no. wks not available
Gen Fds, Franklin Baker Div, Hoboken, NJ	YR, NY	NBC TV 49	Today; M-F 7-9 am; 2 Mar; 28 partic; 11 wks
Gen Fds, Post Cereals Div, Battle Creek, Mich	YR, NY	CBS TV 33	Portia Faces Life; M-F 1:15-30 pm; 5 Apr; 52 wks
Gen Mills, O-Cel-O Div, Buffalo, NY	Comstock & Co, Buffalo	NBC TV 49	Today; M-F 7-9 am; 3 Mar; 13 partic; 13 wks
Liggett & Myers Tob, NY	Cunningham & Walsh, NY	NBC TV 46	Spike Jones Show; Sat 8-8:30 pm; 13 Feb; 7 wks
Philip Morris & Co, NY	Biow, NY	CBS TV 38	Public Defender; Th 10-10:30 pm; 11 Mar; replaces Philip Morris Playhouse
Nash-Kelvinator, Detr	Geyer, Detr	CBS TV 57	Danger; alt T 10-10:30 pm; 16 Mar; 13 telecasts
O'Cedar Corp, Chi	Turner Adv, Chi	CBS TV 103	Meet Millie; alt T 9-9:30 pm; 16 Mar; 52 wks
Plymouth Div, Chrysler, Detr	N. W. Ayer, Phila	CBS TV 124	That's My Boy (Eddie Mayehoff); Sat 10-10:30 pm; 10 April; no. wks not available
Reardon Co, St Louis, Mo	Krupnick & Assoc, St Louis, Mo	NBC TV 49	Today; M-F 7-9 am; 9 April; 17 partic; 10 wks
Renuzit Home Prods, Phila	Feigenbaum & Wermen, Phila	CBS TV 40	The Morning Show; T, F 8:55-9 am (Margaret Arlen cut-ins); 30 Mar; no. wks not available
Sapolin Paints, NY	Kastor, Farrell, Chesley & Clifford, NY	CBS TV 40	The Morning Show; W, Th 8:55-9 am (Margaret Arlen cut-ins); 7 Apr; no. wks not available

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tob Co, NY	BBDO, NY	CBS TV 149	Private Secretary; Sun 7:30-8 pm; 28 Mar; 52 wks
Colgate-Palmolive-Peet, NY	William Esty, NY	CBS TV 67	The Big Payoff; M, W, F 3-3:30 pm; 29 Mar; 52 wks
Gen Fds (Inst Maxwell House), NY	Benton & Bowles, NY	CBS TV 157	Red Buttons; M 9:30-10 pm; 22 Mar; 52 wks
Gen Fds (Sanka, Swansdown), NY	Y&R, NY	CBS TV 73	Our Miss Brooks; F 9:30-10 pm; 2 Apr; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sam L. Austin	Chi Mercantile Exch, Chi, dir pub rels, adv	Bozell & Jacobs, Chi, vp
Gean Boroughs	Indep tv film packager	White Adv, Tulsa, Okla, acct exec, new bus mgr
Alvan G. Campbell	KANG-TV, Waco, Tex, stf	Southwest Adv, Waco, Tex, tv dir
Vernon E. Creese	Gates Rubber Co, Denver, asst to ind'l adv mgr	Galen E. Broyles Co, Denver, acct exec
Arthur E. Duram	Fuller & Smith & Ross, NY, dir tv & radio	Same, vp chg natl tv & radio opers
Ken R. Dyke	Y&R, NY, vp chg publicity, pub rels	Same, also dir branch office opers US
Martin Fritz	Buchen Co, Chi, dir media	H. W. Kastor & Sons, Chi, dir media
Donald Frost	Compton, NY, acct exec P&G	Same, vp
Richard H. Godon	KHQ, Spokane, prog dir	West Pacific Adv, Spokane, acct exec, dir of radio
Marijean Isaac	Arthur Meyerhoff, Chi, NY rep	Blaine-Thompson Adv, NY, dir pub rels, publicity, comml div
J. L. Kaufman	Grant Adv, Hywd, mdsg, prom consultant	Same, hd creative & mdsg dept
Bob Kirschbaum	Kenyon & Eckhardt, NY, copy stf	Grey Adv, NY, radio-tv copy grp hd
William Lowe	Look Mag, NY, exec ed	Hewitt, Ogilvy, Benson & Mather, NY, asst to pres
Don McGee	D-F-S, SF, vp	Buchanan & Co, SF, vice-chmn plns bd, acct exec
Herbert J. Miller	Walter Scott Adv, NY, head	Ross Roy, NY, contact RCA Victor Custom Record acct
Mrs. Jean Wade Rindlaub	BBDO, NY, vp (copy grp hd)	Same, bd dir
Clark F. Ross	Ross Adv, St Louis & KC, owner	Walter McCreery, Beverly Hills, Cal, dir ind'l div
Charles R. Ruston	Colgate-Palmolive, Jersey City, NJ, natl mdse mgr	Erwin, Wasey, LA, acct exec, memb plans bd
Perry Schofield	Joseph Katz Co, NY, exec vp, creative dir	Lennen & Newell, NY, vp, copy grp hd
Fred Schuster	Compton, NY, acct exec Standard Brands	Same, vp
William Stewart	Compton, NY, acct exec P&G	Same, vp
Herbert A. Vitriol	Grey Adv, NY, vp, dir mktg	SSCB, NY, vp, acct exec dept
Edwin A. Wilhelm	Maxon, NY, prodn exec, Gillette radio-tv shows	Same, exec chg tv-radio dept











Numbers after names refer to New and Renew category

William Lowe (3)
John D. Stacy (4)
Vernon Creese (3)
Jean Rindlaub (3)
H. A. Vitriol (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard R. Adams	Welch's Grape Juice, asst mgr Western div	Same, mdsg mgr
Franklin Bell	H. J. Heinz Co, Pittsb, dir adv, pub rels	Same, chg adv, pub rels int'l bus
H. A. Browe	Motorola, Chi, white goods sls mgr	Sylvania Elec Prods, Chi, Midwest district sls mgr, radio-tv div
Mary L. Brown	Harriet Hubbard Ayer, NY, pub mgr	Lever Bros, NY, brand adv asst
Barney Corson	Tidy House Prods, Shenandoah, Ia, dir mdsg	Same, adv mgr
Joseph F. Cullman Jr	Benson & Hedges, NY, chmn & pres	Philip Morris, NY, dir, chmn of exec comm (B&H now subsidiary of PM)
Joseph F. Cullman III	Benson & Hedges, exec vp	Philip Morris, NY, vp, dir (B&H now subsidiary of PM)
J. H. Davidson	IT&T, Coolerator Div, Eastern sls mgr	CBS-Columbia, NY, Eastern sls mgr
Herbert E. Delp	Appliance, radio & tv slsmn	CBS-Columbia, district mgr Kans City
Anthony Dillon	CBS-Columbia, NY, Eastern sls mgr	Same, Chi, Midwestern sls mgr
Robert G. Griffin	Welch's Grape Juice, Westfield NY, sls stf	Same, field sls mgr
Benjamin Harrison	Westinghouse Elec Supply Co, Atlanta, sls mgr SE district	C. F. Sauer Co, Richmond, sls mgr
W. R. Huber	Gulf Oil, Pittsb, gen mgr retail mkts	Same, gen mgr pub rels
Rodman Jacobs	Gerald O. Kaye & Assoc, NY, asst adv mgr	Broil-Quik, NY, adv mgr
Seymour Mintz	Admiral Corp, Chi, vp	CBS-Columbia, NY, pres
William D Randolph	Appliance mdsg & sls exec	CBS-Columbia, district sls mgr southern terr
Albert J. Rosebraugh	Philco Corp, Phila, sls mgr refrig div	Same, vp chg sls refrig div
John D. Stacy	Jacob Ruppert Brewery, NY, sls prom mgr	Broil-Quik Co, NY, sls prom mgr
A. Phil Stone	Philco Corp, Phila, district mgr	CBS-Columbia, district mgr hq Denver











5. Station Changes (reps, network affiliation, power increases)

KABI, Ketchikan, Alaska (see "Midnight Sun Bdcstg" item)

KCTY, Kansas City, Mo, oper terminated 28 Feb by Du Mont Labs

KCMO-TV, Kansas City, Mo, now primary affil Du Mont (replacing KCTY, now off air)

KFEL, Denver, sold by Gene O'Fallon to KIMN, Inc (A. L. Glasmann, pres). O'Fallon retains KFEL-TV, KFEL-FM

KCBT, Harlingen, Tex, special rep Spanish lang prog, Richard O'Connell

KINO, Juneau, Alaska (see "Midnight Sun Bdcstg" item)

KLIK, Jefferson City, Mo, new natl rep Adam J. Young

KULA-TV, Honolulu, to become ABC TV affil 9 April (replacing KGMB-TV)

Midnight Sun Bdcstg Co, operators of KFAR, Fairbanks and KENI, Anchorage, Alaska, has purchased assets of Auror Bdcstrs, operators of KINO, Juneau and KABI, Ketchikan Alaska

WATE-TV, call letters of ch 6, Knoxville formerly WROL-TV

WHEN, Syracuse, new call letters of WAGE, stn recently purch by Meredith Bdcstg

WROL-TV, Knoxville, Tenn, call letters changed to WATE TV; ownership transf from Mountcastle Bdcstg Co to Greater East Tennessee Tv Inc

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Safety Razor Corp, NY	Personna Blades	Cecil & Presbrey, NY
Campbell Soup Co, Camden, NJ	Campbell Soups, complete line	BBDO, NY
Campbell Soup Co, Camden, NJ	Frozen Campbell Soups	Leo Burnett, NY
Carmel Wine Co, NY & Israel	Carmel Wine, introduction in US	Franklin Bruck, NY
Helene Curtis Industries, Chi	Helene Curtis Spray Net, Lanolin Discovery	Earle Ludgin, Chi (eff 1 Apr)
General Floorcraft, NY	Comml floor maintenance machines, domestic floor polishers	Arthur Pine Assoc, NY,
Hollywood Candy Co, Centralia, Ill	Butter-Nut, Zero, Milk Shake, Polar candies	Grubb & Petersen, Champaign Ill
KSTM-TV, St. Louis	Natl & local adv for tv stn	C. M. Said Adv, St. Louis
Paine & Co, LA	Hickory Smoked & Kitchen Fresh Potato Chips	Jimmy Fritz & Assoc, Hywd
Tide Water Assoc Oil, SF	Tydol gasoline, oil	Buchanan & Co, SF
Westinghouse Bdcstg, Wash, DC	Adv for WBZ, WBZ-TV, Boston; WPTZ, KYW, Phila; KDKA, Pittsb; WOWO, Ft Wayne; KEX, Portland, Ore	Ketchum, MacLeod & Grove, Pittsb

Numbers after names refer to New and Renew category

E. A. Wilhelm (3)
William Stewart (3)
Donald Frost (3)
Fred Schuster (3)
Mary L. Brown (4)

Arthur E. Duram (3)
Sam L. Austin (3)
Seymour Mintz (4)
A. G. Campbell (3)
Gean Boroughs (3)











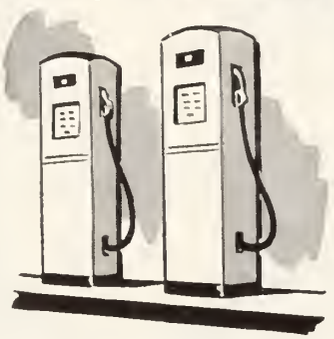
Buy WHO

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE FILLING STATION SALES, FOR INSTANCE!

4.4%	CEDAR RAPIDS	
3.4%	TRI-CITIES	
8.6%	DES MOINES	
1.9%	DUBUQUE	
3.1%	SIOUX CITY	
3.7%	WATERLOO	
74.9%	REMAINDER OF STATE	



THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

67.2%	Food Stores
63.2%	Eating and Drinking Places
47.9%	General Merchandise Stores
57.5%	Apparel Stores
61.4%	Home Furnishings Stores
65.9%	Automotive Dealers
74.9%	Filling Stations
80.8%	Building Material Groups
62.0%	Drugstores

Source: 1953-'54 Consumer Markets





FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

John Blair & Co.



and Spot Radio

CELEBRATE!

[BLAIR, *a 21st birthday on April 1st*

[SPOT RADIO, *its biggest year in history*

Despite all the talk that radio was done – finished—nearly dead, John Blair & Company and Spot Radio have grown each year since TV because they believed in each other. John Blair & Company foresaw three revolutions in radio – and prepared their stations by *encouraging* the new trends. For instance:

THE TIME BUYING PATTERN CHANGED – to concentrate upon local personalities whose salesmanship hits and hits hard the local markets in their areas.

LOCAL PROGRAMMING CHANGED – to accent the local approach, *again* making use of the little known, but great new selling force, the local personality.

AND LISTENING HABITS CHANGED—because radio now is not the sole living room feature attraction but the even more personal side kick which is in the kitchens, bedrooms, dining rooms, garages, cars, cellars and carried around by Americans all over the country.

Because John Blair & Company foresaw and encouraged these revolutions they supplied Blair salesmen with the right tools to sell their stations to advertisers on the basis of their now confirmed theory that Spot Radio is very much alive – particularly if the advertiser recognizes the power and acceptance of strong local station personalities.

John Blair & Company and Spot Radio will go on to celebrate many more birthdays – together and profitably—because Spot Radio will continue to increase in importance as one of the nation's most effective advertising mediums, as long as those in the business have confidence in it.

21ST ANNIVERSARY YEAR

JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS

NEW YORK • BOSTON • CHICAGO • ST. LOUIS
DETROIT • DALLAS • SAN FRANCISCO • LOS ANGELES





Mr. Sponsor

William B. B. Fergusson

V.P. in charge of Advertising
Colgate-Palmolive-International, Jersey City

If you're planning a safari into Central Africa or a trip into the Australian bush, don't bother taking along your Colgate tooth paste or Palmolive soap—you can buy them right there. And the man who'll guarantee this to you is Bill Fergusson, Colgate-Palmolive-International's v.p. in charge of advertising, because he's been there.

As head of advertising for an operation with a $21 million ad budget in 1953 and with 29 subsidiaries all over the world, Fergusson covers the globe once every two years with priority for areas where he has not been for some time or which have a particular advertising problem.

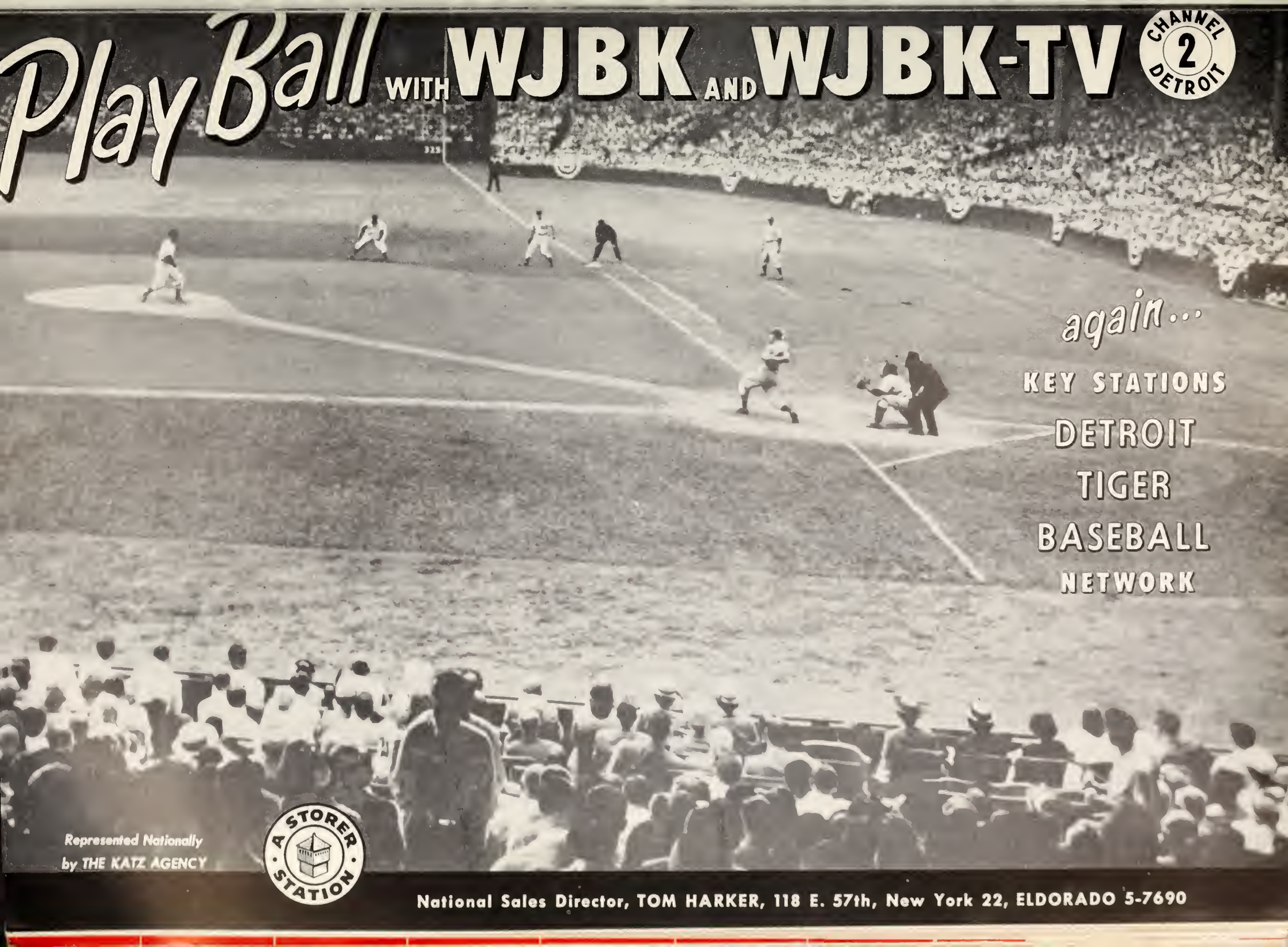
"Not that we plan a Johannesburg or Caracas radio campaign in Jersey City," Fergusson explained to SPONSOR. "Our function here is supervisory, with the subsidiaries acting autonomously."

However, the Jersey City staff keeps C-P-I's general managers all over the world right up to date on domestic advertising strategy and continuously supplies them both with research and with copies of radio-tv commercials and proofs of new ads used in the U.S. By the same token, these general managers send Fergusson reports about their own advertising strategy.

"Radio and tv, as a matter of fact, took up a larger part of our budget in 1953 than ever before. And air media are likely to grow more important as they become more developed abroad."

Radio is particularly important in Latin America, usually in those countries with relatively high illiteracy. But again each C-P-I product presents a different advertising problem: e.g. Colgate dentifrice has been very successfully advertised via Latin American radio (even though the name is differently pronounced in Spanish), but some Colgate-Palmolive toilet articles lend themselves more to tv and visual advertising. C-P's Mexican subsidiary, for example, produces a popular Bouquet Colgate cosmetics line, uses tv.

"We in Jersey City supply the dominant advertising policies and occasionally a specific idea or two. The overseas people supplied $150 million or one-third of total company sales last year." Fergusson summed up, rushing into the rain to make his most immediate journey. Not Dakar or Hong Kong, but the tubes to Jersey City. Next month he's off again on a *real* trip—this time to the Philippines and Australia. ★ ★ ★


Play Ball WITH WJBK AND WJBK-TV
CHANNEL 2 DETROIT
again...
KEY STATIONS
DETROIT
TIGER
BASEBALL
NETWORK
Represented Nationally
by THE KATZ AGENCY
A STORER STATION
National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

SRO*



* that's right

STANDING ROOM ONLY

30 "hot spots" were sold on

MIKE ROY'S

"Key To The Kitchen" prior to his first

KNBH Monday through Friday 1:30 - 2:00 pm telecast

For information about first availabilities check **KNBH**, Hollywood or **NBC** Spot Sales

New developments on SPONSOR stories

P.S.

See: "Tv Basics"

Issue: 13 July 1953, page 219

Subject: The effect of tv on people, media, business

There will be a steady increase in income for radio, entertainment and other media in future years—despite the impact of television on modern living.

That's the prediction made by Jerry N. Jordan in his fifth annual report on the effect of tv. The report was published by the sports committee of the Radio-Electronics Television Manufacturers Association, Washington, D. C.

The report notes that "as television passed out of its novelty period in most of the nation during 1953, nearly every industry it was supposed to hurt turned upward in income, attendance or sales —many reaching their all-time peak. Newspapers, magazines, books, radios, concerts, track and harness racing and professional football had the best years in their history. Motion pictures, college football, boxing and basketball were climbing again after a temporary decline. Major and minor league baseball attendance dropped 1.8% and 7.8%. The sports industry as a whole, with $15 million in rights fees, raised its income from admissions plus television to approximately the all-time peak of $284 million reached in 1949."

Television "is competing for the entertainment dollar, is competing strongly, and will continue to compete even more strongly," Jordan asserts. "But it is competing because it is good entertainment itself, not because it is free."

Jordan calls radio "the liveliest corpse in history."

"Many prophets, including a former network head, agreed that 'radio was doomed,'" Jordan says. "But . . . more new radio stations were built in the first five years of television than in the whole 25 years preceding it. Twice as many radio sets are in use today as there were when tv began. . . . Radio has increased net time sales from $314 million per year in 1946 to $498 million in 1953—an all-time high. And the end is not in sight. There is no reason why radio sales should not climb steadily for years to come. Radio is ideally adapted to increasing leisure time, with its ability to reach people anywhere, any time . . . radio keeps pace with our new pattern of living."

Printed media did itself proud last year too, Jordan notes, adding that newspapers, magazines and books all report increased advertising revenue and circulation.

What does the future hold for television? Jordan predicts:

- About 20 million additional black-and-white sets sold through 1957. "bringing television into almost every home in the country. . ."
- By 1957 color sets with large screens and at reasonable prices "may well account for half of all tv sets sold—possibly even more."
- From 750 to 1,000 tv stations in operation by 1957.
- Local tv programing will grow "just as it did in radio."
- When sports events can be viewed in color. "interest should increase enormously . . . rights fees probably will go beyond any expectation of today."
- "Immediate prospects are for steady, but not spectacular growth" for theatre television. When big special events can be carried in true-to-life color—then the hope of large-scale expansion may come true.
- Subscription tv, being technically feasible and having achieved favorable results in early tests, will be successful if the public wants it.

★ ★ ★



One Moment, Please

■ Tearing apart a television camera may not be Paradise to Harold Holland—but it's within walking distance. Technical master of all he surveys, Mr. H. supervises engineering operations for WFBM AM & TV, plus affiliates WFDF, Flint; WEOA, Evansville; and WOOD AM & TV, Grand Rapids. This adds up to a lot of tubes, condensers, resistors, tv cameras, (a dozen of which he made himself) and technicians (nine dozen to be exact).

H. H. blends into his surroundings like a fast dissolve; he has been known to spend three weeks at a streteh out of his office. At such times secretaries locate him by looking for a smoking soldering iron. While unable to crawl completely into a camera, those closest to him swear that only his shoes remain visible when on safari.

Since few men have had more impact on electronic behind-the-scenery hereabouts, it seems fitting to set forth a few of his contributions—not to make you buy more time, but to suggest that the Hollandized time you do buy is technically Grade AAA, with every minute full of rosy-cheeked, pear-shaped seconds.

Through thick and a certain amount of thin, Holland pursues his better-equipment ideas to dead-end or happy ending. Among the latter are our Holland-made tv cameras, complete with synchronizing generators and amplifiers; a shadow box for pix or commercials which illuminates any one or more of twenty cards and allows direct pick-up of illuminated cards, saving burn-outs, card shuffling and tempers; a power-driven, operator-ridden mike dolly, peripatetic with live camera; an adapter which permits superimposed slides on remote sportscasts and saves lugging poster-size cards around.

Because a broadcasting factory is not exactly placid, Holland relaxes at home—with a machine shop. He has two sons in the Air Force, a daughter whom he adores (and vice versa), and a wife whose only complaint is that neither of their home tv sets works properly.

Holland is now getting ready to put up a thousand-foot stick and boost power to 100 kw for WFBM-TV. He is also working with color equipment for both tv stations. He'll build it himself, of course.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

The atmosphere is always conducive to soaring sales curves in Los Angeles...especially in the Summer. Southern California's three summer months account for more than a quarter of the year's total retail sales. During these months, all-important food store sales (and service station sales, too) rocket to their highest peaks!

*There's a very simple reason why all the time is good time here. Southern Californians work and play in sunshine and mild climate all year round, with no seasonal changes in their living habits. Naturally, their buying follows the same steady, year-round pattern.**

So does their radio listening. Last year, for example, July-August tune-in was within 2% of September-October.

This Summer...

And KNX delivers a larger average share of audience than any other Los Angeles station, summertime or anytime. To sell the 200 cities and towns that make up sprawling Los Angeles, the nation's third market, you need KNX.

**And don't forget the thousands of free-spending vacationers who pour into Southern California each Summer, pushing sales curves up!*



Sources on request



get a *lift* with KNX!

Los Angeles • 50,000 watts

CBS Owned • Represented by

CBS Radio Spot Sales



49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ALL-MEDIA STUDY

We have had very favorable reports on your magazine. We are particularly interested in a series of articles therein on media. We wondered if you would be good enough to send us a sample copy of your publication so that we may have some idea of what it is like. . . .

J. R. BERRY
Business Research Dept.
The B. F. Goodrich Co.
Akron

RADIO'S BIGGEST

1954 will be our biggest year.

Timebuyers have learned that:

1. Each station has a personality, as each person does.
2. Persuasion outsells power.
3. Repetition is the thing that sells an idea, a product, a service.
4. Radio is the hardest-working medium—and lends itself best to cumulative buying suggestions.
5. Listeners on wheels: the fastest-growing audience.

Thanks so much for your fine article in your December 28 issue on our AIMS ["How to get the most out of an independent station," page 42].

Thanks, too, for your strong, sensible editorial on, "1954 can be radio's biggest" [28 December 1953, page 100].

EDWIN E. S. WELDON
Vice President & Station Manager
WKYW, Louisville

ACTORS' PAYMENTS

Several methods have been suggested to us for the handling of payments made to members of the Screen Actors Guild in connection with use and reuse of television commercial films, but because many of those have seemed to be personal and perhaps somewhat prejudiced opinions, we are wondering whether you have investigated how various agencies handle the accounting end of these situations.

In one instance it was suggested that we consider the payments as royalties—as some of the large New York agencies handle the payments on that basis. We should like very much to know what is generally considered the best procedure in the industry, and are wondering whether you have any data regarding it, or if not, whether you could suggest other sources to which we might inquire.

Any cooperation you can give us in this connection will be very helpful and deeply appreciated.

LAURA B. MANG
Manager of Media Dept.
Moser & Cotins, Inc.
Utica

● The SAG Code itself suggests the methods of handling SAG re-use payments. However, there are several precedents to reinterpretation. Recently Phil Davis, a producer of film commercials, took the matter of re-use payments into court, protesting that he did not want to make all the deductions from these payments; he asked that they be paid as royalties. The New York State Supreme Court ruled that they "appear" to be in the form of royalties. Federal ruling, however, has never recognized such payments as anything but salary. Consequently the 4A's has been advising its members to pay re-use payments as salaries. For further information write to Harold Mers, 4A's, 420 Lexington Ave.

In California an unemployed actor collected unemployment insurance during a period when he was receiving re-use payments for a film commercial that he had made some time earlier. He claimed that these payments were royalties, hence he was technically still unemployed. The California State Unemployment Division, however, ruled that this was not the case—the payments are considered salary there.

DEAR MR. FOREMAN . . .

I enjoy reading your column in SPONSOR each issue. Suggest, however, on some of your research that you include the Bible when you start quoting from the Bible. February 8 column you quote, "money is the root of all evil." Maybe if you reread this quotation you will find it is, "for the love of money is the root of all evil."

There is a difference, you know. Keep up the good work.

HARLAN G. OAKES
Harlan G. Oakes & Assoc.
Los Angeles

On page 68 of the current issue of SPONSOR [8 February 1954] there is a box which says, "Letters to Bob Foreman are welcomed." That, sir, is an invitation which an inveterate letter writer can't resist.

Actually the motivating factor for this missive is your misquotation in the second paragraph of your otherwise very interesting article on the intricacies of the financing of television film. With which I might add I am

(*Please turn to page* 35)

the GREAT NORTH TV TWINS...





...DELIVER "CADILLAC" BUYING POWER

KXJB-TV gearing to serve opulent Red River Valley, and then some, via super power, 1085-ft. tower above flatlands

"Fabulous" is the word that describes the markets encompassed by the Great North Tv Twins.

Take the market which KCJB-TV, Minot, has served since April, 1953:

- This rich farm land is in the midst of a spiraling oil boom.
- Retail sales per household is at the amazing average of $6,766.
- Consumer spendable income is at the blue-chip level of $6,561 per family, and Cadillacs are more common in the area than low-priced cars. Haberdashers find tv very profitable to sell $100 Stetsons.

Now—take the tremendous expanse of ultra-prosperous flat farm land and trading areas which KXJB-TV, Valley City-Fargo will be serving, by July 1, with 100,000 watts on Channel 4 from a tower 1085 feet above level ground.

The KXJB-TV area contains:

- Over 600,000 people and 160,000 families.
- Retail sales total over $680,000,000 and consumer spendable income exceeds $725,000,000, with extra-high averages per household in both retail sales and buying power.

Combine the two markets served by KXJB-TV and KCJB-TV and you've got an authentic metropolis with these important basic market factors:

1. Around 750,000 people and nearly 200,000 families.
2. Over $825,000,000 in retail sales.
3. Approximately $885,000,000 in consumer spendable income.
4. An average spendable income per household of $5,000 for rural and city areas and $6,150 for cities only.

Such dynamic buying power assures saturation sales for the national and regional advertiser!

This presentation was compiled in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ray Rabinowitz for KXJB-TV and KCJB-TV

THE GREAT NORTH TV
KXJB-tV
CHANNEL 4 100,000 WATTS
VALLEY CITY — FARGO,

STAKE YOUR CLAIM IN THESE BOOMING MARKETS

Exploiting of great new oil fields and high-bracket income from agriculture, retail trading assures rich market where advertising response can be expected to be extra high

Major advertisers are more than ever sensitive to area economic changes. A booming area has become more important in their planning than population density. Under this pattern of allocation the advertising dollar is matched against the degree of *density of buying power per family unit.*

The areas encompassed by the Great North TV Twins—KXJB-TV and KCJB-TV—are booming areas and offer a density of expenditure that ranks with the choicest per-household spending areas in the United States.

Spiraling wealth from natural resources, diversified agriculture and budding industrial development have made the areas served by KXJB-TV and KCJB-TV prime markets for the national advertiser. They are rich markets where the advertising response can be expected to be exceptionally high.

Most of North Dakota and more!

Here are some hard economic facts that bear out the "boom" designation:

1. Within the KCJB-TV area in 1953 over 140 wells produced a total of 5,195,659 barrels of crude oil. (There's nothing to compare with this development in any other section of the U. S. A.)

2. Producing refineries and pipe lines are on the way to becoming part of this new frontier of activity and wealth.

3. The highly mechanized business of farming in North Dakota produced in 1952 a gross cash income of $568,305,000.

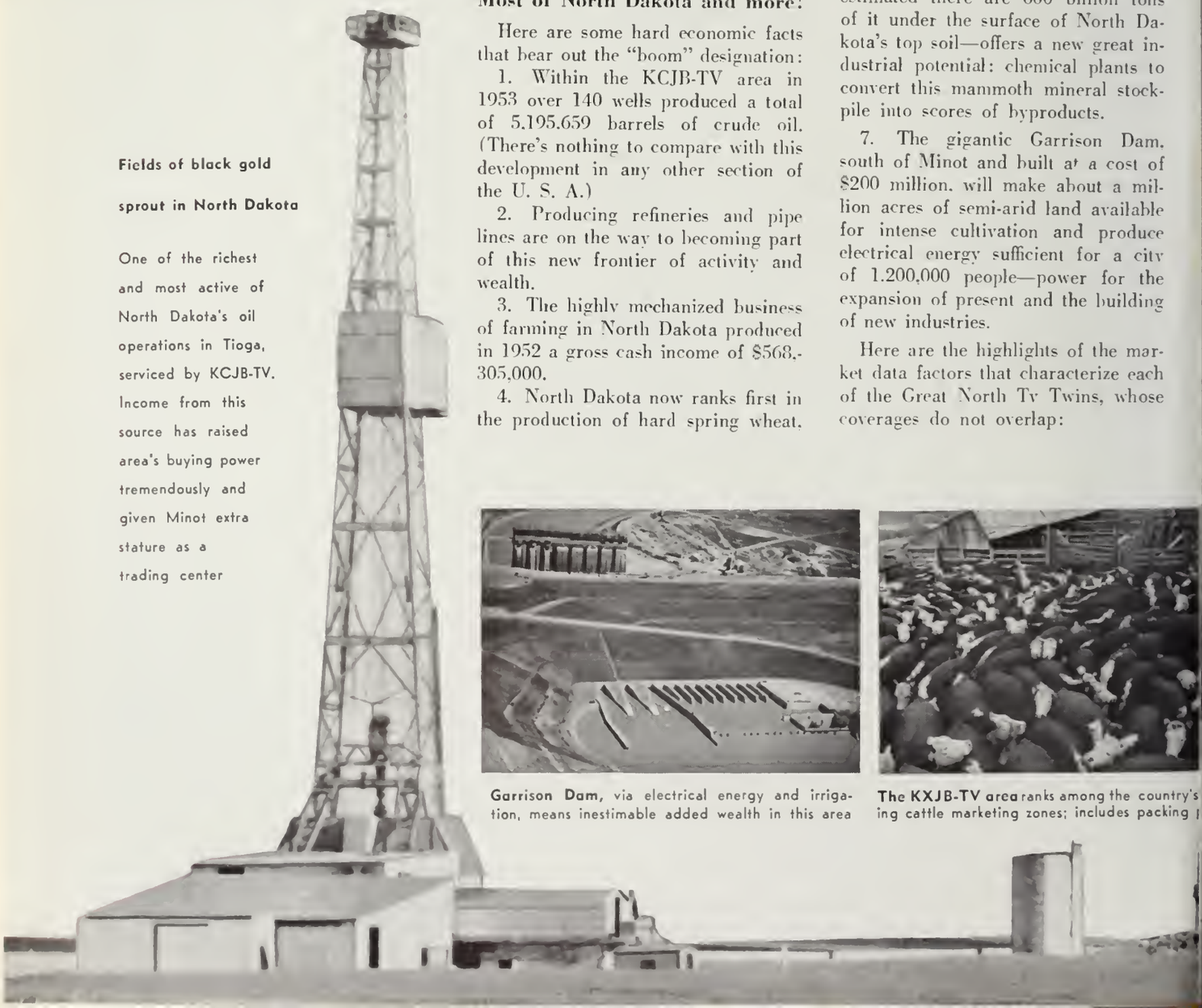
4. North Dakota now ranks first in the production of hard spring wheat, durum wheat (producing 90% of the nation's supply of this highly valued wheat product) and flax.

5. The KXJB-TV area, which contains the fabulously fertile Red River Valley, has enjoyed a continuously high-level of prosperity for over 15 years. The Red River Valley is known to agricultural experts throughout the world for the fact that it has never had a bad crop.

6. The mining of lignite coal—it is estimated there are 600 billion tons of it under the surface of North Dakota's top soil—offers a new great industrial potential: chemical plants to convert this mammoth mineral stockpile into scores of byproducts.

7. The gigantic Garrison Dam, south of Minot and built at a cost of $200 million, will make about a million acres of semi-arid land available for intense cultivation and produce electrical energy sufficient for a city of 1,200,000 people—power for the expansion of present and the building of new industries.

Here are the highlights of the market data factors that characterize each of the Great North Tv Twins, whose coverages do not overlap:



Fields of black gold sprout in North Dakota

One of the richest and most active of North Dakota's oil operations in Tioga, serviced by KCJB-TV. Income from this source has raised area's buying power tremendously and given Minot extra stature as a trading center

Garrison Dam, via electrical energy and irrigation, means inestimable added wealth in this area

The KXJB-TV area ranks among the country's ing cattle marketing zones; includes packing

"CADILLAC" BUYING POWER
KCJB-tV
CHANNEL 13 30,000 WATTS
OT, NORTH DAKOTA

KXJB-TV, Valley City-Fargo Area

• The average retail sales per household of the area that KXJB-TV will serve, starting in July, was $4,272 in 1952. (See market data chart on page 6.) In terms of city or trading areas within KXJB-TV's coverage this per household average came to $6,794. These are averages that rank well above such metropolitan areas as Boston, Cleveland, Los Angeles, Houston, Minneapolis, Detroit, Milwaukee.

• The average consumer spendable income per family in KXJB-TV's entire area in 1952 was $4,731, while the family spendable income for the city, or trading, areas averaged $5,905.

• As a wholesale distributing center Fargo has had a phenomenal rise the past three years. In the 1952 Consumer Markets rankings Fargo was 109th in the nation with a turnover of $87,490,000. Manufacturers in greater numbers have been making Fargo their focal distributing points for not only all of North Dakota but much of western Minnesota and South Dakota. The indications are that for 1954 Fargo's wholesale ranking will nudge the 100th-mark and the wholesale turnover will exceed $100,000,000.

Latest rankings for Minot market

Preliminary data from SRDS' 1954 Consumer Markets re-emphasizes the tremendous potential available to national advertisers in the Minot trading area.

The 1954 Consumer Markets will show:

1. *In retail sales per household Minot ranks near the top, with $6,766.*

2. *In consumer spendable income per family ranks among the richest communities in the country, with $6,561.*

3. *Minot's home Ward County ranks* ***60th among all the counties in the U. S.*** *with regard to retail sales per household, with an average of $5,567.*

4. *Ward County has an average of $6,283 in consumer spendable income per household.*

Ward County will be listed in still another ranking category in CM. Regardless of total population or size, Ward County ranks 144the among the 250 outstanding counties in the country in the number of tractors and trucks on farms in the county, with a total of 4,777.

Why not add Minot?

KCJB-TV, Minot, Coverage Area

The words, "Deliver 'Cadillac' Buying Power," take on an even more deluxe connotation when applied to KCJB-TV's market story. Note these figures:

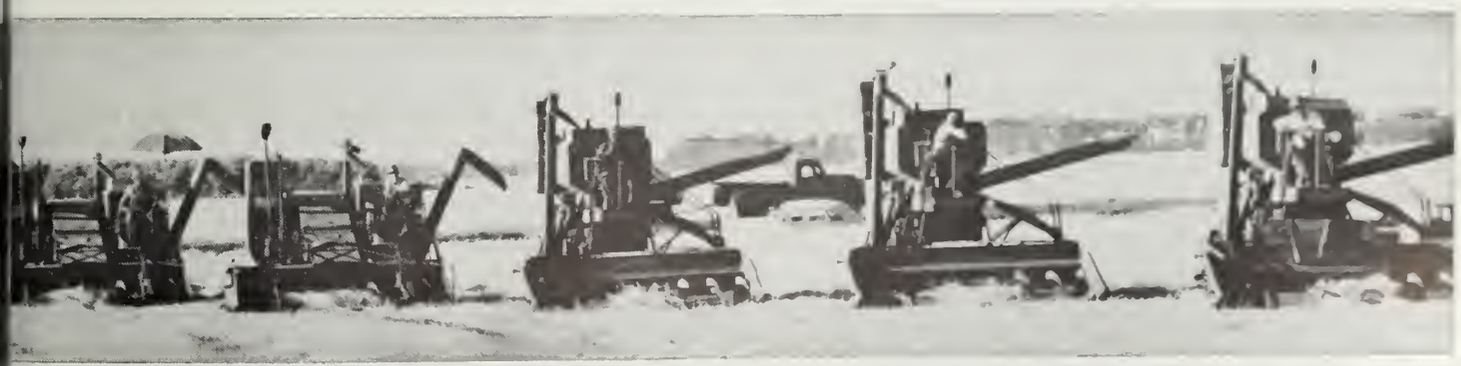
• SRDS' 1952 Consumer Markets gave Minot an average of $6,259 per household for retail sales. In the interim the neighboring oil operation took on scope and wealth. The 1954 Consumer Markets' preliminary estimate puts this retail average per Minot family at $6,766. Very few other markets in the country will be found in this blue-chip bracket.

• In spendable income per household SRDS' 1952 estimate for Minot was $6,397. The same source in its 1954 preliminary estimates credits Minot with $6,561 in spendable income per household. This represents still another blue-chip bracket for Minot in what is now, beyond any question, a blue-chip market.

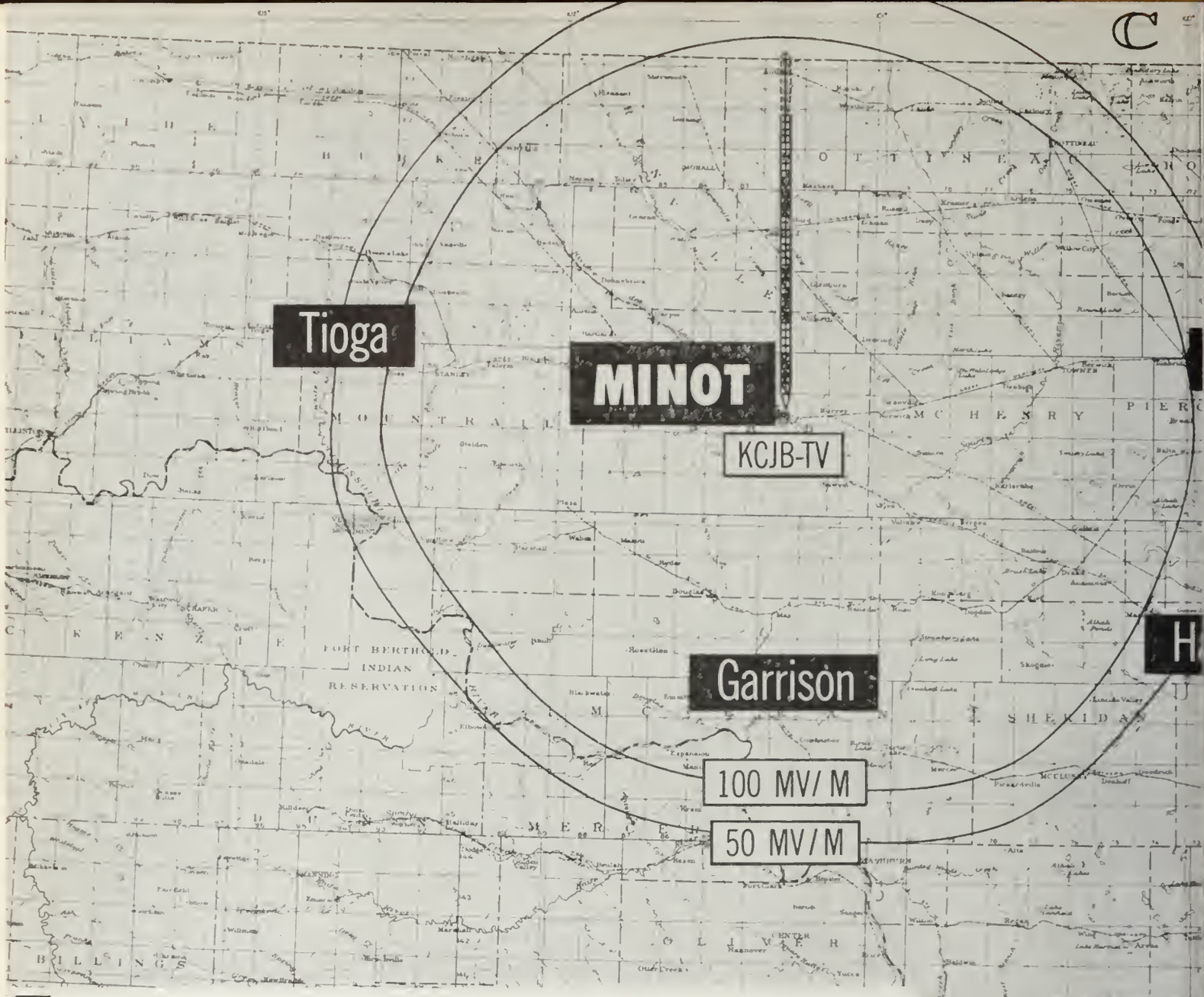
• In 1951—before the oil boom got under way—Consumer Markets showed Minot in auto expenditures per family with an astonishing average of $1,680. In this area, where Cadillac ownership—as well as $100 Stetson—is the common thing, and not the exception, the indications are that this family average on auto sales will go well over the $2,000-level for 1954.



Example of KCJB-TV area's buying power: Minot merchant sponsors sportscaster Adelson for the exclusive purpose of selling $100 hats



KXJB-TV's renowned Red River Valley has never known anything but bumper crops. Its yield alone in durum wheat in 1951 was $62 million. This highly mechanized business—average N. D. farm is 550 acres—offers big buyers' market in farm equipment, trucks, oil, gasoline



SERVING MOST OF N.D. MARKET & THEN SOME!

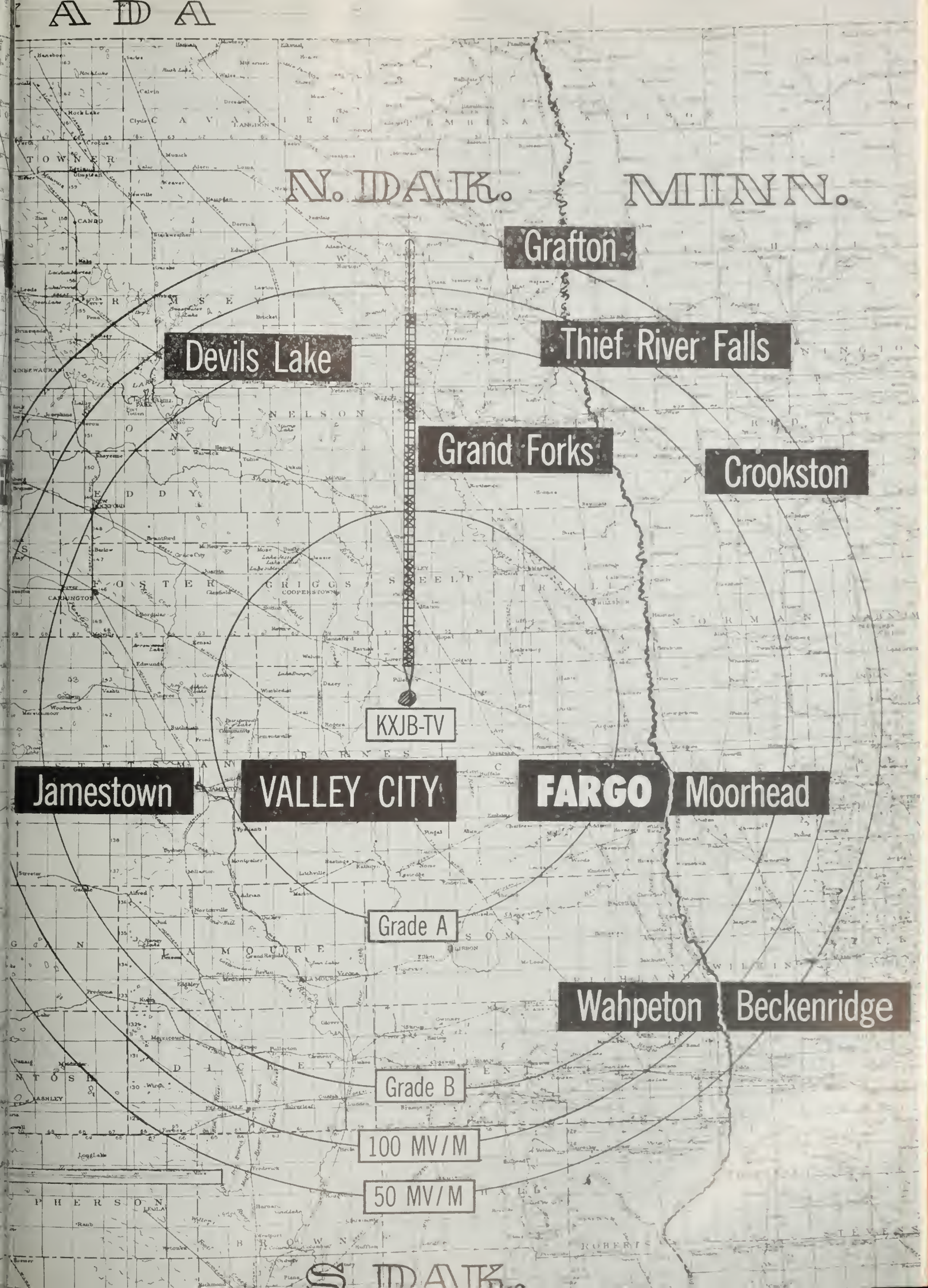
You cover these percentages of just the State of North Dakota in the following important market categories and factors when you buy KXJB-TV, Valley City-Fargo, and KCJB-TV, Minot, as a combination:

75%	*RETAIL SALES*
77%	*CASH FARM INCOME*
76%	*FOOD SALES*
84%	*GENERAL MERCHANDISE & APPAREL*
76%	*DRUG SALES*
78%	*GASOLINE SALES*
79%	*AUTO AND TRUCK REGISTRATIONS*

THE GREAT NORTH TV TWINS... DELIVER "CADILLAC" BUYING POWER

KXJB-tV
CHANNEL 4 100,000 WATTS
VALLEY CITY — FARGO, N. D.

KCJB-tV
CHANNEL 13 30,000 WATTS
MINOT, NORTH DAKOTA


N. DAK.
MINN.
Grafton
Devils Lake
Thief River Falls
Grand Forks
Crookston
KXJB-TV
Jamestown
VALLEY CITY
FARGO
Moorhead
Grade A
Wahpeton
Beckenridge
Grade B
100 MV/M
50 MV/M
S. DAK.

THE GREAT NORTH TV TWIN
KXJB-tV
CHANNEL 4 100,000 WATTS
VALLEY CITY — FARGO, N.

Basic market data on the Great North TV Twins

COUNTIES	POPULATION	FAMILIES	RETAIL SALES	FOOD SALES	AUTO SALES	GEN'L MDSE & APPAREL	CONSUMER SPENDABLE INCOME	SPENDABLE INCOME PER HOUSEHOLD
NORTH DAKOTA			**KXJB-TV, VALLEY CITY-FARGO, AREA DATA**					
BARNES	16,800	4,600	$19,581,000	$3,631,000	$3,215,000	$3,161,000	$21,896,000	4,093
Valley City	*7,200*	*2,300*	*11,047,000*	*2,308,000*	*2,955,000*	*2,517,000*	*10,062,000*	*4,375*
BENSON	10,600	2,690	6,031,000	1,480,000	397,000	536,000	9,901,000	4,590
CASS	59,500	16,020	97,779,000	12,295,000	19,205,000	21,922,000	106,628,000	6,542
Fargo	*40,800*	*11,200*	*91,111,000*	*9,865,000*	*16,129,000*	*18,751,000*	*79,862,000*	*6,985*
DICKEY	9,100	2,490	10,433,000	1,558,000	2,613,000	1,049,000	10,643,000	4,328
EDDY	5,300	1,390	6,161,000	935,000	1,456,000	493,000	7,606,000	5,433
FOSTER	5,300	1,450	7,301,000	1,339,000	1,819,000	747,000	8,081,000	5,387
GRAND FORKS	39,200	10,280	59,677,000	8,653,000	14,885,000	12,191,000	63,365,000	5,978
Grand Forks	*27,700*	*7,300*	*48,601,000*	*6,111,000*	*14,373,000*	*5,243,000*	*41,100,000*	*6,085*
GRIGGS	5,400	1,470	5,577,000	768,000	1,202,000	584,000	5,227,000	5,346
KIDDER	6,100	1,570	4,492,000	959,000	954,000	367,000	4,991,000	4,441
LA MOURE	9,500	2,470	9,545,000	1,600,000	1,759,000	387,000	8,598,000	3,617
LOGAN	6,300	1,530	4,942,000	633,000	428,000	766,000	5,148,000	3,466
McINTOSH	7,600	2,000	8,296,000	1,563,000	2,392,000	878,000	6,879,000	3,621
RAMSEY	14,300	3,750	21,495,000	3,301,000	4,870,000	3,999,000	22,656,000	5,962
Devils Lake	*6,190*	*1,980*	*16,355,000*	*2,213,000*	*4,521,000*	*1,716,000*	*12,633,000*	*6,683*
RICHLAND	19,800	5,250	25,576,000	3,583,000	5,275,000	3,093,000	25,286,000	6,046
Wahpeton	*5,400*	*1,300*	*13,162,000*	*1,303,000*	*3,435,000*	*2,302,000*	*8,580,000*	*7,325*
SARGENT	7,600	1,980	4,801,000	1,091,000	436,000	406,000	5,808,000	4,312
RANSOM	8,800	2,450	9,528,000	1,559,000	2,559,000	846,000	11,955,000	4,981
STEELE	5,100	3,970	4,108,000	862,000	537,000	75,000	4,809,000	6,718
STUTSMAN	24,000	5,810	29,455,000	4,426,000	7,144,000	3,553,000	33,149,000	5,529
Jamestown	*11,100*	*4,010*	*22,956,000*	*3,031,000*	*6,862,000*	*3,092,000*	*16,310,000*	*5,660*
TRAILL	11,300	3,060	13,294,000	2,203,000	1,925,000	1,394,000	14,189,000	6,122
WALSH	19,800	4,730	21,538,000	2,916,000	3,997,000	3,676,000	25,517,000	5,941
Grafton	*6,900*	*1,200*	*11,531,000*	*6,111,000*	*2,611,000*	*2,452,000*	*9,230,000*	*7,692*
WELLS	10,400	2,810	10,520,000	1,801,000	1,231,000	1,475,000	11,622,000	4,679
N. D. COUNTY TOTALS	301,800	81,770	$380,130,000	$ 57,156,000	$ 78,300,000	$ 61,598,000	$413,954,000	Avg. $5,058
N. D. CITY TOTALS	108,500	29,290	$217,769,000	$ 31,002,000	$ 50,916,000	$ 36,076,000	$180,777,000	Avg. $6,400
SOUTH DAKOTA								
BROWN	32,600	9,240	$54,305,000	$8,765,000	$10,408,000	$13,735,000	$55,818,000	$6,040
MARSHALL	7,800	2,080	7,785,000	1,430,000	2,230,000	544,000	9,230,000	4,403
McPHERSON	7,800	1,930	5,933,000	866,000	1,524,000	575,000	5,840,000	4,026
ROBERTS	14,900	3,950	11,998,000	2,006,000	1,515,000	1,879,000	14,441,000	3,655
S. D. COUNTY TOTALS	63,100	17,200	$80,021,000	$ 13,067,000	$ 15,677,000	$ 16,733,000	$ 85,329,000	Avg. $4,531
MINNESOTA								
BECKER	24,900	6,740	$19,050,000	$2,138,00	$3,489,000	$2,885,000	$18,611,000	$3,843
CLAY	31,400	7,980	39,373,000	10,788,000	8,025,000	2,343,000	30,428,000	4,878
Moorhead	*15,900*	*4,300*	*30,846,000*	*7,746,000*	*6,705,000*	*1,200,000*	*25,228,000*	*5,867*
GRANT	9,600	2,670	10,201,000	1,778,000	1,739,000	920,000	9,847,000	4,970
MAHNOMEN	7,100	1,720	4,841,000	938,000	737,000	439,000	3,991,000	3,885
MARSHALL	16,200	4,260	12,537,000	2,396,000	2,389,000	1,322,000	14,762,000	4,480
NORMAN	12,900	3,600	11,197,000	2,492,000	1,358,000	962,000	10,700,000	3,745
OTTER TAIL	51,400	13,610	42,930,000	7,010,000	9,091,000	1,091,000	44,507,000	4,160
PENNINGTON	13,100	3,600	17,981,000	2,896,000	6,454,000	2,913,000	16,379,000	4,748
Thief River Falls	*7,200*	*2,200*	*3,011,000*	*2,144,000*	*5,454,000*	*2,913,000*	*10,659,000*	*4,844*
POLK	36,000	9,790	35,987,000	7,412,000	5,011,000	3,969,000	38,146,000	5,324
Crookston	*7,500*	*2,100*	*16,793,000*	*2,144,000*	*1,981,000*	*2,912,000*	*11,711,000*	*5,577*
RED LAKE	6,800	1,600	5,948,000	1,705,000	1,415,000	1,570,000	25,233,000	5,436
WILKIN	10,500	2,700	10,532,000	2,670,000	1,070,000	506,000	8,724,000	3,987
MINN. COUNTY TOTALS	219,900	58,270	$210,577,000	$ 42,223,000	$ 40,778,000	$ 18,920,000	$221,328,000	Avg. $4,905
MINN. CITY TOTALS	30,600	8,600	$ 50,680,000	$ 12,223,000	$ 14,140,000	$ 7,025,000	$ 47,598,000	Avg. $5,409
KXJB-TV County Totals	584,800	157,400	$670,728,000	$112,446,000	$134,355,000	$ 97,215,000	$720,611,000	Avg. $4,731
KXJB-TV City Totals	139,100	37,890	$257,449,000	$ 43,225,000	$ 65,547,000	$ 43,111,000	$227,375,000	Avg. $5,905
NORTH DAKOTA			**KCJB-TV, MINOT, COVERAGE AREA DATA**					
BURKE	6,600	1,890	$5,534,000	$1,349,000	$887,000	$114,000	$7,329,000	$5,354
BOTTINEAU	12,100	3,230	10,884,000	2,014,000	1,058,000	1,010,000	13,549,000	5,515
DUNN	7,200	1,730	4,712,000	888,000	258,000	282,000	6,610,000	5,558
McHENRY	12,500	3,250	10,775,000	2,662,000	1,869,000	766,000	10,937,000	4,935
McKENZIE	6,800	1,880	5,128,000	1,023,000	1,018,000	357,000	5,556,000	6,379
McLEAN	18,700	4,960	14,885,000	4,023,000	3,094,000	774,000	16,104,000	5,848
MERCER	8,600	2,190	7,387,000	1,804,000	1,887,000	325,000	7,110,000	5,042
MOUNTRAIL	9,400	2,570	9,663,000	1,608,000	1,760,000	1,128,000	8,845,000	4,481
PIERCE	8,300	2,030	8,155,000	1,350,000	1,939,000	1,121,000	9,927,000	5,188
RENVILLE	5,400	1,470	5,487,000	1,486,000	930,000	367,000	6,017,000	5,110
ROLETTE	11,000	2,420	7,260,00	1,524,000	1,140,000	879,000	9,214,000	4,160
SHERIDAN	5,200	1,340	3,558,000	552,000	562,000	260,000	3,922,000	3,980
WARD	34,800	9,900	52,419,00	8,403,000	11,810,000	9,878,000	53,433,000	5,210
Minot	*23,100*	*6,500*	*40,661,000*	*5,757,000*	*10,518,000*	*5,886,000*	*41,615,000*	*6,397*
KCJB-TV County Totals	146,600	38,860	$146,847,000	$ 28,686,000	$ 28,212,000	$ 17,261,000	$158,553,000	Avg. $5,147
KCJB-TV City Totals	23,100	6,500	$ 40,661,000	$ 5,557,000	$ 10,518,000	$ 5,886,000	$ 41,615,000	Avg. $6,397
			KXJB-TV & KCJB-TV JOINT COVERAGE AREA TOTALS					
COUNTY TOTALS	730,600	196,260	$817,040,000	$147,290,000	$162,567,000	$114,476,000	$879,164,000	Avg. $4,939
CITY TOTALS	162,200	44,390	$298,110,000	$ 49,082,000	$ 76,075,000	$ 48,997,000	$268,990,000	Avg. $6,151

SOURCE: 1952-'53 SRDS Consumer Markets. Italics (like "Valley City") denote major trading areas in each county.

"CADILLAC" BUYING POWER
KCJB-tV
CHANNEL 13 30,000 WATTS
NOT, NORTH DAKOTA



KCJB-TV offers not only North Dakota's only kitchen show but Cis Hadley (l.) whose many public recognitions include a Grocery Manufacturers of America Award for 1953. (r.) Home economist Peggy O'Brien





Arv Johnson (top) and Hal Kennedy are KCJB-TV's newcast team

KXJB-TV'S PROGRAMING AIM: DOMINANT FARM STATION IN ITS 3-STATE AREA

KXJB-TV knows definitely where it is headed for in the way of programing policy and structure.

It has set its sights on one big objective: local programing that can't help but establish KXJB-TV as the dominant farm station in the three-state area it will serve.

With studios in both Valley City and Fargo, KXJB-TV will focus its programing in these directions:

1. A close relationship in programing production and consultation with the famous North Dakota Agricultural College, located in Fargo. Two or three programs a week will stem from this collaboration, with Robert Crom, NDAC's tv authority, as coordinator.

2. The farm programing setup will have an advisory board composed of state agricultural officials, NDAC staff members, prominent farmers, cattlemen and implement experts.

3. A daily half-hour of market report and analysis and farm news by Chet Reiten, KXJB-TV's farm director.

4. Newscasters, sportscasters, home economists, hillbillies with top reputations in the Red River Valley.

KCJB-TV's solid sales bets!

ARV JOHNSON'S SUNSET NEWS: Has *tremendous acceptance in this area where he's been newscasting over 15 years. On 6:30 to 6:45 every evening but Sunday.*

JIMMY ADELSON'S TV SPORTS REEL: *He's tops in any play-by-play work and ranks as No. 1 among state's sportscasters. 6:20-6:30, Mon. thru Sat. evenings.*

HAL KENNEDY'S TOMORROW'S HEADLINES: *This show, on every night but Saturday, has extraordinary record for moving merchandise. Kennedy's been newscasting in North Dakota for nine years.*

GUESS WHAT? *Panel type quiz, m.c.'d by Kennedy, is phenomenal mail puller.*

HUNTING & FISHING CLUB: *Weekly half-hour, with Don Lidolph, North Dakota's top outdoor authority: uses noted guests and awards prizes.*

This sheep-shearing demonstration indicates one of the many types of programs KXJB-TV and North Dakota Agricultural College will co-produce as station closely identifies its farm programing structure with College





Chet Reiten, KXJB-TV farm director, first widely known as county agent

THE GREAT NORTH TV TWINS ··· DELIVER "CADILLAC" BUYING POWER

KXJB-tV CHANNEL 4 100,000 WATTS VALLEY CITY — FARGO, N. D.

KCJB-tV CHANNEL 13 30,000 WATTS MINOT, NORTH DAKOTA

management

EXPERTS AT BUILDING AUDIENCE LOYALTY

The story of the Great North Tv Twins is basically the story of

(a) Two fabulously rich markets.

(b) An area station (KXJB-TV) that's gearing itself, via power, channel and tower, to reach 160,000 families within a great expanse of America's richest agricultural economy. And to hold this vast audience with top level farm area programing.

(c) A regional station (KCJB-TV), which, though exclusively in that market, has been serving its likewise rich area with the sort of local programming that sells goods in record style and often earns public service awards.

(d) How an advertiser can buy these two stations as a combination and insure himself of nearly 80% of all North Dakota's buying power—and at the same time get a big Minnesota bonus. (This Minnesota bonus entails 59,000 families, $210,500,000 in retail sales and $221,000,000 in consumer spendable income.)

The great expanse of farm land described above centers along the ever-fertile Red River Valley. The Red River Valley extends over three states—North Dakota, Minnesota and South Dakota—and it's studded with such bustling trading areas as Fargo, Moorhead, Grand Forks, Jamestown, Valley City, Devils Lake and Wahpeton.

Without KXJB-TV's power (100,000 watts) channel (4) and tower (1085 feet above the ground) this tremendous expanse with 160,000 families could not be encompassed.

This great coverage assures maximum audience. KXJB-TV is gearing itself to deliver the best of farm area programing and establish itself as a solid force in the life of the area.

Add up maximum audience, area loyalty from a strong community programing structure and the answer—for the advertiser—is saturation sales.

Both KXJB-TV and KCJB-TV are primary affiliates of CBS-TV.

Besides large studio operations in both Valley City and Fargo, and Minot, the company will maintain its national sales office in Fargo.

How the Twins compare in market data with top metropolitan areas

MARKET DATA CATEGORY	KXJB-TV & KCJB-TV AS COMBINED MARKETS	METROPOLITAN CITY & TOTAL	CITY'S RANKING
Population	**730,000**	*PITTSBURGH* **673,000**	**12**
Retail sales	**$817,010,000**	*MINNEAPOLIS* **$812,608,000**	**15**
Spendable income	**$879,161,000**	*DAYTON* **$861,493,000**	**31**
KXJB-TV AREA EXCLUSIVELY			
Population	**581,300**	*BUFFALO* **577,100**	**15**
Retail sales	**$670,728,000**	*NEWARK, N. J.* **$656,535,000**	**21**
Spendable income	**$720,611,000**	*MEMPHIS* **$719,825,000**	**40**

SOURCE: SRDS 1[illegible] Consumer Markets





PROOF THAT OIL & AD BIZ DO MIX: John W. Boler, president of KXJB-TV & KCJB-TV (at right in top pic) is shown recently presenting BBDO's Frank Silvernail with share of stock in North Dakota oil well ;(bottom pic) tall Bill Hurley, Twins' commercial manager, explaining miniature oil well to other admen to whom Boler also presented shares of stock

NATIONAL SALES REPRESENTATIVES: **WEED TELEVISION**

NEW YORK • BOSTON • CHICAGO • DETROIT • HOLLYWOOD • SAN FRANCISCO • ATLANTA

This [illegible] SPONSOR PRESENTATIONS, INC. [illegible] KXJB-TV [illegible] KCJB-TV

only too familiar but that is another story.

You say, "money is the root of all evil." That statement is my candidate for the most often misquoted statement in the English-speaking world. Not having much of the stuff but being a dirty Republican, I strongly object to those who feel that money itself is the root of all evil, and I am particularly eager to see that the correct statement is popularized. If you will reach for your King James version of the Bible, you will find in I Timothy, sixth chapter tenth verse that it reads, "The love of money is the root of all evil." Or in one word: greed! And perhaps if you will look up at verse seven in the same chapter, you will see the origin of the statement, "You can't take it with you." Something to the effect that you came into this world with nothing and that is how you will leave it.

If I can write a letter this long on just one misquotation, look out if I ever do get to the point where I disagree with you on some major question!

CLAUDE BARRERE
BMI, New York

WRITE TO THE SPONSOR

Just finished with enjoyment your January 25 article. "What happens when you write to the sponsor?" [page 32] by Miles David.

We feel very strongly that from the standpoint of the station, answers to listeners' mail form the most perfect type of *intensive* audience promotion to complement the normal *extensive* audience promotion of paid advertising and publicity. Since our opening day we have had a firm rule that every letter must be answered. If the letter asks a specific question of any type, it is given a personal answer by the department head concerned. A promotion enclosure is always inserted in the envelope—perhaps a reprint of our pictorial station history from the mid-winter issue of the *Los Angeles Times*. Or, if the inquiry has something to do with a specific personality or type of program, we will insert something like an illustrated brochure about our newscasters.



KBIG is making the BIG play for Tune-in—and getting it!

If the inquiry concerns a routine general matter we usually answer it on a colored jumbo postcard, the back of which is itself a medium of audience promotion [see picture] and if the letter or card is merely a comment in favorable vein, requiring no individualized answer, we send a multigraphed form answer on the jumbo colored postcard signed by our program director, and also carrying an audience promotion illustrated message on the back.

At intervals we check response to commercial offers against our master lists of past fan letters which have been answered in these various forms. It is gratifying to see that so many listeners who took the bother to write once, and received swift acknowledgment evidently become friendly enough to stay with the station and give an active response when it means money in the bank for us.

ROBERT J. MCANDREWS
Commercial Manager
KBIG, Hollywood

PRINT RATINGS

Would you please be good enough to send me tear sheets of your article beginning on page 44 of your January 11, 1954 issue ["What's wrong with print measurement services?"]. Many thanks for your help.

GEORGINA M. DEWEERDT
Marketing Research Dept.
Lever Bros., Ltd.
Toronto

● **Extra copies of the 11 January 1954 issue containing the article on print rating services are available at 50c apiece. This article is part of the 20-article All-Media series which will be reprinted in book form later this year. You can reserve a copy by writing to 40 East 49th St.**

RADIO IN TV MARKETS

Jim Yerian of CBS suggested I write you to obtain a back copy of SPONSOR which somehow has strayed from his file. It was called to my attention that a September issue carried a very strong article on the theme that radio is not dead but still does an active job in heavily televised areas ["What a media director wrote his client about nighttime spot radio." 21 September 1953, page 34]. I would like a copy of this for possible use in a dis-

(Please turn to page 127)

Fourfold Coverage
WITH
KDON
SALINAS, CALIF.
5000 WATTS
•
THE CLOVER LEAF STATION COVERS
SALINAS • MONTEREY
WATSONVILLE • SANTA CRUZ
at half the cost of using separate stations. One Station Coverage of 74,428 Radio Homes in California's newest Metropolitan Area
KDON
SALINAS
CALIFORNIA
REPRESENTED BY WEED & CO.

wpen

"the station of personalities"

takes extreme pleasure
in announcing the appointment of

Murray Arnold

as Assistant Station Manager



Everyone associated with successful programming knows Murray.

One of the strongest voices in Philadelphia radio operations, Murray Arnold is recognized throughout the country for his keen insight of music, his aggressive sales programming and his air-merchandising ability.

As a member of the WPEN family he's certain to make your buy of WPEN more productive than ever.

Wm. B. Caskey
General Manager

wpen

"the station of personalities"

Represented nationally by Gill-Perna, Inc. • New York — Chicago — San Francisco — Los Angeles



5:30 a.m., Rockefeller Center: week starts as SPONSOR editor meets C&W's DeHuff. Mission: 'Today' rehearsal

Agencyman—for a week

SPONSOR man worked in radio-tv department of C&W agency for week. Here's his report

by Charles Sinclair

On the cover of the booklet given new employees of Cunningham & Walsh is a sketch of men dressed like Bolivian admirals who are dusting off a red carpet leading to the entrance of 260 Madison Avenue. In large letters on the carpet is the word "Welcome."

But there was no red carpet on the sidewalk of West 49th Street in Manhattan as I stood there at 5:30 a.m. on the morning of Monday, the first of March. I had gotten up at four-thirty. It was still dark.

As I shivered in the wind which swept around the big black buildings of a Rockefeller Center which wouldn't come to life for another three hours, I had plenty of time to wonder if the life of an agency junior executive was all it was cracked up to be.

"This story will be a breeze. A vacation," Miles David, SPONSOR's managing editor, had said cheerfully the previous Friday. He was tapping an ad which showed a big, balding man named Robert Newell dressed in a grocer's apron at work in a food store. It was headlined: "The man from Cunningham & Walsh."

"What story?" I had asked.

"C&W has been running these ads," Miles went on. "They send their executives and radio-tv people and copywriters out to work in the field for a week each year. You know, pumping gas or selling soap. Kind of 'back to the people' process, so they won't get stale.

"You're going to be 'The man from SPONSOR at Cunningham & Walsh.' You're going to work for the agency's radio-tv department for a week, starting Monday. Check with them about your first assignment and where your office will be."

I had checked. My first Monday chore: assistant to the agency supervisor in charge of the live participations in NBC TV's *Today* show for E. R. Squibb & Sons. I had double-taked when I discovered that the program, which goes on the air from 7:00 a.m. to 9:00 a.m., begins commercial rehearsals an hour and a half before airtime.

The small, travel-stained MG I was looking for slid up to the curve and

The man from SPONSOR ***The man from Cunningham & Walsh***





MAN FROM CUNNINGHAM & WALSH: C&W spoofs its practice of sending agencymen out to work in retail field; cartoon above is from booklet given new agency employees. In reality, C&W's plan is serious "refresher" course



AT WORK ON TV JOB: SPONSOR Senior Editor Charles Sinclair spent a at Cunningham & Walsh agency as junior-executive-at-large in radio-tv departi First real creative chore (see story below) was to produce a tv storyboard for Chri Club commercial of Bank of Manhattan. Commercial may appear next Dece

parked in a space that looked too small for a kiddy car. Out of it hopped a stocky, round-faced man in a dark blue suit and tweed topcoat. He reached back for a briefcase and as he climbed out of the car we shook hands.

"I'm Tom De Huff of Cunningham & Walsh," he said. "Let's get inside. It's cold as hell out here." This was no news. I'm a Georgia boy.

I followed him into the busy, floodlighted RCA Exhibition Hall where the Garroway show is staged. It was now 5:35 a.m. Garroway had just arrived and was surrounded, like a Queen Bee, by a covey of production coordinators, sports writers, newsmen and technical men.

"Let's go grab some coffee down at the Telop One Club," De Huff said, sliding out of his coat as he started down the ramp that leads to the Johnny Victor Theatre and the tv control room.

In the small reception room at the bottom of the ramp was a long table around which sat half a dozen people drinking coffee poured by a white-coated waiter everyone called "Major."

"They named this the Telop One Club," De Huff explained, "because the Garroway telop is the first one that comes up on NBC TV each morning. The club members are the agency people who have to get down here at this weird hour to supervise commercials."

As we gulped coffee and smoked Chesterfields (C&W's biggest account), De Huff explained why we were there.

"We're doing a 'tag' for a new Squibb promotion this morning," he said, taking a small cardboard counter package containing two bottles of Squibb Aspirin, Regular and Children's, from his briefcase.

"I was the writer-producer of this spot," he said. "I wrote the copy around February fifteenth. It was sent to Howard Baldock, the ad manager over at Squibb, on the seventeenth and O.K.'d on the twenty-fifth. NBC got it the next day so Garroway's had it for about a week now.

"We're supposed to check to see if he's got all the sales points straight and if the product package looks O.K. on camera. If it doesn't, we'll have to talk to the floor manager or the commercial producer and gimmick it up a bit."

"Well, look who's here," said a voice.

De Huff looked up. A young man, natty in dark flannels and checked vest, was standing next to the table. It was Dick Jackson, the NBC TV senior unit manager on *Today*. Jackson sat down, waved to Major for a cup of coffee and joined the discussion.

"This is a nice, easy commercial," said Jackson. "That's a break for us today because we're loaded to the top. We've got commercials from General Mills, Florida Citrus, Amazo, U.S. Rubber, Lever Brothers, Pream, Mutual of Omaha—among others."

"Anyway, we think Garroway works best when there are no elaborate gimmicks, no tricky cues and no fancy art."

"Do you think the red on the package will come up too light a gray?" De Huff asked Jackson, who looked thoughtfully at the package.

"Can't say off-hand," Jackson said. "I'll take it upstairs and we'll give it a camera check." Jackson headed for the ramp. We picked up our coffee cups and went down the corridor to a big viewing room that looked like a



'USSING TV STORYBOARD: Informal meeting of C&W's radio-tv s is called to hash over Bank of Manhattan television commercial done by SOR's "Man At Cunningham & Walsh." Group includes, l. to r.: Dave Lewis; leller; Tom De Huff; John Sheehan; Charles Sinclair; Joe McDonough



REVIEW OF WEEK'S WORK: Jack Cunningham, C&W's executive vice president and operational head, at right, looks on as Sinclair points to one of four agency-represented products (Squibb, Bank of Manhattan, L&M, Northwest Orient Airlines) he worked on

living room in *Better Homes & Gardens*. A pretty blonde girl from BBDO was holding a brisk discussion with a sleepy-eyed man from J. Walter Thompson.

"I think this is lots of fun," she was saying.

"Not if you have to come in from Westport," grumbled the Thompson man, looking at the clock. The time was now 6:10 a.m.

In a few minutes, the Squibb package swam into focus on the screen. It looked fine. The cameras went back to Garroway.

Time passed slowly. Garroway ran through commercial after commercial and finally came to the Squibb participation. He delivered the main sell on the Squibb Angle Toothbrush ("Just like a dentist's mirror to help you reach those hard-to-get-at places . . .")

De Huff checked his stop watch.

"So, look for this Squibb package at your drug store," Garroway was saying, holding up the toothbrush.

"Here comes the tag," said De Huff.

". . . and while you're there," Garroway continued as the picture changed to a closeup of the "Family Special" package. " save yourself some money on aspirin. Squibb is offering a Family Special . . . 100 Squibb Aspirin PLUS a bottle of 50 children's quarter-dose aspirin, deliciously flavored, for ONLY 59c. It's a regular 88c value and you can ACTUALLY save 29c by buying the FINEST aspirin made. Look for the Squibb FAMILY SPECIAL at your drug store."

"Looks pretty good to me," said Mort Werner, *Today's* producer. "Nice tight closeup."

"Just so it sells Squibb Aspirin," replied De Huff.

We walked up to the floor above. De Huff went over to where the Squibb package sat amidst a group of product props that looked like a disorderly super-market window. He jiggled the bottle up slightly in its little cardboard slot and tapped on the label with his finger.

"We want those viewers to *see* that name," he explained. "Don't forget that."

In a few minutes, it was 7:00 a.m. The show started and went through its usual potpourri of news, interviews, sports and chatter from Garrowawy. The Squibb commercial went on right after a news round-up. De Huff watched it critically but everything went smoothly.

"I'd hate to get up every day at four-thirty just to play nursemaid to a minute's worth of commercial," I said.

De Huff grinned. "I only have to come down here when Squibb has a new product or a new sales pitch. That's about twice a month. The rest of the time we let Garroway do the commercial in his own style." He

(*Please turn to page* 112)

Agency works in new, modern offices in New York, even has special shower for clients



What do admen think of network spot carriers?

While webs, stations battle, no one has asked the man in the middle

In the previous issue, SPONSOR *presented the opposing viewpoints of networks and stations on the network "spot-carrier" controversy [see "The network spot-carriers controversy," 8 March 1954, page 29]. In this article the man in the middle—the air advertiser—gives his attitude on the issue.*

With the "spot-carrier" program pushing itself more insistently into the foreground of network operations, the need for advertisers and agencies to know more about the pro's and con's of this form of advertising buy is becoming more obvious.

The network vs. station controversy on spot carriers doesn't directly involve the advertiser, though he may feel a concern about charges that one or the other side is threatening the existence of air media by its tactics.

What the advertiser is really concerned with are questions like: Are

controversy

spot carriers an economical buy? How do they compare with national spot buys or with purchases of complete shows on the networks in effectiveness and flexibility?

The public battle centering around spot carriers, which has broken out anew in the wake of NBC Radio's plan to open up as much as 12 hours of new shows to one-minute participations, sheds little light on these crucial questions. There was a brief research flurry last year on the question of national spot vs. spot-carrier costs. For the most part, however, the fight has been characterized by talk about the "proper" domain of the two contestants.

More than one adman, SPONSOR finds, has been struck by the thought that the entire spot-carrier issue is one that should be fought in the marketplace. In other words, the admen reason, let the individual advertiser decide whether it's best for him to buy network participations or local announcements and let the networks and stations set out to prove to the indi-

Spot carriers considered tops by admen for low-cost, extra coverage

1 The advertiser buying announcements in a group of, say, three spot carriers can usually reach more different homes than if he bought three commercials in one program. However, he will not reach each home as many times as he would if he bought the three-commercials-in-one-program buy. The resulting thin coverage can be a drawback.

2 Before deciding whether or not to buy a series of spot-carrier announcements the advertiser must define the story he wants to tell and then determine how much time he needs to tell it, the Schwerin Research Corp. points out. Some products need the two or three commercials of a show to tell the story; others can do it in 20 seconds.

3 A spot-carrier announcement provides less sponsor identification with the program than a full-program buy but it still gives more identification than the usual spot buy. However, the buyer of a spot-carrier announcement must be careful to use the proper approach. The spot-carrier buyer can merchandise a big name if he has one.

4 The spot carrier offers the network buyer a flexibility he never had before. The client who has to be fast on his feet or who wants a short-term saturation buy can purchase one or more spot carriers almost at a moment's notice. The spot carrier, however, is not considered a substitute for the flexibility of a national spot campaign.

vidual advertiser which approach is better.

While some of the biggest air advertisers in the business use them, SPONSOR discovered a surprising lack of familiarity with spot carriers, not only among clients but among agency people. SPONSOR also discovered some confusion about what a spot carrier is.

It may clarify the problem to explain that the big fight about spot carriers has centered on radio, especially around the so-called tandem-type sales plans (See "So you want to buy a 'tandem'?" SPONSOR, 15 December 1952.) As introduced by NBC Radio with its Operation Tandem in November 1950 this type of sales plan offered the advertiser one announcement in each of a series of programs. The other networks fell in line with their own plans. Mutual came out with its MGM-Mutual and then the Multi-Message Plan. ABC followed with Pyramid, now defunct. CBS brought up the van with its Power Plan, promoted as a device to capitalize on late-in-the-week shopping.

While the plans varied slightly in detail, the original idea was that the advertiser had to buy across-the-board, that is, one announcement in each show. Often a full network was required and the minimum buy was sometimes 13 weeks.

Gradually some of thes requirements were relaxed and in many cases the advertiser could pick up (if he really wanted to) a single announcement in a single show. He can do that now in the Multi-Message Plan and in such NBC Radio shows as *Weekend* and *Big Preview*, though many spot carriers still require the buying of groups of shows or announcements.

If the thought occurs to you that network radio has been turning more toward the magazine insertion or participation buy which evolved in television in answer to high costs and that the reps and stations should logically be upset about growth of tv spot carriers also, the answer is: They are. The attack on spot carriers is aimed to a lesser extent at such web participation programs as *Home*, *Your Show of Shows* and Arthur Godfrey.

To get back to the advertiser. In talking about the pro's and con's of spot carriers the advertiser often separates the (1) across-the-board type of buy, which offers audience dispersion, from the (2) buying of participations in a single show specifically set up to accommodate many advertisers, especially those with limited budgets.

Here's the basic mathematics, in simple terms, of the dispersion type of buy: The client who buys, say, one announcement in three different programs can usually reach more different homes than if he bought one complete program with three commercials. Obviously three different programs will attract different audiences even if the show types are similar. For low-cost coverage this type of buy can't be beat, many admen feel.

Said one agency time-buying executive: "I don't think there's any doubt that buying a group of participations in these network radio plans gives you one of the cheapest methods of reaching a radio home than can be devised. It's true that not much has been done on research comparing these spot-car-

(*Please turn to page* 124)

How admen feel about the hot spot-carrier controversy

When queried by SPONSOR about the subject of spot carriers, many admen confessed knowing little about them, suggested the way to settle the controversy was for networks and stations to prove which kind of buy was better for specific clients in specific cases.

Spot carriers: station view

1. In offering radio and tv shows which "carry" announcements, the networks are encroaching upon business which would ordinarily go to stations. In nibbling at station income, the networks are hurting stations and their ability to serve clients.

2. While the networks contend that by offering "flexibility" they are allowing new advertisers to come on who could not otherwise afford to, actually spot carriers are attracting the existing clients.

3. The various network sales plans are actually a cut in rates. They thus damage the entire radio rate structure. In addition, some of the network shows go into station time, hurting stations more.

4. Instead of imitating the programing and sales approach of the stations in selling participations, the networks should assume their classic function of creating entertainment stations cannot offer.

Spot carriers: network view

1. Networks are not competing with stations any more than they have in the past and they have always competed with affiliates. However, the affiliates have the advantage of being able to sell to local clients, which networks have never been able to do.

2. It is essential for the networks to attract low-budget clients and spot carriers are one of the best ways of doing this. Networks have been depending more on big spenders than other media.

3. Participations should not be considered a rate cut since the advertiser who buys them pays more (per commercial) than the advertiser who buys them "wholesale," that is, a buy of a complete show.

4. Network shows attract audiences to stations and permit stations to make money by selling local adjacencies. Webs should, therefore, be allowed to devise means of getting revenue to keep them going.

How to reach small-town America

Radio is most efficient means of penetrating smaller communities. Many admen fail to realize below-50,000 towns mean 30% of U.S. retail sales

Premise: You're selling a nationally distributed baby powder with a $1 million advertising budget. So you go to your agency and with them you study and plan and trim costs and finally place a multi-media campaign that covers some 30 major markets all over the country.

Question: Can you now sit back waiting for the orders to come streaming in, with full confidence that there's no major segment of your buying public overlooked?

Answer: Of course not. Babies are a national phenomenon and have a universal part of their anatomy that requires your product, whether they're living in the 30 major markets of the U.S. or in the smaller towns with populations numbering under 100,000.

And yet advertisers with nationally distributed products of mass appeal frequently bypass Smalltown, U.S.A., despite the fact that a small percentage of their 1954 advertising budget could safeguard and increase a good percentage of their 1953 sales.

To analyze the whys and hows of reaching Smalltown, U.S.A., SPONSOR has compiled the latest market data to show advertisers the size and scope of this buying public. Case histories of three major national firms who have discovered Smalltown, U.S.A., and have been selling to it economically by way of network radio campaigns will illustrate effective and penetrating national advertising strategy.

Here are some major facts that show the importance of the small-town market in size and purchasing power:

- In 1950 64.7% of the U.S. population lived in towns and areas with populations under 50,000. (See population breakdown on opposite page.)
- In 1953 over 30% of retail sales came out of small-town and rural areas, that is, towns with populations numbering under 50,000.

Keystone Broadcasting System found, in a survey sampling national advertisers, that individual advertisers rarely have an accurate yardstick for determining the exact location from which their retail sales derive. Since many use sales to wholesalers and distributors as indications of the efficacy of their advertising campaigns, KBS feels that advertisers tend to attribute the retail sale to the same town or city in which the wholesaler is located.

If these wholesaler figures are used as a base for determining advertising strategy and concentration of advertising, serious mistakes can be made. In a study made by Keystone researchers in 1953, it was found that in one Southern city, for example, more than 50¢ out of every whole dollar credited to the city was actually retailed outside this market.

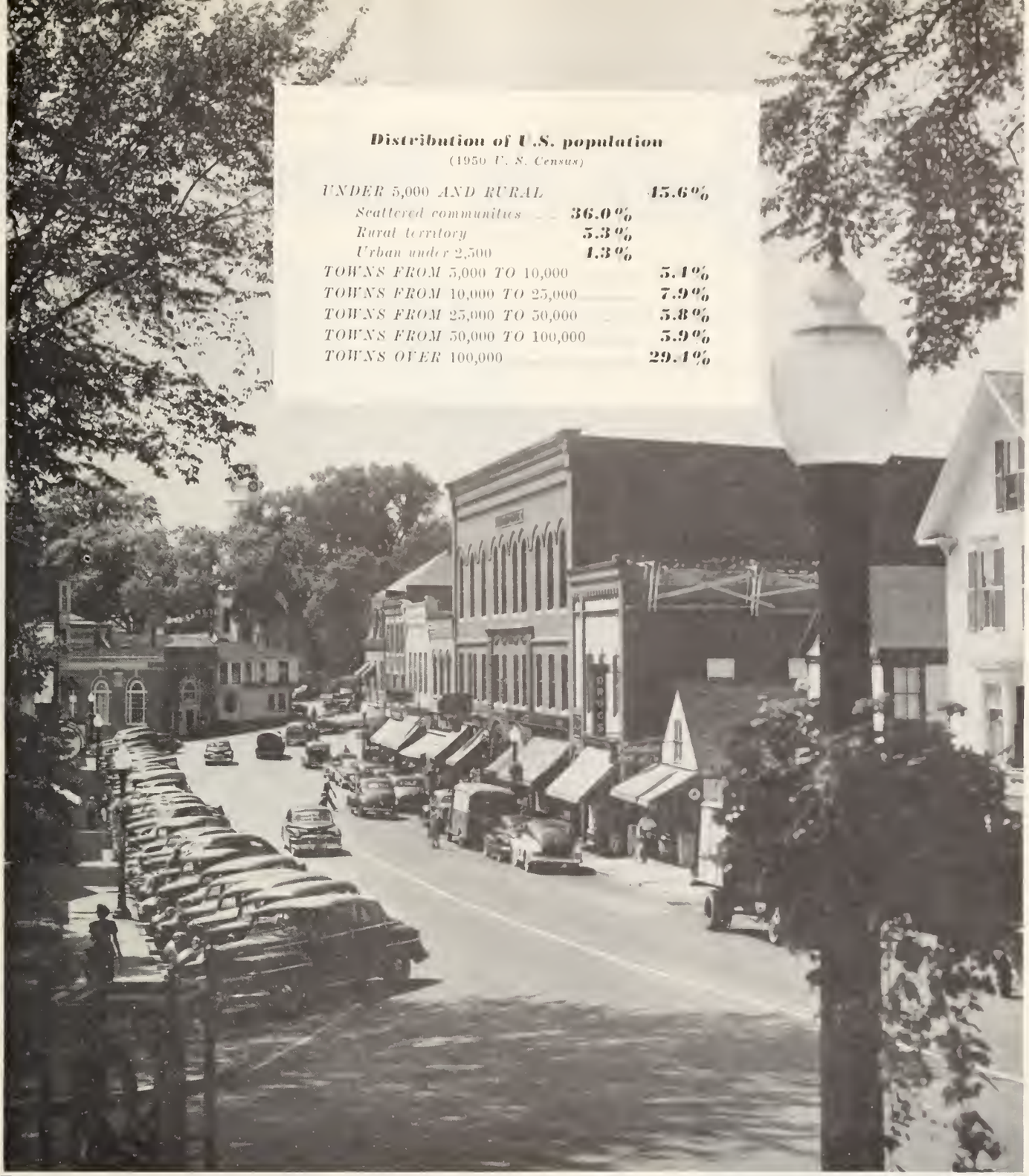
Here's how this KBS study was worked out: based on 1948 U.S. Department of Commerce figures, it shows that it took over $60 billion of wholesale sales to make over $130 billion of retail sales. In other words, it takes 46¢ of wholesale sales to make $1 of retail sales. Applying this 46¢-wholesale to $1-retail ratio to various cities throughout the country by comparing annual wholesale with annual retail volumes, KBS found, for example, that 55¢ out of every $1 wholesale sales attributed to Kansas City, Mo., was actually retailed outside of the Kansas City market. On a national scale, and taking the aggregate of 32 major metropolitan cities, KBS found a sizable and significant "misplaced sales credit."

Concluded the researchers: The major lesson for the individual advertiser to learn is not to use his wholesale sales pattern as an infallible indication of source of retail sales. Keeping regular tabs on retail sales turnover at the various local retail outlets may reveal to him that his penetration is more truly national than he thought, with a

(*Please turn to page* 104)

You won't find many cracker-barrel stores in America's small towns today: Stores carry big stock, are alert to cooperation with local radio stations on up-to-date merchandising campaigns





Distribution of U.S. population

(1950 U. S. Census)

UNDER 5,000 AND RURAL		45.6%
Scattered communities	36.0%	
Rural territory	5.3%	
Urban under 2,500	4.3%	
TOWNS FROM 5,000 TO 10,000		5.4%
TOWNS FROM 10,000 TO 25,000		7.9%
TOWNS FROM 25,000 TO 50,000		5.8%
TOWNS FROM 50,000 TO 100,000		5.9%
TOWNS OVER 100,000		29.4%

Standard Oil Co. (N. J.)

SIZE OF TOWNS COVERED BY 700 KEYSTONE STATIONS*

Under 5,000	17%
5,000-10,000	38%
10,000-15,000	15%
15,000-20,000	9%
20,000-25,000	6%
25,000-50,000	9%
50,000-100,000	4%
Over 100,000	2%

DISTRIBUTION OF KBS STATIONS

One-station towns	76%
Two-station towns	16%
Three-station towns	5%
Four-station towns (or more)	3%

*1953 KBS study

SIZE OF TOWNS COVERED BY 565 MBS STATIONS†

Under 5,000	8.7%
5,000-10,000	21.9%
10,000-25,000	29.4%
25,000-50,000	16.1%
50,000-100,000	10.1%
Over 100,000	**13.8%

DISTRIBUTION OF MBS STATIONS

One-station towns	49.9%
MBS plus independents	8.3%
Two-network towns	17.0%
Three-network towns	11.2%
Four-network towns	13.6%

†1954 MBS study
**Including all major markets

How tv made Jim Moran top Hudso

Moran sells 200 cars on average weekend, says business grossed $26 million last year. One of pioneers in tv, Moran puts total budget of $625,000 into medium to bring salesroom to viewers

Flip through the classified pages of any city phone book and you'll find used car dealers with names like these: "Trader Horn"; "Meyer the Buyer"; "The Smilin' Irishman"; "Crazy Charlie."

Dignity went out via the exhaust pipe long before the advent of the hard-top convertible. For years used —and more recently new—auto dealers have been advertising to create a fast-trading atmosphere, hoping that buyers will catch the holiday mood, relax and loosen their fingers on the purse strings.

Some measure of the wisdom of this approach can be found in the story of Jim Moran, a Hudson new- and used-car dealer in Chicago. Jim does not call himself fabulous or crazy. But his advertising is stamped with personal sales-showmanship. His experience shows how tv plus personal salesmanship can pay off in sales.

Last year Jim's business, Courtesy Motors, grossed $26 million—more than any other car dealer in the country, he says. He is selling at the rate of 200 cars per weekend. His business is only nine years old. And Jim has been using television exclusively for six of those years. This year he will spend over $625,000 on three programs in the Chicago market.

Jim was one of the television pioneers in the auto line. He was one of the first car dealers to show an actual automobile on the tv screen. Here are some of the factors which guided him and the agency, Malcolm-Howard Advertising, in the choice of television as an advertising medium:

- Getting a customer into the auto showroom is half the battle. They are half-sold once they're on the floor and can get a closeup view of the cars. Television offers the opportunity to bring the showroom into the homes of thousands of viewers. It allows mass demonstration of a car's features in much the same way that a personal sales demonstration would be done.
- People may not read the small type in print ads but chances are they'll listen to a persuasive human voice giving the same copy points. If you keep the delivery natural, you'll make it believable and hold viewers' attention.

Jim felt the success of his television venture would go hand in hand with the sales knowhow of his announcer. He reasoned that cars are luxury items, and his own line, the Hudson, was a medium-priced auto far from top in popularity with American car owners. At the end of World War II it ranked

Moran m.c.'s two shows, is as well-known in Chicago area as top tv talent. Below, he dons Western garb for "Barn Dance" program



How Moran built $26 million business:

1. *Jim began business career after high school as a gasoline pump attendant. Within a few years he had own station and two years later he was owner of three stations. World War II interrupted business career.*

2. *After war Jim opened own Ford agency in suburban Chicago Heights. Shortly thereafter he bought Hudson agency which consisted only of one small building. Business prospered because of postwar automobile shortage.*

3. *Jim reasoned boom period had to draw to close soon, decided to begin steady advertising pressure as insurance for future. In '48 he signed for tv wrestling show at weekly cost of $1,000, then considered "fantastic."*

4. *Within two months after initial show Jim says he was largest Hudson dealer in country. He switched to sponsorship of feature films, later added two other shows: variety and barn dance programs, televised alternate weeks.*

5. *Jim is announcer on all three programs, is m.c. on two of the shows. Business now takes up full block, has 400 employees. Jim is active in civic affairs, has done charity telethons, has been asked to run for mayor.*

ealer in the U.S.



Owner is air salesman: *Jim's commercials are easy-going, in low-key style like ordinary conversation. He says secret of appeal lies in fact he's "always himself." Occasional grammar lapses add believability*

ninth in sales, began slipping after 1946, and had reached fifteenth place last year.

When the war ended the demand for cars was so great that all dealers had waiting lines of prospective customers. In 1948 when Moran launched his television effort cars were still at a premium but he reasoned that the boom period had to draw to a close in short order. He decided to begin steady advertising at an early date as insurance against a less-bright future. Jim figured it would take real showmanship to chalk up a better-than-average sales volume for his car agency.

What better person could fill his specifications than himself? Moran had built his business on his ability to make sales and to train others in the art of salesmanship. He could apply this ability on television as well as in the showroom.

In 1948 he signed for the full wrestling show over WENR-TV, Chicago (now WBKB), from 8:30 to 11:30 p.m., at a cost of about $1,000 a week —then considered a "fantastic" sum for a local sponsor. During the commercials cars were actually driven up

case history

before the camera and Jim did the commercials in front of Chicago's Civic Opera building.

Within two months after his initial tv show Moran says he was the largest Hudson dealer in the country. Within one year he claims he was the largest automobile dealer in the U.S.

After about a year he switched to sponsorship of feature films Sunday nights on WGN-TV. This marked one of the first times an advertiser had bought movies on television to sell a product. Jim named the program *Courtesy Theatre*, to tie in with the name of his business.

Because of the success of these early ventures Jim and Hal Barkun, account executive, made plans for further expansion of the tv lineup. They added an hour-long variety show, *The Courtesy Hour*, in 1950 (Fridays, 10:00-11:00 p.m.; WBKB). A short time later the third and last show, *Barn Dance*, was added to the schedule. The latter now alternates every other week with *Courtesy Hour*.

Announcer on all three and m.c. on two of the shows is Jim Moran.

(Please turn to page 114)

Storm clouds ahead? Don't trim

What should a sponsor do when it looks like business conditions are getting worse?

Play it safe? Cut his advertising to fit the average expected sales pattern? Be bold, creative? Increase his advertising in the hope of getting a greater share of the market or even luring more money out of the consumer than he might otherwise spend?

By nature optimistic, SPONSOR plumps for the latter course and has a substantial proportion of admen behind it. But it takes all kinds of advertisers to make a business world so SPONSOR is picturing the different paths advertisers faced with declining sales can take.

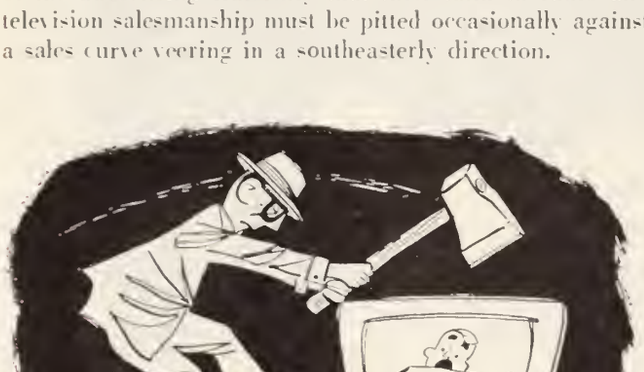
Any resemblance between the examples cited below and actual, live advertisers is not so coincidental. But SPONSOR is not pinpointing specific advertisers so much as representing typical attitudes toward broadcast advertising. These are dramatized to point up the dangers and opportunities that face advertisers in a recession. And, as a byproduct, they may serve to remind younger members of the advertising fraternity that their faith in radio and television salesmanship must be pitted occasionally against a sales curve veering in a southeasterly direction.

The four case histories below may also help to dust off some thinking about how broadcast advertising can fit into a recession picture. From talks with admen SPONSOR sees the picture shaping up roughly as follows:

Radio's low cost, which helped the medium grow in the depression of the 30's, will help the advertising dollar work harder. The advertiser interested primarily in drumming across a brand name, in reaching his prospects at lowest cost, will find radio his best bet. The advertiser who has to be fast on his feet will find radio ideal for making quick copy changes.

Television's high impact, its ability to reach an immense audience in a short period of time is video's trump card. Its growth is reducing its cost-per-1,000. The possibility that the consumer will cut down on outside amusements, spend more time at home means even greater audiences for the tv advertiser.

How would radio and tv fare if things really got bad? Tv would be vulnerable because of its high costs, would have to cut down on overhead, run cheaper shows. But, as economists point out, every growing industry gets one free ride through an economic storm. Assuming tv is still



He axes tv

The Archaic Advertiser: The firm never believed in advertising in the first place and the Old Man always points to Hershey as proof that advertising isn't necessary. The firm is family-owned and the Old Man has lost his old-time business energy, now putters in the garden outside the plant. With sales going down, the need for cutting expenses becomes the most important subject of discussion. Advertising gets it first. The ad budget is cut to the bone. The radio and tv network shows are eliminated entirely because they're "too damned expensive." The Old Man didn't see any sales from the shows and chose the tv program only because his wife thought every woman in the country would consider the male singer cute. The agency protests, urges a media test but the idea is turned down on the grounds the firm can't afford it. The Old Man turns down spot radio because it has no "impact."



He sticks in his rut

The Dyed-in-the-Wool-but-Conservative Advertiser: The firm, an old-line air advertiser, continues its radio and tv selling in the same pattern but, because of the sales decline, makes minor adjustments in its spot buying. Its over-all ad budget is cut slightly by pulling out of markets where sales pressure has not been conspicuously successful and putting part of this saved money into more promising areas. The copy line is continued but it is decided to reduce the number of selling points to increase the remembrance factor. However, because of the lower budget ceiling the film commercials are kept intact and the new, simplified sales message is introduced only in radio and print. The firm has a deep faith in advertising and once it decides on a course of action will follow through with all it has. Because of this thoroughness, however, it tends to be somewhat inflexible and basic ad changes take years.

our sales

Here are four case histories which show some possible paths sponsors may take in a recession

growing during this (hypothetical) depression, its expansion would compensate for bad times, which is what happened to radio two decades ago. Like tv, radio has a cushion in that local am advertising is still on the way up but as a mature national medium it would be affected most where its competition with tv (such as nighttime programing) is most direct. Video sponsors who get their hands on high-rated shows will not give them up if the budget must be cut even if the shows do cost a right arm. This means that other media, including radio, will bear the brunt of the ax.

SPONSOR is not implying that business is starting to slide into a long-term down-grade. On the contrary it foresees the possibility of a repetition of what happened during the '48-'49 recession.

Back in 1948 business men were in one of those it's-about-time-for-a-slump moods. Industrial production fell 17% and there was a dip in personal income.

Fortunately, the consumer went on buying. Price cuts helped but it is also significant that advertising expenditures continued rising. McCann-Erickson estimates of advertising dollars show an increase from $4.8 billion in 1948 to $5.2 billion in 1949. By the time the Korean War broke in 1950, the "inventory depression" was over.

History may repeat itself. A recent ANA survey showed ad expenditures will continue to rise this year. ★ ★ ★

This we fight for

The article on these pages sketches what can happen when sales stiffen: The firm which never believed in advertising is apt to drop its air campaign; the convinced advertiser will continue in the same path, modify his strategy to meet changed conditions or expand his air expenditure. SPONSOR believes the only wise philosophy is that of the advertiser who continues to spend money in order to make money. SPONSOR feels that in addition to their role in straight selling of products, the air media can play another part in resisting recession. SPONSOR has suggested and a number of stations have taken up the idea of a "Let's sell optimism" campaign of public service announcements. See details in editorial on page 134.



He gets Scotch

The Make-Every-Dollar-Count Advertiser: The firm is in a traditionally low-profit business and faced with a softening market decides to take drastic steps to insure that every advertising dollar is economically spent. The entire media allocation picture is reviewed in an effort to weed out unproductive media schedules. Cost-per-1,000 is carefully analyzed and these costs plus estimates of program and announcement impact are used as the basic means of deciding what to keep and what to drop. The budget is reduced to the current sales level. A consumer study of proposed copy changes is proposed on the theory that, while it may be initially expensive, the results will be economical in the long run. Most of the money taken out of unproductive media schedules is put into radio on the premise that an am campaign is the cheapest way of reaching the firm's prospective customers.



He's fast on his feet

The Creative-You-Gotta-Move-Fast Advertiser: Faced with its first sales decline in 17 years the firm decides to restyle its packaging to emphasize the glamorous aspect of the product and shoot new film commercials. It also considers putting out a cheaper version of the product but will test consumer attitudes first to see what the effect will be on the more expensive one. There is no cut in the advertising budget. The agency is told to shop for a new tv show more in keeping with the new look of the product. As a further hedge against a slump the firm begins negotiations to buy out a manufacturer whose line is completely different than the one put out now. A special sales conference to kick off the new campaign is scheduled and the agency begins a policy of sending out weekly letters to all salesmen. The firm had reduced its advertising-to-sales ratio and feels it can boost it now.



Novel entry in form of card pictured old-fashioned radio

What 44,000 listeners told a

Letters profile radio's role in lives of listeners, can give y

The changing pattern of radio listening is no where better revealed than in the results of a recent WCBS, New York, contest. WCBS' Jack Sterling, wakeup man, asked listeners to tell him why they liked radio. By the end of 13 weeks 44,000 had sent in letters which together write a profile of radio 1954.

The letters read as if they had been distilled out of radio's promotion slogans for the past five years. Yet there was no coaching from the radio men for Sterling merely asked his listeners to tell why they liked radio. He fed them no hints. The similarity, therefore, between what the listeners spontaneously say about radio and what radio has been saying about itself is striking.

Listeners told Sterling:

"We wake up to radio."

"Radio is as much a part of family life as the morning cup of coffee."

"Radio is an easy, understanding guest who doesn't force his host to sit in the living room and give of his full attention."

The letter writers expressed themselves in virtually all the phrases that have become a part of radio's promotion stock (though none of them hit on the "Everywhere you go there's radio" slogan in quite those words). Yet, to a SPONSOR editor who scanned dozens of the letters, this difference emerged: The amateurs say it better. The amateurs drive home the lesson more memorably—probably because they succeed in showing how radio fits into their lives with more human examples than the best promotional devices have been able to achieve.

The most important thing for advertisers that the letters reveal is to what degree radio, especially in the morning and afternoon, is a companion to other activities.

How does this affect your use of radio?

Bob Foreman, BBDO vice president in charge of television, wrote in a recent SPONSOR column of the increasing

FIRST PRIZE FOR BEST LETTER WAS CAR. 78 RADIOS WERE AWARDED. BELOW, JACK STERLING, WCBS, WITH LETTERS



tation about radio

spective in ad planning

stridency many have observed in radio commercials. Foreman pointed out that the raised voice, the sound-effects clarion, the attention-grabber are emerging because radio is no longer used by the listener as a total-attention source of entertainment. Rather it is often a service and companion medium.

Foreman's observations and the evidence presented by listeners themselves in the WCBS letters may be a reminder to the advertiser that he check his 1954 commercial copy against 1954 listening patterns. The commercial that was mediocre in 1944 is hardly destined to ring any bells today. Yet many an advertiser hasn't thought intensively about his commercial copy since the decision years ago to enter radio in the first place.

Though the listener isn't necessarily devoting his attention totally to a radio program these days, that of course dosen't mean the only way to sell him is by shouting. The listener by now—and the WCBS letters enforce this impression—has learned to balance his level of attention between another activity and radio. This developed listening sense the newsletter of the Grey Advertising Agency recently termed the "third ear" of the American radio public. (Grey also pointed out that the divided attention characteristic of the radio audience is not unique with radio. Grey noted that few people were capable of concentrating on the same thing without interruption for more than a few minutes. Newspaper reading, magazine reading, for example, are interrupted continuously by conversation, by staring into space—and by radio listening.)

Here then are some examples of the most revealing WCBS letters. Reading them is in a way like taking a trip through the New York metropolitan area, heaviest tv zone in the U. S., and ringing doorbells to inquire about listening habits.

One of the letters is from a foreign-born girl who didn't know a word of English when she came to America—but learned the language and lots more from radio. Another letter is from a blind musician; he learns popular songs from radio and thus can earn a living playing those songs.

Many of the letters are from housewives. They tell you what it's like to keep house and watch the kids and get dinner ready on time. They tell you it would be a tough day if they didn't have radio to humor them, to tell them what was going on, to keep them on schedule.

All the letters had this in common: They have a ring of sincerity. For instance, this letter:

"Lacking *diamonds*, a *radio* is *this* girl's best friend! When I crave companionship, it doesn't stick its head behind a paper and grunt. It is as full of helpful advice as a mother-in-law—but I can shut it off when I've had enough! It lightens my load when I have tedious house-

(*Please turn to page* 116)



First-prize winner, housewife Mrs. B. C. Nash (above), of Noroton, Conn., knits while enjoying radio program. Letter appears below

Here are four outstanding letters:

First prize: Have you visited the U. N. in session?
Have you ever brushed your teeth to a mazurka?
Or heard a Coronation ceremony while eating breakfast?
Have you ever mopped the floor to the blues?
Have you heard an atomic bomb explode?
Or heard Lohengrin while taking a steam bath?
Have you ever been bird watching with Bing Crosby?
Have you ever painted a fence and heard a National Political Convention?
Or trimmed a Christmas tree while listening to the Westminister Boys Choir?
I have, because I like and listen to the radio.

* * *

Second prize: Radio brings the world to me. I am thrilled to hear voices of people destined to go down in recorded history; a privilege denied those of other ages. My children receive a broadening outlook, a wonderful supplement to their textbooks. Strict censorship assures clean entertainment. More than anything else radio brings people together, promotes understanding. Radio knows no religious or racial barriers. Talent, deeds, ideas count. Folks from far off isolated places, sophisticates from fast moving cities are my neighbors via ear. I hear both sides of political controversies. Better informed, I vote more intelligently.

* * *

I came to America three years ago not knowing a word of English. At Christmas my mother bought me a radio. I listened to it as much as possible in the beginning, not understanding much. After a few months I began to understand, my English improved, and my school work improved. I owed all this to my radio. I know I would have learned the language after a time, but not as quickly. Now I am in the eighth grade and am better in my subjects than most of the kids my age.

* * *

. . . Nantucket Island is a vacation spot and . . . I play the accordion on the main street of our town from eight to nine in the evening, weather permitting. I give concerts of semi-classic and pop tunes of the day. That is where radio comes in. It keeps me abreast of the latest tunes. From nine to 10, I conduct community singing with the help of an m.c.

I like radio because, in spite of my handicap, I am kept informed as to the news of the day, so that I am able to go out on the street and discuss the topic of the day intelligently with my sighted friends. (*Letter was written in braille.*)

How Block Drug tests media

Part 19 of SPONSOR's 23-article Media Evaluation Study tells of lessons drug firm learned, what steps to take in testing

The two-part article on "Can you set up an 'ideal' media test?", just concluded (see SPONSOR, 22 *February and* 8 *March* 1954*), summarized the latest thinking on the subject and gave some practical advice. Experts detailed the problems involved and discussed how inter-media tests might be carried out. In this article George J. Abrams, advertising director, reveals what the Block Drug Co., of Jersey City, has learned from hundreds of media and copy tests and the steps it takes to set one up. He is running* 20*-some tests at the present time. Abrams is a member of* SPONSOR's *All-Media Advisory Board. Block Drug spent* $5.5 *million on advertising in* 1953*—*65% *of it on air media,* 25% *in newspaper supplements and* 10% *in magazines. Of the air expenditure* 45% *of it was for television and* 20% *for radio. Some of Block Drug's products: Amm-i-dent toothpaste, Green Mint mouthwash, Polident Denture Cleanser.*

GEORGE ABRAMS, ADVERTISING DIRECTOR

George Abrams, ad director of Block Drug, is convinced it pays to test media and copy, has 20-some tests running at present for products like Amm-i-dent paste, Pycope brushes



Block Drug starts with a realistic premise—that no test operation is perfect.

Its experience in hundreds of tests has convinced Advertising Director George J. Abrams that no matter how closely you set up "control" factors with a single testing variable, influences creep in to affect your results.

According to Abrams, it may be a wholesaler in one city who does a more thorough selling job.

It may be a retailer who dislikes your competitor and pushes your product to his customers.

It may be the local radio station which believes (or disbelieves) that merchandising should accompany your schedule.

It may be a strike or vacations or the weather.

Or, more specifically applying these influencing factors to media:

- It may be a morning-evening newspaper competing against a dominant evening paper in another market.
- It may be a radio station with high out-of-home listening vs. a radio station with little out-of-home listening.
- It may be the purchase of time bought on the basis of a Pulse rating in one market, a Hooper in another, a Conlan in a third.
- It may be an unequal coverage situation where both stations are 5,000 watters but one reaches farther than another because of terrain.

"When you make up a list of these 'unforeseen' variables, you are often inclined to dismiss testing on the basis that it is unscientific, unreliable and unsound," Abrams told SPONSOR.

"But—and here's the important 'but'—I have never conducted a test where a success was not obvious as a success.

"When you are testing, the responses come in relative values, but when you have a 'hit,' believe me, there's no mistaking it."

How then does Block Drug set up a test?

By using this six-step procedure:

(*Please turn to page* 126)

"PSYCHOLOGY OF MEDIA" COMING

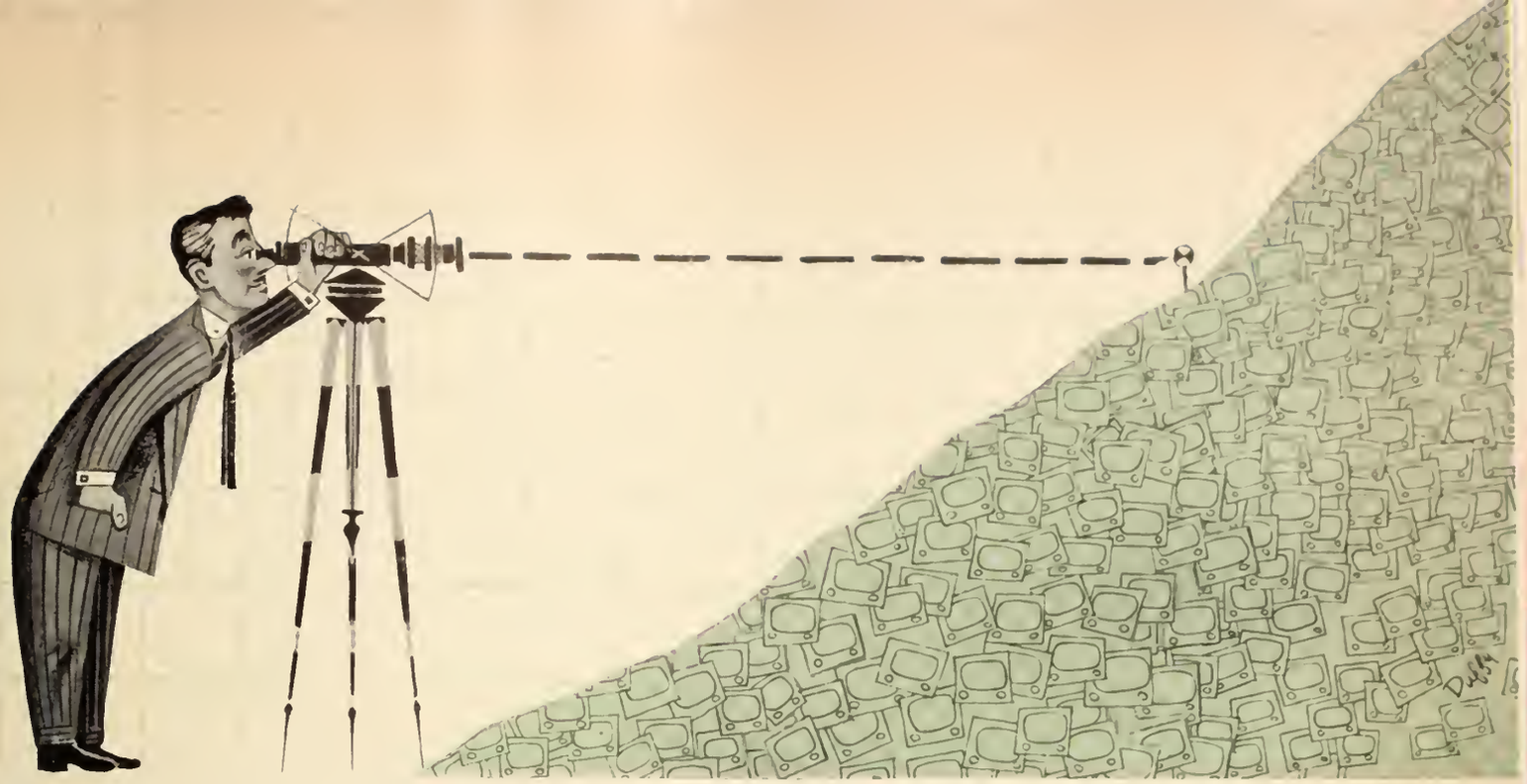
Part 20 of SPONSOR's All-Media Evaluation Study will appear in the next issue—5 April—and cover the latest experiments and theories on the psychological factors you should consider in order to use each medium to best advantage. When series is completed, it will be published in book form sometime this summer. You may order a copy now.

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 23-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

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When mapping an area, surveyors use "bench mark" of known accuracy to determine boundary lines. Admen can now use county-by-county tv set figures of CBS TV as "bench mark" in making projections of size and shape of U.S. tv. CBS TV survey covers vhf, uhf sets

CBS TV's new county tv set figures: how to use them

First post-freeze tv figures are milestone of tv's U.S. growth

The county-by-county figures of U.S. tv penetration that appear on the following pages—even though they represent the tv home count as of last November—have many important uses in tv research and ad planning.

These include:

1. Using the figures, which were compiled by A. C. Nielsen for CBS TV Research, as a "bench mark" in correcting post-freeze estimates of tv growth, particularly uhf. For example, the number of tv counties increased over 50% and the number of sets increased 4,000,000 between the time CBS TV released its statistical projections of tv's size last May and the time the November study was made.

2. Revising coverage estimates and rate structures of tv stations and networks, especially in the areas which became video areas when the freeze was lifted. Tv prices, in many of these new areas, have hitherto been calculated largely on the basis of estimates by local tv dealers.

3. Charting the relationship between tv coverage and sales territories. Advertisers can discover how well the various counties in sales districts are tv-covered. Where tv coverage is light, additional media support may be necessary to fill in the gaps.

4. Checking the prices of syndicated tv film programs. Usually, such shows are priced according to a variety of formulas. Sometimes, they are priced on the basis of tv station time costs, which in turn are often based on the number of tv homes in a market. Sometimes, they are based directly on the number of video homes. Sometimes, tv film shows are priced on combination of these two guides. In any event, the CBS TV census—or projections based on it—can serve to guide admen in their examination of film program prices.

The most important single use for these figures is by agency research personnel in making up a series of growth curves. These are research plottings which show the number of sets, or level of penetration, in a tv market.

The usual agency practice concerning them is this:

The curve usually starts with the point at which a county first received television service. If it is one of the "mature" counties, the starting date might have been in 1948 or 1949. This, the first "bench mark," is the zero point in set growth.

Later bench marks along the way would include the U.S. Census of 1950, the Nielsen Coverage Service data

Complete figures for U.S. appear starting next page ▶

Set Count

of late 1952, and the CBS TV statistical projection of tv growth, based on NCS, released last May.

These growth curves are usually made up in "families" of curves, since county differences in income, location, population density and other factors cause sizable differences in the way tv grows in a particular county. However, they usually fall into one of a dozen or so major categories. Growth patterns in "old" counties can be used as a guide in plotting growth in "new," post-freeze areas, many of which are serviced by uhf.

With the aid of the CBS TV figures, an agency can now examine the projections it made for a county back in November of last year. If the curves are too high, or too low, an adjustment can be made to make the curve more accurate in terms of today's set counts.

In the figures below, the following symbols and definitions apply:

Tv counties: These are counties which were receiving tv coverage at the time the survey was made last fall by A. C. Nielsen Co.

Total families: Family figures as shown in the second column were compiled for A. C. Nielsen by *Sales Management*. They are a special updating of the U.S. Census figures, and were current as of 1 November 1953.

Tv families: These figures represent the number of families with tv sets (vhf, uhf, or both) as of last November. Actually, they are projections made from a checkup in a 100,000-home probability sample of the U.S. made by A. C. Nielsen. They are reported by individual counties only if 10% or more of the families in that county report owning tv.

Uhf families: This is the number of families who own tv sets that are equipped to receive a uhf video signal. In the tables below, these figures are reported only if 10% or more of *all* the families in that county owned uhf receivers.

The percentage figure next to the family counts (tv and uhf) show the percentage of the total families in the county which are either equipped to receive tv, or uhf television.

Counties with less than 10% tv ownership (usually, these counties are in the "fringe" of a tv station's coverage) are reported for each state as a group.

†Indicates a county which is part of a Nielsen county cluster. Such clusters are a group of two or more adjacent counties used as a sampling unit. The percentage of tv ownership for each cluster is applied to each county in the cluster.

*Indicates a tv county with partial penetration by uhf, but where less than 10% of all the families in the county own uhf receivers. In such cases, uhf ownership is not reported separately, although the uhf families are included in the state tv totals. Thus, the state total of uhf families may exceed the sum of the individually reported counties.

LT: Indicates less than 10%.

Still not solved by the CBS TV figures: where will the next set census come from? Industry has still to settle this problem (see SPONSOR, 22 February 1954, page 27). ★★★

U.S. TELEVISION OWNERSHIP BY COUNTIES 1 NOVEMBER 1953

ALABAMA

TV counties	total families	TV families		UHF families	
Baldwin	11,700	2,790	24%	1,320	11%
†Bibb	4,200	2,600	62		
†Blount	7,400	2,860	39		
†Bullock	3,500	600	17	490	14
Calhoun	22,300	10,360	46		
Chambers	10,200	3,920	38	•	•
†Cherokee	4,100	1,480	36		
†Chilton	6,900	2,310	33	•	•
†Choctaw	4,400	480	11	•	•
†Clarke	6,700	790	12	•	•
†Clay	3,200	1,060	33	•	•
†Cleburne	2,900	1,040	36		
Colbert	10,900	1,060	10		
†Conecuh	4,800	620	13		
†Coosa	2,800	920	33	•	•
†Cullman	12,400	5,710	46		
Dallas	14,600	3,260	22	•	•
De Kalb	11,900	2,330	20		
†Elmore	7,600	1,750	23	•	•
†Escambia	7,700	990	13		
Etowah	27,900	13,520	48		
†Fayette	4,800	910	19		
†Franklin	6,500	1,430	22		
†Greene	3,900	660	17		
†Hale	4,600	790	17		
Jackson	9,300	920	10		
Jefferson	169,900	110,120	65		
†Lamar	3,800	720	19		
Lauderdale	15,300	1,550	10		
†Lawrence	6,500	1,680	25		
Lee	11,000	1,340	12		
†Limestone	8,900	2,210	25		
†Macon	6,900	1,170	17	980	14
Madison	19,900	4,060	20		
†Marengo	7,000	1,030	15		
†Marion	6,900	1,550	22		
Marshall	12,100	2,650	22		
Mobile	72,200	26,940	37	25,200	35
Montgomery	41,900	8,840	21	8,300	20
Morgan	15,100	4,420	29		
†Perry	4,200	710	17		
†Pickens	5,400	970	18		
†Randolph	5,300	1,880	35		
Russell	10,400	1,770	17	1,770	17
†Saint Clair	6,700	2,550	38		
†Shelby	7,700	4,730	61		
†Sumter	5,200	780	15		
Talladega	16,600	10,830	65		
†Tallapoosa	9,000	2,020	22	•	•
Tuscaloosa	24,000	7,090	30		
Walker	16,200	8,810	54		
†Washington	3,600	400	11	•	•
†Winston	4,500	2,070	46%		
TV counties	733,400	278,000	38%	41,200	6%
other counties	91,300	2,470	3%	1,240	1%
total	*824,700*	*280,470*	*34%*	*42,440*	*5%*

ARIZONA

TV counties	total families	TV families		UHF families	
Maricopa	119,400	79,870	67%		
Pima	54,500	16,730	31		
Pinal	13,300	6,240	47		
Yuma	9,000	3,110	35		
TV counties	196,200	105,950	54%		
other counties	56,900	1,620	3%		
total	*253,100*	*107,570*	*43%*		

ARKANSAS

TV counties	total families	TV families		UHF families	
†Arkansas	6,800	1,360	20%	680	10%
†Ashley	6,700	1,140	17		
†Chicot	6,100	1,040	17		
†Clay	7,400	1,920	26		
†Conway	4,400	480	11	•	•
Craighead	13,900	8,260	59		
Crittenden	12,700	6,610	52		
†Cross	6,300	2,270	36		
†Faulkner	6,700	730	11	•	•
†Fulton	2,600	960	37		
†Greene	8,000	2,020	25		
†Independence	6,400	1,540	24		
†Jackson	7,000	1,710	24		
†Lawrence	5,700	2,090	37		
†Lee	6,200	1,920	31		
†Little River	2,700	1,030	38		
†Lonoke	7,200	1,440	20	780	10
†Miller	10,400	3,890	37		
Mississippi	21,400	14,010	65		
†Monroe	5,100	1,120	22		
Phillips	12,900	4,770	37		
†Poinsett	10,000	3,600	36		
†Prairie	3,600	720	20	360	10
Pulaski	63,400	10,570	17	10,570	17
†Randolph	4,300	1,590	37		
†St. Francis	9,500	2,920	31		
Sebastian	20,000	6,930	35	5,700	29
Union	14,700	1,780	12		
†Van Buren	2,600	290	11	•	•
Washington	15,600	2,950	19		
†Woodruff	4,400	920	21		
TV counties	314,700	92,580	29%	18,730	6%
other counties	220,800	9,440	4%	960	LT
total	*535,500*	*102,020*	*19%*	*19,690*	*4%*

CALIFORNIA

TV counties	total families	TV families		UHF families	
Alameda	276,900	202,750	73%		
†Alpine	100	40	38		
†Amador	3,000	1,020	34		
Butte	24,100	4,770	20		
†Calaveras	3,500	1,190	34		
†Colusa	4,000	960	24		
Contra Costa	103,700	63,530	61		
†Eldorado	6,200	2,120	34		
Fresno	93,200	45,460	49	41,120	44%
†Glenn	5,100	1,210	24		
Humboldt	27,400	4,560	17		
Imperial	17,300	3,620	21		
Kern	80,000	28,280	35	16,720	21
Kings	15,000	6,200	42	4,000	27
†Lake	4,700	1,130	24		
Los Angeles	1,637,600	1,409,450	86		
Madera	11,800	5,330	45	4,140	35
Marin	31,400	22,990	73		
†Mariposa	1,400	530	38		
†Merced	22,400	8,830	39	3,960	18
†Mono	700	270	38		
Monterey	49,100	20,250	41		
Napa	15,700	7,190	46		
†Nevada	7,000	1,830	26		
Orange	90,400	71,660	79		
Placer	14,400	5,660	39	•	•
†Plumas	4,700	1,220	26		
Riverside	68,400	39,580	58		
Sacramento	105,100	51,270	49	15,280	15
†San Benito	4,800	1,920	40	860	18
San Bernardino	107,900	74,780	69	•	•
San Diego	237,000	172,220	73		
San Francisco	287,800	191,990	67		

San Joaquin	69,100	40,080	58		
San Luis Obispo	24,300	7,550	31		
San Mateo	92,600	78,050	84		
Santa Barbara	35,800	16,960	47		
Santa Clara	107,000	79,330	74		
Santa Cruz	26,500	7,890	30		
†Sierra	500	130	26		
Solano	40,300	28,570	71		
Sonoma	39,900	18,370	46		
Stanislaus	44,900	17,540	39	•	•
†Sutter	9,100	2,620	29		
†Tehama	6,900	1,240	18		
†Trinity	1,900	340	18		
Tulare	46,500	13,870	30	11,450	25
†Tuolumne	4,600	1,750	38%		
Ventura	40,300	31,300	78	•	•
Yolo	14,200	6,000	42	2,920	21%
†Yuba	8,500	2,470	29		
TV counties	**3,974,700**	**2,807,970**	**71%**	**108,540**	**3%**
other counties	54,800	1,670	3%		
total	*4,029,500*	*2,809,640*	*70%*	*108,540*	*3%*

COLORADO

TV counties	*total families*	*TV families*		*UHF families*	
Adams	13,900	10,810	78%		
Arapahoe	19,300	11,050	57		
Boulder	16,700	7,350	44		
†Chaffee	2,300	280	12		
†Clear Creek	1,200	170	14		
†Crowley	1,400	360	26		
†Custer	600	70	12		
Denver	157,500	97,220	62		
†Douglas	1,200	140	12		
†Eagle	1,100	160	15		
†Elbert	1,000	120	12		
El Paso	29,700	9,900	33		
†Fremont	5,700	700	12		
†Gilpin	200	30	15		
†Grand	1,000	150	15		
†Jackson	700	110	15		
Jefferson	22,000	15,990	73		
†Lake	1,800	220	12		
Larimer	15,100	7,920	52		
†Lincoln	1,900	240	13		
†Logan	5,100	1,280	25		
†Morgan	5,400	1,280	24		
†Otero	8,100	2,110	26		
†Park	400	50	12		
†Phillips	1,500	380	25		
Pueblo	29,200	14,050	48		
†Sedgwick	1,500	380	25		
†Summit	400	60	15		
†Teller	600	70	12		
†Washington	2,400	600	25		
Weld	20,300	10,910	54		
†Yuma	3,500	880	25		
TV counties	**372,700**	**195,040**	**52%**		
other counties	83,400	1,750	2%		
total	*456,100*	*196,790*	*43%*		

CONNECTICUT

TV counties	*total families*	*TV families*		*UHF families*	
Fairfield	160,200	119,990	75%	•	•
Hartford	169,600	124,110	73	36,990	22%
Litchfield	31,500	22,670	72%	•	•
Middlesex	20,500	16,820	82	2,220	11%
New Haven	170,200	148,310	87		
New London	45,400	26,140	58		
Tolland	13,200	7,930	60	•	•
Windham	19,700	13,240	67		
TV counties	**630,300**	**479,210**	**76%**	**43,970**	**7%**
total	*630,300*	*479,210*	*76%*	*43,970*	*7%*

DELAWARE

TV counties	*total families*	*TV families*		*UHF families*	
Kent	12,800	9,950	78%		
New Castle	68,300	53,230	78		
Sussex	20,500	11,930	58		
TV counties	**101,600**	**75,110**	**74%**		
total	*101,600*	*75,110*	*74%*		

DISTRICT OF COLUMBIA

TV counties	*total families*	*TV families*		*UHF families*	
D.C.	246,900	197,710	80%		
TV counties	**246,900**	**197,710**	**80%**		
total	*246,900*	*197,710*	*80%*		

FLORIDA

TV counties	*total families*	*TV families*		*UHF families*	
Alachua	16,200	3,600	22%		
†Baker	1,300	790	61		
Bay	15,900	1,710	11		
†Bradford	3,300	2,010	61		
†Brevard	8,500	1,110	13		
Broward	36,500	26,310	72	13,750	37%
†Charlotte	1,500	180	12		
†Citrus	1,600	260	16		
†Clay	4,300	1,890	44		
†Collier	2,300	280	12		
†Columbia	5,000	1,010	20		
Dade	200,100	130,330	65	•	•
†Dixie	700	110	16		
Duval	99,300	60,720	61		
Escambia	35,700	7,950	22	•	•
†Flagler	1,000	110	11		
†Gilchrist	600	120	20		
†Glades	600	60	10	•	•
†Hamilton	2,200	530	24		
†Hendry	1,700	200	12		
†Hernando	1,900	300	16		
†Highlands	4,800	480	10	•	•
Hillsborough	85,200	28,380	33%	27,530	32%
†Indian River	4,200	420	10	•	•
†Jefferson	2,600	620	24		
†Lafayette	600	120	20		
Lake	12,300	3,360	27		
†Lee	8,800	1,060	12		
†Levy	2,900	450	16		
†Madison	3,400	770	23		
Manatee	12,500	3,970	32	3,970	32
Marion	12,000	2,940	25		
†Martin	2,800	280	10	•	•
†Monroe	10,000	1,220	12		
†Nassau	3,600	2,200	61		
†Okaloosa	8,000	810	10	•	•
†Okeechobee	900	90	10	•	•
Orange	43,600	4,730	11		
†Osceola	4,200	590	14		
Palm Beach	42,700	9,790	23	•	•
†Pasco	7,300	1,080	15	780	11
Pinellas	70,800	10,270	15	10,270	15
†Putnam	7,500	3,300	44		
†St. Johns	8,000	3,530	44		
†St. Lucie	7,100	790	11	•	•
†Santa Rosa	5,000	550	11	•	•
†Seminole	8,500	1,190	14		
†Sumter	3,200	480	15	350	11
†Suwannee	4,400	880	20		
†Taylor	2,900	700	24		
†Union	1,100	670	61		
†Volusia	27,700	3,030	11		
†Walton	4,000	440	11	•	•
TV counties	**862,800**	**328,770**	**38%**	**80,340**	**9%**
other counties	106,000	8,580	8%	3,970	4%
total	*968,800*	*337,350*	*35%*	*84,310*	*9%*

GEORGIA

TV counties	*total families*	*TV families*		*UHF families*	
†Appling	3,300	430	13%		
†Atkinson	1,700	270	16		
†Bacon	2,200	770	35		
†Baldwin	5,100	1,410	28		
†Banks	1,500	540	36	•	•
†Barrow	3,700	1,520	41		
†Bartow	7,300	4,600	63		
†Ben Hill	4,100	670	16		
†Berrien	3,300	540	16		
Bibb	35,500	11,950	34	6,820	19%
†Bleckley	2,300	600	26		
†Brantley	1,500	200	13		
†Brooks	4,100	780	19		
†Butts	2,300	1,630	71	•	•
†Camden	2,100	950	45		
†Carroll	9,300	4,860	52%		
†Catoosa	4,300	2,620	61		
†Charlton	1,100	500	45		
Chatham	47,200	7,790	17		
†Chattahoochee	1,500	240	16	150	10%
†Chattooga	5,700	2,310	41		
†Cherokee	5,500	2,190	40		
†Clarke	10,600	4,000	38		
†Clay	1,300	290	22	•	•
†Clayton	7,400	5,400	73		
†Clinch	1,500	530	35		
Cobb	19,500	13,780	71		
†Coffee	5,800	1,010	17		
†Columbia	2,300	480	21		
†Coweta	7,600	5,500	72		
†Crawford	1,100	350	32	•	•
†Crisp	4,900	1,470	30	•	•
†Dade	1,700	680	40		
†Dawson	600	230	39		
De Kalb	45,900	36,240	79		
†Dodge	4,300	1,120	26		
†Dooly	3,400	1,020	30	•	•
†Douglas	3,200	1,660	52		
†Echols	500	180	35		
†Elbert	4,800	1,680	35	•	•
†Fannin	3,800	1,220	32		
†Fayette	1,900	1,390	73		
Floyd	17,500	9,040	52		
†Forsyth	2,900	1,130	39		
†Franklin	3,600	1,300	36	•	•
Fulton	144,600	107,930	75		
†Gilmer	2,500	980	39		
†Glascock	600	130	21		
†Glynn	8,900	4,000	45		
†Gordon	5,000	3,050	61		
†Greene	3,200	1,240	39		
†Gwinnett	8,900	3,640	41		
†Habersham	4,400	1,410	32		
Hall	11,200	6,840	61		
†Hancock	2,400	650	27		
†Haralson	3,900	2,460	63		
†Harris	2,800	1,320	47		
†Hart	3,600	1,300	36	•	•
†Heard	1,400	730	52		
†Henry	3,900	2,730	70		
Houston	7,000	2,500	36	1,590	23
†Irwin	2,600	420	16		
†Jackson	4,800	1,970	41		
†Jasper	1,600	590	37		
†Jeff Davis	2,400	380	16		
†Jefferson	4,600	910	20		
†Johnson	2,600	420	16		
†Jones	1,600	430	27		
†Lamar	2,500	1,780	71	•	•
†Lanier	1,300	250	19		
†Laurens	7,700	2,050	27%		
†Lee	1,300	390	30	•	•
†Lincoln	1,200	470	39		
†Long	900	120	13		
†Lowndes	11,700	2,180	19		
†Lumpkin	1,500	590	39		
†McDuffie	3,100	650	21		
†Macon	3,400	1,050	31	•	•
†Madison	3,000	1,080	36	•	•
†Marion	1,400	310	22	•	•
†Meriwether	5,200	3,800	73		
†Monroe	2,600	1,850	71	•	•
†Morgan	2,900	1,070	37		
†Murray	2,600	1,590	61		
†Muscogee	35,100	5,600	16	3,670	10%
†Newton	5,300	3,740	71		
†Oconee	1,600	590	37		
†Oglethorpe	2,300	900	39		
†Paulding	3,000	1,890	63		
†Peach	3,100	990	32	•	•
†Pickens	2,300	900	39		
†Pierce	2,600	340	13		
†Pike	1,800	1,280	71	•	•
†Polk	8,200	5,210	64		
†Pulaski	2,200	570	26		
†Putnam	1,600	430	27		
†Quitman	800	180	22	•	•
†Rabun	1,700	540	32		
†Randolph	3,300	750	23	•	•
Richmond	40,600	6,330	16		
†Rockdale	2,200	1,540	70		
†Schley	700	150	22	•	•
†Spalding	8,900	6,230	70	•	•
†Stephens	4,700	1,500	32		
†Stewart	2,200	480	22	•	•
†Sumter	6,500	1,970	30	•	•
†Talbot	1,800	850	47		
†Taliaferro	800	310	39		
†Taylor	2,300	740	32	•	•
†Telfair	3,100	500	16		
†Terrell	3,400	1,020	30	•	•
†Tift	6,200	1,060	17		
†Towns	900	290	32		
Troup	14,100	7,640	54		
†Turner	2,600	470	18		
†Twiggs	1,700	270	16		
†Union	1,700	540	32		
†Upson	6,600	3,140	48		
Walker	11,200	4,800	43		
†Walton	5,200	3,640	70		
†Ware	8,300	2,870	35		
†Warren	2,100	440	21		
†Washington	5,100	860	17		
†Wayne	3,600	440	12		
†Webster	800	180	22	•	•
†Wheeler	1,300	210	16%		
†White	1,400	450	32		
†Whitfield	10,100	6,190	61		
†Wilcox	2,500	650	26		
†Wilkes	3,100	1,210	39		
†Wilkinson	2,400	380	16		
†Worth	4,500	810	18		
TV counties	**845,000**	**384,400**	**45%**	**14,720**	**2%**
other counties	110,500	5,320	5%		
total	*955,500*	*389,720*	*41%*	*14,720*	*2%*

Set Count

IDAHO

TV counties	total families	TV families		UHF families	
Ada	24,700	9,010	36%		
†Bannock	12,700	1,440	11		
†Bear Lake	1,700	190	11		
†Boise	600	70	11		
†Bonner	4,500	1,850	41		
†Boundary	1,600	660	41		
Canyon	17,100	3,050	18		
†Caribou	2,100	230	11		
†Clearwater	2,200	330	15		
†Elmore	2,300	370	16		
†Franklin	2,600	290	11		
†Gem	2,500	270	11		
†Kootenai	8,200	3,300	40		
†Oneida	1,000	110	11		
†Owyhee	1,700	290	17		
†Payette	3,900	390	10		
†Power	800	90	11		
†Shoshone	7,100	1,020	14		
†Washington	2,700	290	11		
TV counties	**100,000**	**23,250**	**23%**		
other counties	80,100	1,570	2%		
total	*180,100*	*24,820*	*14%*		

ILLINOIS

TV counties	total families	TV families		UHF families	
Adams	22,000	6,370	29%		
†Alexander	7,000	1,210	17		
†Bond	4,700	2,540	54	710	15%
†Boone	5,400	2,050	38	•	•
†Brown	2,300	620	27		
†Bureau	12,200	4,950	41	•	•
†Calhoun	1,700	900	53	•	•
†Carroll	6,400	4,860	76		
†Cass	4,700	1,690	36		
Champaign	31,200	4,460	14	•	•
Christian	12,800	3,690	29	2,060	16
†Clark	5,700	2,000	35		
†Clay	5,600	1,010	18%		
†Clinton	6,900	3,790	55	1,100	15%
Coles	13,500	3,330	25	•	•
Cook	1,465,800	1,208,970	82		
†Crawford	7,400	2,580	35		
†Cumberland	3,300	1,160	35		
De Kalb	13,000	7,320	56		
†De Witt	5,600	590	11	•	•
†Douglas	5,400	1,400	26		
Du Page	53,000	44,930	85		
†Edgar	8,000	2,060	26		
†Edwards	3,000	570	19	•	•
†Effingham	6,700	2,610	39		
†Fayette	7,400	2,950	40		
†Ford	5,200	1,660	32		
Franklin	16,500	3,900	24		
Fulton	14,900	5,180	35	2,460	17
†Greene	6,200	3,240	52	•	•
†Grundy	6,300	3,930	62		
†Hancock	8,700	3,720	43		
†Henderson	2,700	1,160	43		
Henry	15,600	11,440	73		
†Iroquois	10,400	3,400	33		
†Jackson	12,100	4,500	37	•	•
†Jasper	3,900	1,370	35		
Jefferson	12,000	3,900	33		
†Jersey	4,800	2,540	53	•	•
†Jo Daviess	6,800	2,720	40	950	14
Kane	47,000	36,730	78		
Kankakee	20,100	14,370	71		
†Kendall	3,900	2,420	62		
Knox	18,200	12,440	68		
Lake	57,100	48,130	84		
La Salle	32,000	8,190	26		
†Lawrence	6,700	1,230	18	•	•
Lee	10,100	4,870	48		
Livingston	11,400	2,400	21	•	•
†Logan	8,600	1,930	22	1,930	22
†McDonough	9,400	2,480	26		
McHenry	17,400	11,160	64		
McLean	24,500	5,390	22	4,080	17
Macon	34,200	9,720	28	7,680	22
Macoupin	14,700	6,750	46	•	•
Madison	60,900	45,000	74	7,810	13
Marion	13,300	5,870	44	•	•
†Marshall	4,200	670	16	460	11
†Mason	5,200	1,140	22	1,140	22
†Menard	3,100	680	22	680	22
†Mercer	5,500	3,470	63		
†Monroe	4,200	2,600	62	500	12
Montgomery	11,000	3,760	34	•	•
†Morgan	10,100	3,640	36		
†Moultrie	4,200	840	20	710	17
†Ogle	11,000	4,160	38	•	•
Peoria	56,700	25,030	44	20,310	36
†Perry	7,000	2,590	37%	•	•
†Piatt	4,400	440	10	•	•
†Pike	7,300	2,480	34		
†Pulaski	4,400	750	17		
†Putnam	1,300	210	16	140	11%
†Randolph	8,800	5,430	62	1,040	12
†Richland	5,800	1,100	19	•	•
Rock Island	43,700	34,900	80		
St. Clair	67,200	50,650	75	13,530	20
Saline	11,000	1,980	18	•	•
Sangamon	44,300	8,090	18	7,110	16
†Schuyler	3,300	890	27		
†Scott	2,400	820	34		
†Shelby	8,000	1,580	20	1,390	17
†Stark	2,800	1,120	40	•	•
†Stephenson	13,600	5,400	40	1,960	14
Tazewell	26,100	13,520	52	12,880	49
†Union	5,600	950	17		
Vermilion	28,100	5,610	20		
†Wabash	4,800	910	19	•	•
†Warren	7,200	4,530	63		
†Washington	4,700	2,540	54	710	15
†Wayne	6,700	1,220	18		
†Whiteside	16,300	12,500	77		
Will	42,300	33,670	80		
Williamson	16,300	3,820	23	•	•
Winnebago	52,300	25,890	50	21,870	42
†Woodford	6,800	1,080	16	700	11
TV counties	**2,804,000**	**1,861,010**	**66%**	**122,700**	**4%**
other counties	24,700	1,380	6%		
total	*2,828,700*	*1,862,390*	*66%*	*122,700*	*4%*

INDIANA

TV counties	total families	TV families		UHF families	
†Adams	6,800	1,700	25%	750	11%
Allen	61,500	13,870	23		
Bartholomew	14,200	10,220	72		
†Benton	3,500	2,280	65		
†Blackford	4,500	1,130	25	500	11
†Boone	8,300	5,810	70		
†Brown	1,500	830	55		
†Carroll	5,400	2,970	55	590	11
Cass	12,100	5,760	48		
Clark	17,000	12,930	76	3,010	18
†Clay	8,100	2,740	34		
†Clinton	10,000	6,960	70		
†Crawford	2,800	1,180	42		
†Daviess	8,300	4,770	57		
†Dearborn	8,000	4,640	58		
†Decatur	5,700	3,360	59		
†DeKalb	8,600	2,680	31		
Delaware	30,700	21,830	71	8,240	27
†Dubois	6,900	2,350	34%	•	•
†Elkhart	28,500	13,610	48	6,760	24%
†Fayette	7,600	3,860	51		
Floyd	15,000	13,050	87	2,040	14
†Fountain	6,100	2,380	39	•	•
†Franklin	4,500	2,300	51		
†Fulton	5,500	2,970	54	2,040	37
†Gibson	10,000	2,720	27	1,610	16
Grant	20,200	12,460	62	•	•
†Greene	9,300	4,620	50		
†Hamilton	9,600	6,700	70		
†Hancock	7,100	4,970	70	•	•
†Harrison	5,300	2,240	42		
†Hendricks	8,200	6,560	80		
Henry	14,500	8,750	60	•	•
Howard	18,300	12,090	66		
†Huntington	10,400	1,250	12	•	•
†Jackson	9,000	4,990	55		
†Jasper	5,300	3,440	65		
†Jay	7,700	1,910	25	810	11
†Jefferson	6,400	3,760	59		
†Jennings	4,100	2,420	59		
†Johnson	8,700	6,950	80		
Knox	14,100	9,120	65		
Kosciusko	11,100	5,560	50	1,610	15
†LaGrange	4,500	2,160	48	1,080	24
Lake	116,800	111,910	96	•	•
†LaPorte	25,000	19,740	79	•	•
Lawrence	10,800	6,160	57		
Madison	35,300	28,560	81	4,920	14
Marion	188,800	156,590	83		
†Marshall	9,700	5,170	53	3,640	37
†Martin	3,300	1,620	49		
†Miami	9,400	2,730	29		
Monroe	14,300	8,310	58		
Montgomery	9,800	7,190	73	•	•
†Morgan	7,900	6,320	80		
†Newton	3,600	2,340	65		
†Noble	8,200	3,980	49	1,570	19
†Ohio	1,300	770	59		
†Orange	5,200	2,180	42		
†Owen	3,800	1,860	49		
†Parke	4,900	1,910	39	•	•
†Perry	5,200	2,180	42		
†Pike	4,600	2,670	58		
Porter	13,200	10,830	82		
†Posey	6,200	1,670	27	990	16
†Pulaski	3,900	2,150	55	430	11
†Putnam	6,900	2,280	33		
†Randolph	9,200	5,980	65	•	•
†Ripley	6,000	3,540	59		
†Rush	6,200	3,680	59		
St. Joseph	67,600	39,250	58	27,870	41
†Scott	4,000	2,320	58		
†Shelby	9,600	6,640	69	•	•
†Spencer	4,600	1,560	34%	•	•
†Starke	5,100	4,030	79	•	•
†Steuben	5,700	1,770	31		
Sullivan	7,900	3,910	49		
†Switzerland	2,200	1,300	59		
Tippecanoe	23,000	9,170	40	5,430	24%
†Tipton	4,900	3,430	70		
†Union	1,900	970	51		
Vanderburgh	54,900	15,750	29	13,860	25
†Vermillion	7,200	2,800	39	•	•
Vigo	35,800	24,790	69		
†Wabash	9,600	2,760	29		
†Warren	2,800	1,090	39	•	•
†Warrick	7,000	2,340	33	•	•
†Washington	5,200	3,020	58		
†Wayne	22,300	14,500	65	•	•
†Wells	6,500	780	12	•	•
†White	6,100	3,280	54	730	11
†Whitley	6,400	3,070	48	1,220	19
TV counties	**1,294,700**	**799,700**	**62%**	**97,490**	**8%**
total	*1,294,700*	*799,700*	*62%*	*97,490*	*8%*

IOWA

TV counties	total families	TV families		UHF families	
†Adair	4,000	1,920	48%		
†Adams	2,800	1,340	48		
†Allamakee	4,700	560	12		
†Appanoose	6,300	1,390	22		
†Audubon	3,500	1,820	52		
†Benton	7,200	2,840	39		
Black Hawk	33,000	11,680	35		
†Boone	8,600	5,120	60		
†Bremer	5,800	1,280	22		
†Buchanan	6,100	2,440	40		
†Buena Vista	7,100	1,710	24		
†Butler	5,500	1,270	23		
†Calhoun	5,400	1,370	25	•	•
†Carroll	6,600	3,360	51		
†Cass	6,300	3,810	60		
†Cedar	5,400	4,000	74		
Cerro Gordo	14,600	5,750	39		
†Cherokee	5,300	1,220	23		
†Chickasaw	4,500	630	14		
†Clarke	3,100	620	20		
†Clay	5,700	970	17		
†Clayton	6,800	780	11		
†Clinton	15,900	11,990	75		
†Crawford	5,700	2,960	52		
†Dallas	7,800	4,820	62	•	•
†Davis	3,100	650	21		
†Decatur	3,800	760	20		
†Delaware	5,200	2,810	54		
Des Moines	14,300	9,620	67%		
†Dickinson	4,000	680	17		
Dubuque	20,100	8,050	40		
†Emmet	4,300	770	18		
†Fayette	8,500	1,300	15		
†Floyd	6,900	880	13		
†Franklin	5,200	2,810	54		
†Fremont	3,700	2,590	70		
†Greene	4,900	2,890	59		
†Grundy	4,400	2,070	47		
†Guthrie	4,600	2,850	62	•	•
†Hamilton	6,400	4,420	69	•	•
†Hancock	4,500	1,540	34	•	•
†Hardin	7,500	5,110	68	•	•
†Harrison	5,800	3,690	64		
†Henry	5,600	1,950	35		
†Howard	3,900	550	14	•	•
†Humboldt	4,100	980	24	•	•
†Ida	3,300	760	23		
†Iowa	4,900	1,570	32		
†Jackson	5,700	4,330	76		
†Jasper	10,200	6,050	59		
†Jefferson	5,100	1,730	34		
Johnson	12,900	5,460	42		
†Jones	5,800	3,160	54		
†Keokuk	5,600	1,790	32		
†Kossuth	7,500	1,430	19		
Lee	13,600	2,160	16		
Linn	35,300	19,670	56		
†Louisa	3,400	2,520	74		
†Lucas	3,900	780	20		
†Lyon	4,300	1,380	32		
†Madison	4,300	2,410	56	•	•
†Mahaska	8,100	2,250	28		
†Marion	7,700	4,540	59		
Marshall	11,200	6,320	56		
†Mills	3,700	2,590	70		
†Mitchell	4,200	590	14		

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THE MELACHRINO MUSICALE with its smooth strings and restful, full bodied orchestrations really appeals to hard-to-please sponsors. Tremendously popular, Melachrino's famous music makes THE MELACHRINO MUSICALE easy to sell. And here's an important extra—THE MELACHRINO MUSICALE brings to your audience *performances they have never heard before!*

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Get premium rates for preferred announcement positions when you sell THE MELACHRINO MUSICALE to participating sponsors. Specially tailored scripts provide for as many as 4 sponsors per quarter-hour segment.

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1907 McKinney Ave., Dallas 1, Tex.—RIverside 1371

Set Count

†Monona	5,000	3,150	63		
†Monroe	3,400	710	21		
†Montgomery	5,300	3,710	70		
†Muscatine	10,600	7,880	74		
†O'Brien	6,100	1,010	17		
†Osceola	3,000	510	17		
†Page	7,300	5,130	70		
†Palo Alto	4,500	810	18		
†Plymouth	6,800	2,180	32		
†Pocahontas	4,600	1,100	24	•	•
Polk	77,000	56,140	73	•	•
Pottawattamie	21,900	13,870	63		
†Poweshiek	5,800	1,620	28		
†Ringgold	3,200	1,540	48		
†Sac	5,500	1,270	23		
Scott	32,700	27,030	83		
†Shelby	4,600	2,810	61		
†Sioux	7,500	2,300	31%		
Story	13,100	8,420	64	•	•
†Tama	7,000	3,300	47		
†Taylor	4,000	1,920	48		
†Union	5,100	2,470	48		
†Van Buren	3,700	1,260	34		
Wapello	15,400	2,100	14		
†Warren	5,500	3,090	56	•	•
†Washington	6,400	2,040	32		
†Wayne	3,900	750	19		
Webster	14,000	9,210	66		
†Winnebago	4,000	1,400	35	•	•
†Winneshiek	6,300	950	15		
Woodbury	34,600	21,380	62		
†Worth	3,300	1,160	35	•	•
†Wright	6,400	3,440	54		
TV counties	**826,700**	**399,770**	**48%**	**3,990**	**LT**
total	*826,700*	*399,770*	*48%*	*3,990*	*LT*

KANSAS

TV counties	*total families*	*TV families*		*UHF families*	
†Allen	6,300	860	14%		
†Anderson	3,400	480	14		
†Atchison	6,800	3,480	51		
†Barber	2,800	560	20		
†Barton	10,100	2,850	28		
†Bourbon	6,800	1,650	24		
†Brown	5,200	2,700	52		
†Butler	11,400	3,340	29	3,130	27%
†Chase	1,400	250	18		
†Chautauqua	2,400	380	16		
†Cherokee	8,800	850	10		
†Clay	4,000	440	11		
†Coffey	3,200	450	14		
†Comanche	1,300	260	20		
Cowley	12,400	2,070	17	•	•
Crawford	15,300	1,490	10		
†Dickinson	7,100	680	10		
†Doniphan	3,200	1,660	52		
†Douglas	10,900	4,920	45	•	•
†Edwards	2,100	420	20		
†Elk	2,100	340	16		
†Ellsworth	2,600	360	14		
†Franklin	6,700	2,640	39		
†Geary	7,100	680	10		
†Greenwood	4,400	700	16		
†Harper	3,300	590	18	•	•
†Harvey	7,000	2,100	30	1,890	27
†Jackson	3,700	1,920	52		
†Jefferson	3,600	1,620	45	•	•
Johnson	28,100	25,600	91	2,850	10
†Kingman	3,300	590	18	•	•
†Kiowa	1,500	300	20		
†Labette	10,400	990	10%		
Leavenworth	12,000	8,340	70	•	•
†Lincoln	1,800	250	14		
†Linn	3,600	1,760	49	•	•
†Lyon	8,800	1,680	19		
†McPherson	7,900	1,480	19		
†Marion	5,200	940	18		
†Marshall	6,000	840	14		
†Miami	6,300	3,080	49	•	•
Montgomery	16,900	2,900	17		
†Morris	2,600	260	10		
†Nemaha	4,400	660	15		
†Neosho	6,800	1,700	25		
†Osage	4,100	1,600	39		
†Ottawa	2,400	340	14		
†Pawnee	3,000	600	20		
†Pottawatomie	3,800	570	15		
†Pratt	4,100	840	20		
Reno	18,600	7,110	38	•	•
†Rice	5,300	1,480	28		
†Riley	10,100	1,040	10		
†Saline	11,600	1,630	14		
Sedgwick	94,200	37,270	40	35,310	37%
Shawnee	39,000	19,790	51		
†Stafford	2,800	560	20		
†Sumner	8,600	1,580	18	•	•
†Wabaunsee	2,200	420	19		
†Washington	4,200	460	11		
†Wilson	4,900	760	16		
†Woodson	2,200	310	14		
Wyandotte	55,400	41,180	74	•	•
TV counties	**567,500**	**209,650**	**37%**	**50,570**	**9%**
other counties	94,900	2,950	3%		
total	*662,400*	*212,600*	*32%*	*50,570*	*8%*

KENTUCKY

TV counties	*total families*	*TV families*		*UHF families*	
†Adair	4,500	1,640	36%	•	•
†Allen	4,000	1,440	36		
†Anderson	2,600	1,170	45		
†Barren	8,500	2,760	32		
†Bath	2,800	310	11		
Bell	11,400	1,110	10		
†Boone	4,000	2,560	64		
†Bourbon	5,200	2,210	43		
Boyd	14,400	9,690	67		
†Boyle	5,700	1,990	35		
†Bracken	2,600	1,090	42		
†Breckinridge	4,200	2,020	48		
†Bullitt	3,400	2,520	74	•	•
†Butler	2,600	650	25	•	•
†Caldwell	4,000	720	18	600	15%
†Calloway	6,100	1,810	30%		
Campbell	23,800	21,130	89		
†Carroll	2,600	1,660	64		
†Carter	5,300	2,540	48		
†Casey	4,100	1,520	37		
Christian	11,500	4,720	41		
†Clark	5,600	1,310	23		
†Clinton	2,700	490	18		
†Crittenden	3,200	580	18	480	15%
†Cumberland	2,200	400	18		
Daviess	16,700	8,330	50	4,530	27
†Edmonson	2,300	620	27		
†Elliott	1,300	620	48		
†Estill	3,600	830	23		
Fayette	29,800	6,370	21		
†Fleming	3,500	940	27		
Floyd	12,000	5,650	47		
†Franklin	7,900	3,150	40	•	•
†Gallatin	1,200	770	64		
†Garrard	3,100	1,120	36		
†Grant	3,000	1,920	64		
†Grayson	4,700	1,290	27		
†Green	3,300	1,220	37		
†Greenup	6,400	3,000	47		
†Hancock	1,500	380	25	•	•
†Hardin	11,400	5,420	48		
†Harlan	16,800	3,500	21		
†Harrison	4,100	1,720	42		
†Hart	4,400	1,190	27		
†Henderson	10,100	1,900	19	1,560	15
†Henry	3,400	1,390	41	•	•
Hopkins	11,600	1,360	12	•	•
Jefferson	152,900	123,510	81	•	•
†Jessamine	3,600	1,300	36		
†Johnson	5,800	2,340	40		
Kenton	33,900	28,450	84		
†Knott	4,100	410	10		
†Larue	2,700	1,220	45		
†Lawrence	3,500	1,680	48		
†Lee	1,800	200	11		
†Leslie	3,200	320	10		
†Letcher	9,000	910	10		
†Lewis	3,200	830	26		
†Lincoln	4,900	1,760	36		
†Livingston	2,300	410	18	350	15
†Logan	6,400	2,340	37	•	•
†Lyon	1,400	410	29		
McCracken	28,600	4,940	17		
†McLean	2,800	700	25	•	•
†Magoffin	2,700	1,110	41		
†Marion	4,200	1,860	44		
†Marshall	4,200	1,220	29		
†Martin	2,500	1,030	41		
†Mason	5,400	2,190	41		
†Meade	2,800	1,340	48		
†Menifee	1,000	110	11%		
†Mercer	4,500	1,620	36		
†Metcalfe	2,700	860	32		
†Monroe	3,600	1,150	32		
†Montgomery	3,800	870	23		
†Morgan	3,200	330	10		
†Muhlenberg	8,500	2,110	25	•	•
†Nelson	5,000	3,690	74	•	•
†Nicholas	2,200	920	42		
†Ohio	5,600	1,360	24	•	•
†Oldham	2,700	1,110	41	•	•
†Owen	3,000	1,920	64		
†Pendleton	3,000	1,260	42		
†Perry	10,100	1,040	10		
Pike	18,900	8,280	44		
†Powell	1,400	320	23		
†Robertson	800	340	42		
†Rowan	3,100	810	26		
†Russell	3,600	650	18		
†Scott	4,500	1,940	43		
†Shelby	5,100	2,090	41	•	•
†Simpson	3,500	1,260	36	•	•
†Spencer	1,400	1,040	74	•	•
†Taylor	4,100	1,520	37		
†Todd	3,700	1,330	36	•	•
†Trigg	2,300	670	29		
†Trimble	1,500	620	41	•	•
†Union	4,100	740	18	620	15%
Warren	12,700	4,140	33		
†Washington	3,300	1,490	45		
†Wayne	4,000	710	18		
†Webster	4,600	830	18	690	15
†Wolfe	1,400	150	11		
†Woodford	3,400	1,460	43		
TV counties	**747,300**	**349,950**	**47%**	**23,500**	**3%**
other counties	82,800	4,160	5%		
total	*830,100*	*354,110*	*43%*	*23,500*	*3%*

LOUISIANA

TV counties	*total families*	*TV families*		*UHF families*	
Acadia	12,900	1,720	13%	•	•
†Allen	5,400	650	12		
†Ascension	6,100	1,680	28	•	•
†Assumption	4,300	1,380	32		
Avoyelles	10,500	1,410	13		
†Beauregard	5,300	800	15		
†Bienville	4,700	610	13	•	•
Calcasieu	30,500	4,700	15	•	•
†Caldwell	2,800	390	14	•	•
†Cameron	1,200	130	11	•	•
†Catahoula	3,000	420	14	•	•
†Claiborne	6,500	980	15		
†Concordia	4,000	580	15	•	•
E. Baton Rouge	54,700	17,350	32%	14,580	27%
†East Carroll	4,200	1,390	33	•	•
†Evangeline	9,000	1,080	12		
†Franklin	7,300	1,340	18		
†Grant	3,700	520	14		
Iberia	11,100	2,150	19		
†Iberville	7,300	730	10		
†Jackson	3,900	510	13	•	•
Jefferson	39,200	30,510	78	•	•
†Jeff Davis	7,400	820	11	•	•
Lafourche	10,800	5,130	48		
†La Salle	3,800	530	14	•	•
†Lincoln	6,500	840	13	•	•
†Livingston	5,600	1,570	28	•	•
†Madison	4,700	1,550	33	•	•
†Natchitoches	9,700	1,410	15		
Orleans	180,300	120,490	67	•	•
Ouachita	23,700	6,680	28	4,770	20
†Plaquemines	3,700	2,410	65	•	•
Rapides	27,300	6,120	22		
†Richland	6,700	2,290	34	•	•
†St. Bernard	3,400	2,210	65	•	•
†St. Charles	3,600	1,620	45		
†St. James	3,700	1,690	46		
†St. John	3,600	1,620	45		
St. Landry	19,800	2,990	15	•	•
†St. Martin	6,300	630	10		
†St. Mary	10,100	3,250	32		
†St. Tammany	8,000	5,220	65	•	•
Tangipahoa	15,400	9,680	63	•	•
†Tensas	3,500	670	19		
Terrebonne	11,400	7,120	62		
Vermilion	10,400	1,250	12		
†Vernon	6,200	910	15		
Washington	10,800	8,860	82		
†Webster	10,100	1,460	14		
†W. Baton Rouge	3,300	330	10		
†West Carroll	4,000	1,320	33	•	•
†Winn	4,600	640	14		
TV counties	**666,000**	**272,340**	**41%**	**43,480**	**7%**
other counties	124,100	6,430	5%	1,780	1%
total	*790,100*	*278,770*	*35%*	*45,260*	*6%*

MAINE

TV counties	*total families*	*TV families*		*UHF families*	
Androscoggin	24,400	3,270	13%	•	•
Cumberland	50,500	15,490	31	11,520	23%
Hancock	10,000	1,850	19		
Kennebec	23,500	6,170	26		
†Knox	8,900	2,550	29		
†Lincoln	5,500	1,160	21	•	•
Penobscot	28,800	14,950	52		
†Piscataquis	5,400	1,240	23%		
†Sagadahoc	6,400	1,360	21	•	•
†Somerset	11,400	2,600	23		
†Waldo	6,400	1,860	29		
York	27,500	14,080	51	•	•
TV counties	**208,700**	**66,580**	**32%**	**14,520**	**7%**
other counties	51,300	1,390	3%		
total	*260,000*	*67,970*	*26%*	*14,520*	*6%*

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OKLAHOMA CITY

FOR OUR 3RD, 4TH, 5TH WEEKS ON THE AIR!

	7:00 A.M.- 12:00 NOON	12:00 NOON- 6:00 P.M.	6:00 P.M.- 12:00 MIDNIGHT
MONDAY THROUGH FRIDAY	ON THE AIR 22* 10:15 A.M.	56	41
SATURDAY	NOT ON AIR	58	34*
SUNDAY	NOT ON AIR	ON THE AIR 19* 2:00 P.M.	39*

*KWTV not on air for complete period and share of audience is unadjusted for this situation.

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AFFILIATED MANAGEMENT KOMA-CBS

REPRESENTED BY AVERY-KNODEL, INC.

Set Count

MARYLAND

TV counties	total families	TV families		UHF families	
†Allegany	27,200	9,870	36%		
Anne Arundel	35,100	28,950	82		
Baltimore	378,800	329,670	87		
†Calvert	3,300	2,080	63		
†Caroline	5,800	4,060	70		
†Carroll	12,300	8,440	69		
Cecil	9,700	7,180	74		
†Charles	6,100	3,840	63		
†Dorchester	8,500	5,430	64		
Frederick	18,700	11,830	63		
†Garrett	5,500	1,980	36		
Harford	16,400	11,380	88		
†Howard	6,800	4,690	69		
†Kent	4,300	3,010	70		
Montgomery	56,700	52,060	92		
Prince George	66,700	64,950	97		
†Queen Annes	4,500	3,150	70		
†St. Marys	8,300	5,230	63		
†Somerset	6,200	1,300	21		
†Talbot	6,400	4,460	70		
Washington	24,500	15,680	64	•	•
Wicomico	13,000	4,740	36		
†Worcester	7,800	1,670	21		
TV counties	**732,600**	**588,650**	**80%**	**640**	**LT**
total	*732,600*	*588,650*	*80%*	*640*	*LT*

MASSACHUSETTS

TV counties	total families	TV families		UHF families	
†Barnstable	16,400	9,880	60%		
Berkshire	41,000	31,920	78		
Bristol	119,600	95,560	80		
†Dukes	1,800	1,080	60		
Essex	164,600	139,420	85		
Franklin	17,000	6,760	40	3,260	19%
Hampden	114,000	71,320	63	25,180	22
Hampshire	24,300	11,430	47	7,020	29
Middlesex	313,600	244,890	78	•	•
†Nantucket	1,100	660	60		
Norfolk	120,700	95,860	79%	•	•
Plymouth	61,600	49,590	81		
Suffolk	263,700	219,610	83		
Worcester	161,900	131,630	80		
TV counties	**1,424,300**	**1,109,610**	**78%**	**40,330**	**3%**
total	*1,424,300*	*1,109,610*	*78%*	*40,330*	*3%*

MICHIGAN

TV counties	total families	TV families		UHF families	
†Allegan	15,300	9,380	61%		
†Antrim	3,500	540	15	•	•
†Barry	8,700	5,310	61		
Bay	27,400	13,860	51	7,670	28%
†Benzie	2,600	290	11		
Berrien	39,800	31,750	80	4,960	12
†Branch	9,600	6,340	66		
Calhoun	39,500	29,580	75	•	•
†Cass	9,900	7,820	79	•	•
†Clare	3,300	1,520	46	660	20
†Clinton	9,400	6,020	64	•	•
†Crawford	1,300	180	14	•	•
†Dickinson	7,700	1,650	21		
Eaton	13,200	7,050	53	•	•
Genesee	86,800	48,980	56	•	•
†Gladwin	2,600	1,200	46	520	20
†Grand Traverse	8,300	940	11		
†Gratiot	10,100	6,530	65	•	•
Hillsdale	14,800	5,610	38	•	•
†Huron	9,600	2,350	24		
Ingham	56,300	42,200	75	13,800	25
Ionia	11,300	5,310	47		
†Isabella	8,200	3,460	42		
Jackson	31,000	24,900	73		
Kalamazoo	41,900	31,080	74	•	•
†Kalkaska	1,300	180	14	•	•
Kent	95,100	60,860	64		
†Lake	1,800	200	11		
Lapeer	9,600	5,350	56		
†Leelanau	2,600	290	11		
Lenawee	21,000	13,280	63		
Livingston	8,800	6,790	77	•	•
Macomb	64,100	58,340	91		
†Manistee	6,300	630	10		
†Mason	6,600	1,100	17		
†Mecosta	5,800	2,440	42		
†Menominee	7,600	1,670	22		
†Midland	11,200	5,220	47	2,170	20
†Missaukee	2,100	300	14	•	•
Monroe	24,000	19,490	81	•	•
†Montcalm	10,300	5,420	53		
Muskegon	40,200	24,580	61		
†Newaygo	6,900	3,590	52		
Oakland	135,200	125,060	93%		
†Oceana	5,100	820	16		
†Osceola	4,100	1,720	42		
†Otsego	1,700	240	14	•	•
Ottawa	23,900	14,890	62		
†Roscommon	2,400	340	14	•	•
Saginaw	47,800	27,750	58	15,820	33%
St. Clair	29,800	25,060	84		
†St. Joseph	11,900	7,950	67		
†Sanilac	9,500	2,380	25		
Shiawassee	14,800	10,020	68		
Tuscola	11,300	3,370	30	1,200	11
†Van Buren	13,400	10,570	79	•	•
Washtenaw	40,300	26,110	65	•	•
Wayne	759,500	653,690	86		
†Wexford	5,800	640	11		
TV counties	**1,913,900**	**1,414,190**	**74%**	**58,940**	**3%**
other counties	*109,600*	*3,740*	*3%*	*180*	*LT*
total	*2,023,500*	*1,417,930*	*70%*	*59,120*	*3%*

MINNESOTA

TV counties	total families	TV families		UHF families	
†Aitkin	4,100	1,150	28%		
Anoka	11,000	8,650	79		
†Becker	6,800	720	11		
†Benton	1,100	1,150	28		
†Big Stone	2,600	340	13		
Blue Earth	11,400	6,080	53		
†Brown	7,600	2,170	29		
†Carlton	6,800	1,190	18	•	•
†Carver	5,200	2,290	44		
†Cass	5,300	690	13		
†Chisago	3,900	2,540	65		
†Clay	9,100	4,070	45		
†Cottonwood	4,700	1,500	32		
†Crow Wing	9,600	1,260	13		
Dakota	14,500	11,300	78		
†Dodge	3,600	1,080	30		
†Douglas	6,400	900	14		
†Faribault	7,000	1,190	17		
†Fillmore	7,300	1,360	19		
†Freeborn	10,400	3,390	33		
†Goodhue	9,800	5,670	58		
†Grant	2,800	360	13		
Hennepin	220,500	182,700	83		
†Houston	4,200	760	18		
†Hubbard	3,300	360	11		
†Isanti	3,200	2,080	65		
†Jackson	4,700	1,500	32		
†Kanabec	2,800	790	28		
†Kandiyohi	8,100	2,510	31		
†Le Sueur	5,800	3,000	52		
†Lincoln	3,000	570	19%		
†Lyon	6,600	1,200	18		
†McLeod	6,600	2,900	44		
†Mahnomen	1,400	150	11		
†Martin	7,600	1,370	18		
†Meeker	5,400	1,670	31		
†Mille Lacs	4,100	1,190	29		
†Morrison	6,800	680	10		
†Mower	12,600	3,740	30		
†Murray	4,000	760	19		
†Nicollet	5,300	1,480	28		
†Nobles	6,500	2,090	32		
†Norman	3,600	1,620	45		
†Olmsted	14,200	7,330	52		
Otter Tail	13,900	1,830	13		
†Pine	5,100	870	17	•	•
†Pipestone	3,900	740	19		
†Pope	3,600	500	14		
Ramsey	113,700	88,230	78		
†Redwood	6,100	1,860	29		
†Renville	6,800	1,930	28		
†Rice	9,200	5,340	58		
†Rock	3,400	650	19		
St. Louis	66,300	16,110	24	12,860	19%
†Scott	4,500	2,340	52		
†Sherburne	2,800	1,120	40		
†Sibley	4,400	2,290	52		
†Stearns	17,100	6,910	40		
†Steele	6,500	3,770	58		
†Stevens	3,000	430	14		
†Swift	4,600	640	14		
†Todd	6,900	760	11		
†Traverse	2,300	300	13		
†Wabasha	4,900	2,550	52		
†Wadena	3,500	350	10		
†Waseca	4,500	1,490	33		
†Washington	10,700	6,960	65		
†Watonwan	4,100	700	17		
†Wilkin	2,800	360	13		
Winona	11,900	1,500	13		
†Wright	8,000	3,580	45		
TV counties	**829,400**	**433,710**	**52%**	**13,400**	**2%**
other counties	*70,600*	*3,310*	*5%*	*120*	*LT*
total	*900,000*	*437,020*	*49%*	*13,520*	*2%*

MISSISSIPPI

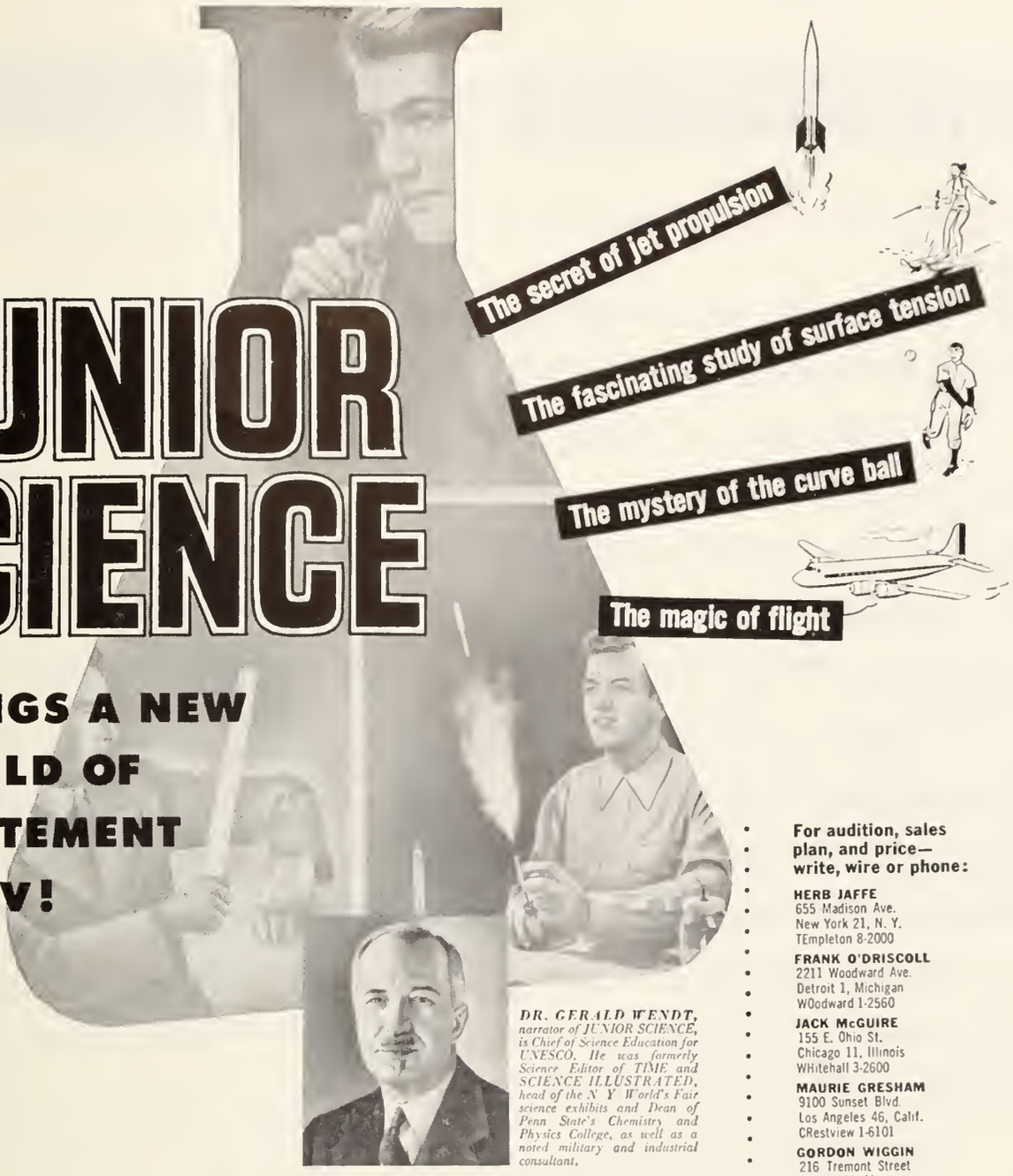
TV counties	total families	TV families		UHF families	
†Adams	9,700	980	10%		
†Alcorn	7,800	1,780	23		
†Amite	4,600	780	17	•	•
†Attala	6,600	730	11	•	•
†Benton	2,100	670	32		
Bolivar	16,400	2,860	17%		
†Calhoun	4,600	640	14		
†Carroll	3,400	410	12		
†Chickasaw	4,700	560	12		
Choctaw	2,800	340	12		
Claiborne	3,000	780	26	600	20%
†Clay	4,400	530	12		
Coahoma	14,500	1,540	11		
†Copiah	7,900	2,020	26	1,630	20
†Covington	3,800	610	16		
†De Soto	6,000	1,980	33		
†Forrest	14,100	4,210	30		
†Franklin	2,900	290	10		
†George	2,700	840	31		
†Grenada	5,000	650	13		
†Hancock	3,300	2,050	62		
Harrison	30,100	9,880	33		
Hinds	43,100	17,410	40	17,410	40
†Holmes	8,100	880	11	•	•
†Humphreys	5,400	1,260	23	930	17
†Issaquena	1,100	250	23	190	17
†Itawamba	4,400	700	16		
†Jackson	10,000	3,100	31		
†Jefferson	2,900	290	10		
†Jeff Davis	3,800	530	14		
†Jones	16,800	2,610	16		
†Lafayette	5,500	850	15		
†Lamar	3,600	1,080	30		
Lauderdale	19,700	2,800	14	•	•
†Lawrence	3,100	430	14		
†Leake	5,200	570	11	•	•
Lee	11,000	3,340	30		
Leflore	13,700	2,980	22	•	•
†Lincoln	7,700	1,310	17	•	•
†Madison	8,100	1,050	13	1,050	13
†Marion	6,400	970	15		
†Marshall	5,800	1,860	32		
†Monroe	10,000	1,210	12		
†Montgomery	3,800	420	11		
†Panola	7,800	4,030	52		
†Pearl River	5,800	3,590	62		
†Pike	9,600	1,610	17	•	•
†Pontotoc	5,200	780	15		
†Prentiss	5,200	790	15		
†Quitman	6,500	1,170	18		
†Rankin	6,200	830	13	830	13
†Scott	5,500	610	11	•	•
†Sharkey	3,100	710	23	530	17
†Simpson	5,500	720	13	720	13
†Smith	3,900	430	11	•	•
†Stone	1,400	420	30		
†Tallahatchie	7,600	1,430	19		
†Tate	4,500	2,300	51		
†Tippah	4,400	1,010	23		
†Tishomingo	4,200	670	16		
†Tunica*	5,600	2,860	51%		
†Union	5,700	1,310	23		
†Walthall	3,600	500	14		
Warren	12,500	3,160	25	2,110	17%
Washington	21,100	2,980	14		
†Webster	2,900	350	12		
†Wilkinson	3,400	340	10		
†Yalobusha	3,900	550	14		
†Yazoo	8,900	1,200	13	1,200	13
TV counties	**513,600**	**115,380**	**22%**	**31,980**	**6%**
other counties	*73,800*	*3,990*	*5%*		
total	*587,400*	*119,370*	*20%*	*31,980*	*5%*

MISSOURI

TV counties	total families	TV families		UHF families	
†Andrew	4,000	2,230	56%	•	•
†Atchison	3,500	1,050	30		
†Audrain	8,400	1,880	22		
†Barry	6,700	1,270	19		
†Barton	4,400	720	16		
†Bates	6,200	3,290	53		
†Benton	2,700	570	21		
†Bollinger	3,100	840	27		
Boone	14,200	1,950	14		
Buchanan	31,600	19,620	62		
†Caldwell	3,600	2,010	56	•	•
†Callaway	6,500	1,500	23		
†Camden	2,500	530	21		
Cape Girardeau	12,000	1,250	10		
†Carroll	5,100	2,500	49		
†Carter	1,300	200	15		
†Cass	6,700	3,550	53		
†Cedar	3,800	650	17		
†Chariton	4,900	1,180	24		
†Christian	3,900	900	23		

JUNIOR SCIENCE

BRINGS A NEW WORLD OF EXCITEMENT TO TV!



DR. GERALD WENDT, narrator of JUNIOR SCIENCE, is Chief of Science Education for UNESCO. He was formerly Science Editor of TIME and SCIENCE ILLUSTRATED, head of the N Y World's Fair science exhibits and Dean of Penn State's Chemistry and Physics College, as well as a noted military and industrial consultant.

You've got to see and hear **JUNIOR SCIENCE** *to truly appreciate its scope and wonder! Ready for immediate airing . . . with 39 fifteen-minute, custom made films!* **JUNIOR SCIENCE** *is a public relations "natural" that is bound to get enthusiastic parent, school and community approval! And it has a potent merchandising potential via self-liquidating premiums!*

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- *more to come*

WHO SUBSCRIBES TO SPONSOR AT THI3

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

3 TOP-BILLING ADVERTISING AGENCIES?

Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

SPONSOR *the magazine that radio and tv advertisers use*

†Clark	3,000	750	25		
Clay	18,400	14,790	80	1,880	10%
†Clinton	4,000	2,230	56	•	•
†Cole	10,100	2,080	21		
†Crawlord	3,600	1,210	34		
†Dade	3,000	510	17		
†Dallas	3,300	320	10		
†Daviess	3,700	2,060	56	•	•
†De Kalb	3,000	1,680	56	•	•
†Dent	3,400	1,160	34		
†Douglas	3,600	860	24		
Dunklin	13,000	3,850	30		
Franklin	11,700	4,340	37		
†Gasconade	4,100	1,150	28		
†Gentry	3,600	1,080	30		
Greene	37,000	13,480	36		
†Grundy	4,500	1,890	42		
†Harrison	4,600	1,370	30		
†Henry	6,900	3,660	53%		
†Hickory	1,700	360	21		
†Holt	3,100	930	30		
†Iron	2,600	880	34		
Jackson	193,600	132,120	68	21,070	11%
Jasper	28,300	4,430	16		
Jefferson	12,500	8,200	66	•	•
†Johnson	6,900	3,800	55	•	•
†Knox	2,700	680	25		
†Laclede	6,100	1,330	22		
†Lafayette	8,200	4,460	54	•	•
†Lawrence	8,000	1,550	19		
†Lewis	3,600	890	25		
†Lincoln	4,700	2,020	43		
†Linn	6,600	1,150	17		
†Livingston	5,500	2,310	42		
†McDonald	4,300	650	15		
†Macon	6,400	1,090	17		
†Madison	3,200	860	27		
†Maries	2,100	590	28		
†Marion	10,300	3,420	33		
†Mercer	2,500	750	30		
†Miller	4,300	900	21		
†Monroe	3,900	820	21		
†Montgomery	4,000	1,720	43		
†Morgan	3,200	630	20		
†New Madrid	10,300	2,130	21		
†Newton	9,100	1,310	14		
†Nodaway	7,800	2,300	29		
†Oregon	3,500	530	15		
†Osage	3,100	870	28		
†Ozark	2,400	580	24		
Pemiscot	12,600	5,520	44		
†Perry	4,300	1,150	27		
Pettis	11,100	4,240	38		
†Phelps	8,200	2,260	28		
†Pike	6,000	2,540	42		
†Platte	4,900	2,700	55	•	•
†Polk	5,200	500	10		
†Pulaski	3,400	710	21		
†Ralls	2,700	920	34		
†Randolph	8,300	1,730	21		
†Ray	5,500	2,740	50		
†Reynolds	1,500	230	15		
†Ripley	3,500	550	16		
St. Charles	9,400	5,740	61	•	•
†St. Clair	3,500	880	25		
†St. Francois	10,700	6,680	62		
St. Louis	419,400	327,410	78	40,050	10
†Ste. Genevieve	3,200	1,980	62		
†Saline	8,500	2,100	25		
†Scotland	2,500	630	25		
†Shannon	2,200	330	15		
†Shelby	3,700	1,260	34		
†Stoddard	9,700	1,940	20		
†Stone	2,900	700	24%		
†Taney	3,100	740	24		
†Vernon	7,000	1,710	24		
†Warren	2,600	1,120	43		
†Washington	4,100	1,340	33		
†Webster	4,600	450	10		
†Worth	1,400	420	30		
†Wright	5,000	1,050	21		
TV counties	**1,234,800**	**672,690**	**54%**	**64,990**	**5%**
other counties	71,500	4,470	7%		
total	*1,306,300*	*677,160*	*52%*	*64,990*	*5%*

MONTANA

TV counties	*total families*	*TV families*		*UHF families*	
Silver Bow	18,300	6,080	33%		
TV counties	**18,300**	**6,080**	**33%**		
other counties	179,400	3,020	2%		
total	*197,700*	*9,100*	*5%*		

NEBRASKA

TV counties	*total families*	*TV families*		*UHF families*	
†Adams	9,400	1,600	17%		
†Antelope	3,700	810	22		
†Boone	3,300	420	13		
†Buffalo	8,500	1,060	12		
†Burt	3,600	2,770	77		
†Butler	3,800	1,360	36		
†Casa	5,400	4,000	74		
†Cedar	3,900	860	22		
†Colfax	3,400	1,600	47		
†Cuming	3,900	1,840	47		
†Dakota	3,200	1,250	39		
†Dawson	6,600	860	13		
†Dixon	2,900	1,130	39		
†Dodge	9,500	7,260	76		
Douglas	92,500	78,200	85		
†Fillmore	3,200	640	20		
†Gage	8,900	3,960	44		
†Greeley	1,400	200	14		
†Hall	10,900	1,940	18		
†Hamilton	3,000	1,080	36		
†Howard	2,300	320	14		
†Jefferson	4,400	880	20		
†Johnson	2,400	1,080	45		
†Knox	4,500	1,040	23		
Lancaster	40,800	25,140	62		
†Madison	7,700	3,050	40		
†Merrick	3,000	410	14		
†Nance	1,800	250	14		
†Nemaha	3,400	1,220	36%		
†Otoe	5,500	4,090	74		
†Pawnee	2,200	790	36		
†Pierce	3,000	660	22		
†Platte	6,100	2,380	39		
†Polk	2,500	900	36		
†Richardson	5,600	1,990	36		
†Saline	4,900	1,030	21		
†Sarpy	4,900	3,820	78		
†Saundera	5,600	4,420	79		
†Seward	4,200	1,500	36		
†Stanton	1,900	890	47		
†Thurston	2,500	980	39		
†Washington	3,700	2,850	77		
†Wayne	3,000	1,170	39		
†York	4,700	1,630	35		
TV counties	**321,600**	**175,330**	**55%**		
other counties	105,700	2,080	2%		
total	*427,300*	*177,410*	*42%*		

NEVADA

TV counties	*total families*	*TV families*		*UHF families*	
Clark	22,800	6,110	27%		
Washoe	19,700	5,460	28		
TV counties	**42,500**	**11,570**	**27%**		
other counties	18,100	360	2%		
total	*60,600*	*11,930*	*20%*		

NEW HAMPSHIRE

TV counties	*total families*	*TV families*		*UHF families*	
†Belknap	8,400	3,210	38%		
†Carroll	5,000	1,900	38		
†Cheshire	11,600	5,720	49		
Hillsboro	48,800	31,960	65		
Merrimack	18,300	10,900	60		
Rockingham	22,500	17,570	78		
Strafford	15,300	7,760	51		
†Sullivan	8,100	4,050	50		
TV counties	**138,000**	**83,070**	**60%**		
other counties	24,600	1,620	7%		
total	*162,600*	*84,690*	*52%*		

NEW JERSEY

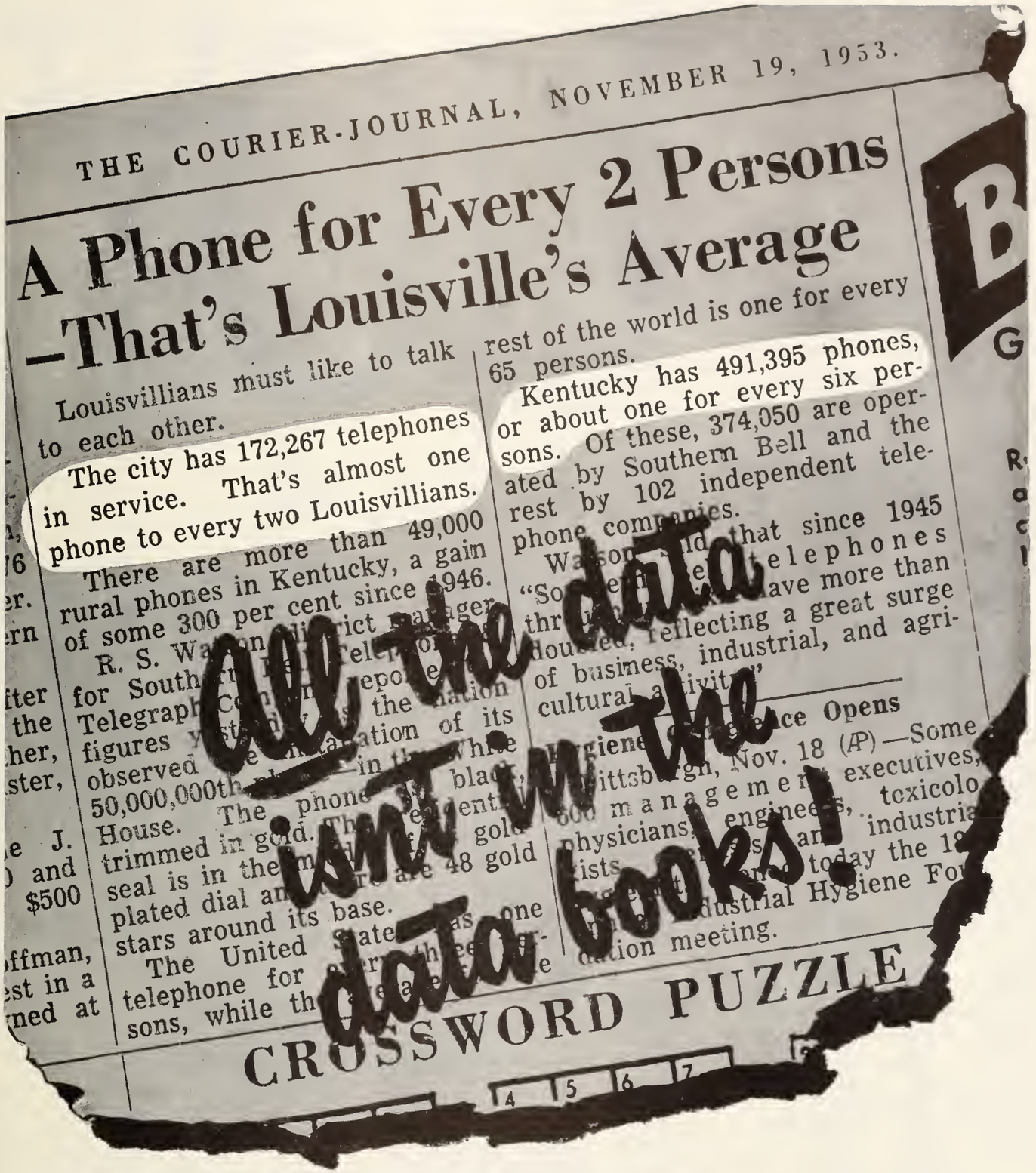
TV counties	*total families*	*TV families*		*UHF families*	
Atlantic	44,300	31,930	72%	5,190	12%
Bergen	190,900	172,850	91		
Burlington	39,800	34,840	88		
Camden	96,500	80,790	84%		
Cape May	13,600	11,370	84	1,750	13%
Cumberland	29,300	25,310	86		
Essex	285,600	242,840	85		
Gloucester	30,700	27,000	88		
Hudson	202,700	192,250	95		
Hunterdon	14,200	12,360	87		
Mercer	68,000	60,540	89		
Middlesex	84,000	71,160	85		
Monmouth	77,200	72,360	94		
Morris	52,200	42,360	81		
Ocean	21,900	17,540	80		
Passaic	111,700	97,800	88		
Salem	16,200	14,950	92		
Somerset	31,300	26,530	85		
Sussex	11,200	8,200	73		
Union	129,200	119,420	92		
Warren	17,600	12,390	70	•	•
TV counties	**1,568,100**	**1,374,790**	**88%**	**7,850**	**1%**
total	*1,568,100*	*1,374,790*	*88%*	*7,850*	*1%*

NEW MEXICO

TV counties	*total families*	*TV families*		*UHF families*	
Bernalillo	50,800	22,930	45%		
†Chaves	13,900	4,270	31		
†Curry	8,000	1,010	13		
†De Baca	1,000	310	31		
†Dona Ana	10,800	2,290	21		
Eddy	14,400	3,480	24		
†Guadalupe	1,400	430	31		
†Lincoln	1,700	270	16		
†Los Alamos	3,600	680	19		
†Luna	2,800	590	21		
†Otero	4,400	680	15		
†Quay	4,300	560	13		
Sandoval	2,500	540	22		
†Santa Fe	10,700	2,100	20		
†Torrance	1,700	320	19		
Valencia	5,400	2,090	39		
TV counties	**137,400**	**42,550**	**31%**		
other counties	64,600	1,220	2%		
total	*202,000*	*43,770*	*22%*		

NEW YORK

TV counties	*total families*	*TV families*		*UHF families*	
Albany	79,600	59,350	75%	•	•
Allegany	13,500	7,830	58		
Bronx	458,400	360,970	79		
Broome	58,300	42,860	74%		
Cattaraugus	24,200	16,850	70		
Cayuga	21,600	17,690	82		
Chautauqua	46,300	29,000	63		
Chemung	28,800	12,080	42	6,040	21%
Chenango	12,300	7,350	60		
Clinton	13,900	4,690	34		
Columbia	14,000	10,800	77		
Cortland	11,700	7,350	63		
Delaware	13,900	5,460	39		
Dutchess	38,400	23,960	62		
Erie	281,600	243,890	87	39,870	14
Essex	10,400	2,810	27		
Franklin	12,800	1,910	15		
Fulton	17,500	10,770	62		
Genesee	14,600	10,380	71		
†Greene	9,200	5,490	60		
Hamilton	1,300	770	59		
Herkimer	19,500	14,110	72		
Jefferson	26,900	10,930	41		
Kings	851,900	735,350	86		
Lewis	6,600	3,730	57		
Livingston	11,300	6,530	58		
Madison	14,400	8,880	62		
Monroe	160,400	131,030	82		
Montgomery	19,200	11,660	61		
Nassau	261,200	233,160	89		
New York	672,700	401,750	60		
Niagara	60,500	50,810	84	9,620	16
Oneida	68,900	64,920	94		
Onondaga	109,700	98,280	90		
†Ontario	18,100	12,570	69		
Orange	47,100	41,100	87		
Orleans	9,600	7,940	83	•	•
Oswego	23,800	17,450	73		
Otsego	16,600	10,820	65		
Putnam	6,700	4,010	60		
Queens	521,900	460,000	88		
Rensselaer	41,900	34,290	82	•	•
Richmond	56,400	50,620	90		
Rockland	24,500	21,420	87		
St. Lawrence	27,700	4,200	15		
Saratoga	24,000	16,710	70		
Schenectady	48,600	36,640	75		
†Schoharie	7,200	4,320	60		
†Schuyler	4,600	3,450	75		
†Seneca	8,100	6,120	76		
Steuben	28,300	11,790	42	4,270	15
Suffolk	92,000	75,230	82		
Sullivan	13,300	8,850	67	•	•
Tioga	9,800	6,120	62	1,180	12
Tompkins	17,900	12,420	69		
Ulster	30,300	15,920	53	•	•
Warren	12,700	9,960	78		
Washington	14,000	9,350	67		
Wayne	18,400	14,440	78%		
Westchester	195,600	153,610	79		
Wyoming	9,700	5,810	60		
†Yates	5,800	4,060	70		
TV counties	**4,800,100**	**3,712,620**	**77%**	**69,950**	**1%**
total	*4,800,100*	*3,712,620*	*77%*	*69,950*	*1%*



ASK NBC SPOT SALES, FOR THE REST OF THE DATA!

WAVE
WAVE-TV
IN LOUISVILLE

Set Count

NORTH CAROLINA

TV counties	total families	TV families		UHF families	
Alamance	20,000	12,090	60%		
†Alexander	3,600	1,690	47		
†Alleghany	2,100	970	46		
†Anson	6,300	3,280	52		
†Ashe	5,200	2,390	46		
†Avery	3,200	860	27		
†Beaufort	9,300	3,800	41		
†Bertie	6,100	2,260	37		
Buncombe	34,800	11,330	33	4,040	12%
Burke	11,400	7,980	70		
Cabarrus	17,400	11,210	64	•	•
†Caldwell	11,100	5,280	48		
†Camden	1,400	760	54	•	•
†Caswell	4,500	2,070	46	•	•
Catawba	17,400	10,030	58		
†Chatham	6,300	2,900	46	•	•
†Cherokee	4,400	470	11		
†Chowan	3,000	810	27		
†Clay	1,300	130	10		
†Cleveland	16,400	9,570	58		
Craven	13,100	3,550	27		
Cumberland	23,900	2,970	12		
†Currituck	1,800	970	54	•	•
†Dare	1,300	350	27		
Davidson	17,400	9,490	55	•	•
†Davie	4,000	2,200	55	•	•
Durham	28,400	14,880	52	•	•
Edgecombe	12,000	2,040	17		
Forsyth	43,500	23,570	54	•	•
†Franklin	7,300	1,530	21		
Gaston	30,900	21,420	69	•	•
†Gates	2,300	1,240	54	•	•
†Graham	1,700	170	10		
†Granville	7,000	2,810	40	•	•
Guilford	55,000	24,410	44		
Halifax	13,200	1,630	12		
Harnett	11,700	1,300	11		
†Haywood	10,000	1,680	17		
†Henderson	9,200	2,070	23	•	•
†Hertford	4,900	2,650	54	•	•
†Hoke	3,400	780	23		
†Hyde	1,300	350	27		
Iredell	15,300	6,530	43		
†Jackson	4,500	990	22%	•	•
†Lee	6,100	1,770	29	•	•
†Lincoln	7,000	4,060	58		
†McDowell	6,700	4,220	63		
†Macon	4,000	400	10		
†Madison	4,600	780	17		
†Martin	6,200	2,540	41		
Mecklenberg	58,500	35,080	60		
†Mitchell	3,600	970	27		
†Montgomery	4,400	2,290	52	•	•
†Moore	8,600	2,540	30	•	•
Nash	14,300	2,190	15		
†Northampton	6,200	2,300	37		
†Orange	8,600	3,950	46	•	•
†Pasquotank	6,800	3,700	54	•	•
†Perquimans	2,500	1,350	54	•	•
†Person	5,500	2,200	40	•	•
Pitt	14,900	4,600	31		
†Polk	3,200	2,020	63		
Randolph	14,100	6,080	43	•	•
†Richmond	10,300	5,310	52	•	•
Robeson	20,200	3,400	17		
†Rockingham	17,600	7,690	44		
†Rowan	21,200	11,580	55	•	•
†Rutherford	11,900	7,520	63		
†Scotland	6,300	1,420	23		
Stanly	10,700	8,380	78		
†Stokes	5,100	2,240	44		
†Surry	11,900	5,380	45		
†Swain	2,300	230	10		
†Transylvania	3,900	860	22	•	•
†Tyrrell	1,200	320	27		
†Union	10,600	5,470	52		
†Vance	8,000	1,660	21		
Wake	36,000	11,420	32	7,250	20%
†Warren	5,100	1,070	21		
†Washington	3,100	860	28		
†Watauga	4,300	1,140	27		
Wayne	15,800	1,970	12		
Wilkes	11,100	4,200	38		
†Yadkin	5,700	3,140	55	•	•
†Yancey	3,700	630	17		
TV counties	**920,100**	**388,390**	**42%**	**24,980**	**3%**
other counties	136,300	7,570	6%	910	1%
total	*1,056,400*	*395,960*	*37%*	*25,890*	*2%*

NORTH DAKOTA

TV counties	total families	TV families		UHF families	
†Barnes	4,500	1,140	25%		
†Bottineau	3,200	420	13		
†Burke	1,700	220	13		
Cass	17,400	5,500	32		
Griggs	1,200	300	25		
†McHenry	3,200	420	13%		
†Ransom	2,300	230	10		
†Renville	1,500	200	13		
†Richland	5,300	550	10		
†Sargent	1,700	170	10		
†Steele	1,100	280	25		
†Traill	3,000	750	25		
†Ward	10,200	1,240	12		
TV counties	**56,300**	**11,420**	**20%**		
other counties	104,900	1,900	2%		
total	*161,200*	*13,320*	*8%*		

OHIO

TV counties	total families	TV families		UHF families	
†Adams	6,400	3,840	60%		
Allen	28,500	11,750	41	6,460	23%
Ashland	10,700	7,270	68		
Ashtabula	25,300	19,990	79	4,830	19
†Athens	12,300	5,670	46		
†Auglaize	9,800	6,310	64	•	•
Belmont	26,000	12,840	49		
†Brown	7,000	4,200	60		
Butler	46,000	40,390	88		
†Carroll	5,700	3,710	65	•	•
Champaign	8,500	5,970	70		
Clark	35,900	28,570	80	•	•
Clermont	13,200	9,710	74		
Clinton	8,400	4,760	57		
Columbiana	31,000	19,710	64	•	•
Coshocton	10,000	2,280	23	•	•
Crawford	12,600	7,040	56		
Cuyahoga	439,000	399,190	91		
†Darke	13,200	10,630	81		
†Defiance	8,200	5,190	63	•	•
†Delaware	8,900	6,070	68		
Erie	17,200	12,540	73		
Fairfield	16,400	11,410	70		
†Fayette	7,300	4,390	60		
Franklin	162,600	138,640	85		
†Fulton	8,000	5,760	72		
Gallia	6,700	3,190	48		
†Geauga	8,100	6,640	82	•	•
Greene	19,500	12,470	64		
†Guernsey	11,600	4,080	35	•	•
Hamilton	243,200	209,060	86		
†Hancock	15,000	10,400	69		
†Hardin	9,000	5,760	64		
†Harrison	5,700	2,000	35	•	•
†Henry	6,900	4,280	62	•	•
†Highland	9,400	5,670	60		
†Hocking	5,600	3,860	69		
†Holmes	5,200	2,810	54%	•	•
Huron	12,500	7,860	63		
†Jackson	8,300	4,860	59		
Jefferson	27,700	19,480	70	•	•
Knox	11,200	6,820	61		
Lake	26,200	21,930	84	•	•
Lawrence	14,200	9,910	70		
Licking	23,300	19,130	82	•	•
†Logan	10,200	6,540	64		
†Logan	47,100	40,440	86		
Lucas	126,800	107,100	84		
†Madison	6,200	3,720	60		
Mahoning	74,800	43,190	58	19,280	26%
†Marion	16,600	11,710	71		
Medina	13,300	11,070	83		
†Meigs	7,000	3,220	46		
†Mercer	8,400	2,440	29		
Miami	20,400	17,990	88	•	•
†Monroe	4,300	1,460	34		
Montgomery	130,300	119,110	91	•	•
†Morgan	4,000	1,400	35		
†Morrow	5,200	3,690	71		
Muskingum	23,400	10,190	44	6,390	27
†Noble	3,400	1,190	35		
†Ottawa	9,500	5,990	63		
†Paulding	4,700	1,360	29		
†Perry	8,500	5,900	69		
†Pickaway	7,800	5,620	72		
†Pike	5,600	3,300	59		
†Portage	19,500	15,900	82	•	•
†Preble	8,500	6,800	80		
†Putnam	7,200	4,460	62	•	•
Richland	29,300	20,000	68		
†Ross	16,000	11,440	72		
†Sandusky	14,700	9,340	64		
Scioto	26,700	19,010	71		
Seneca	16,200	11,710	72		
†Shelby	8,600	5,500	64	•	•
Stark	89,300	72,360	81	•	•
Summit	131,900	117,180	89	13,640	10
Trumbull	48,900	38,150	78	11,690	24
†Tuscarawas	22,000	14,360	65	•	•
†Union	6,400	4,420	69		
†Van Wert	8,900	2,660	30		
†Vinton	2,800	1,930	69		
Warren	12,100	8,120	67		
Washington	13,700	3,730	27	•	•
†Wayne	17,500	9,430	54	•	•
†Williams	8,600	6,270	73		
Wood	17,900	15,710	88		
†Wyandot	6,200	4,340	70		
TV counties	**2,517,800**	**1,957,490**	**78%**	**85,380**	**3%**
total	*2,517,800*	*1,957,490*	*78%*	*85,380*	*3%*

OKLAHOMA

TV counties	total families	TV families		UHF families	
†Adair	4,000	640	16%		
†Alfalfa	3,300	910	28		
†Atoka	3,500	460	13		
†Beckham	7,200	890	12		
†Blaine	4,400	2,160	49		
†Bryan	8,000	1,070	13		
Caddo	10,200	4,500	44		
†Canadian	7,700	3,700	48		
†Carter	12,300	2,080	17		
†Cherokee	4,900	780	16		
†Choctaw	5,200	620	12		
Cleveland	11,400	6,530	57	1,380	12%
†Coal	1,700	220	13		
Comanche	17,800	10,350	58		
†Cotton	2,900	870	30		
†Craig	4,800	2,730	57		
Creek	12,700	6,640	52		
†Custer	6,500	1,840	28		
†Delaware	4,100	1,310	32		
†Dewey	2,500	700	28		
†Ellis	2,300	320	14		
†Garfield	17,600	8,710	49		
†Garvin	8,800	3,650	41		
Grady	10,600	4,920	46		
†Grant	3,100	870	28		
†Greer	3,400	370	11		
†Harmon	2,300	250	11		
†Harper	1,800	250	14		
†Hughes	5,600	1,180	21		
†Jackson	6,300	690	11		
†Jefferson	3,100	930	30		
†Johnston	2,800	360	13		
Kay	16,400	6,410	39		
†Kingfisher	4,000	1,960	49		
†Kiowa	5,700	1,980	35		
†Lincoln	6,500	2,340	36		
†Logan	6,800	2,430	36		
†Love	1,700	290	17		
†McClain	4,100	1,720	42		
†McCurtain	8,100	930	11		
†McIntosh	4,300	900	21		
†Major	3,200	900	28		
†Marshall	2,300	300	13		
†Mayes	5,600	3,180	57		
†Murray	3,300	1,550	47		
†Muskogee	20,000	8,890	44		
†Noble	3,800	1,860	49		
†Nowata	3,900	2,210	57		
†Okfuskee	4,300	1,460	34		
Oklahoma	116,500	79,440	68	•	•
†Okmulgee	13,300	4,570	34		
†Osage	10,000	5,200	52		
†Ottawa	10,000	3,190	32%		
†Pawnee	4,100	2,130	52		
Payne	14,000	5,710	41		
Pittsburg	11,600	2,750	24		
†Pontotoc	8,900	4,180	47		
Pottawatomie	13,200	3,630	28		
†Pushmataha	3,200	380	12		
†Roger Mills	2,100	590	28		
†Rogers	5,800	3,240	56		
Seminole	10,700	3,910	37		
†Sequoyah	5,000	830	17		
Stephens	11,500	3,900	34		
†Tillman	5,000	1,480	30		
Tulsa	88,100	65,670	75		
†Wagoner	4,300	1,890	44		
Washington	11,000	5,050	46		
†Washita	4,900	1,720	35		
†Woods	4,700	720	15		
†Woodward	4,100	570	14		
TV counties	**668,800**	**311,560**	**47%**	**4,690**	**1%**
other counties	23,500	480	2%	480	2%
total	*692,300*	*312,040*	*45%*	*5,170*	*1%*

OREGON

TV counties	total families	TV families		UHF families	
Clackamas	30,600	8,400	27%	8,400	27%
†Clatsop	11,600	1,590	14	•	•
†Columbia	7,500	1,050	14	•	•

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Jackson	22,500	5,470	24		
Marion	32,900	12,670	39	12,120	37
Multnomah	175,300	83,330	48	79,790	46
†Tillamook	6,600	1,120	17	730	11
Washington	22,600	9,650	43	8,850	39
†Yamhill	11,200	1,910	17	1,140	11
TV counties	**320,800**	**125,190**	**39%**	**111,480**	**35%**
other counties	225,700	7,130	3%	3,690	2%
total	*546,500*	*132,320*	*24%*	*115,170*	*21%*

PENNSYLVANIA

TV counties	*total families*	*TV families*		*UHF families*	
Adams	12,800	5,610	44%	410	•
Allegheny	449,600	391,600	87	49,890	11%
Armstrong	21,200	16,060	69		
Beaver	51,200	43,050	84	•	•
Bedford	11,300	8,540	76		
Berks	77,500	57,580	74	9,260	12
Blair	41,100	26,650	65		
Bradford	15,500	8,260	53	•	•
Bucks	48,500	43,520	90%		
Butler	28,500	21,530	76		
Cambria	56,100	42,660	76	•	•
†Cameron	1,900	720	38	•	•
†Carbon	16,100	9,930	62	•	•
Centre	17,100	10,040	59		
Chester	41,200	42,290	96		
Clarion	10,700	7,050	66		
Clearfield	23,900	14,230	60		
†Clinton	10,700	4,110	38	•	•
†Columbia	16,200	4,850	30	3,850	24%
Crawford	24,200	6,660	28		
Cumberland	29,900	11,290	38	6,580	22
Dauphin	61,300	33,310	54	23,030	38
Delaware	130,100	112,680	87		
†Elk	9,600	2,000	21		
Erie	68,100	62,490	92		
Fayette	52,100	39,540	76		
†Forest	1,200	250	21		
Franklin	22,400	11,200	50	2,540	11
†Fulton	2,900	1,130	39		
Greene	12,500	5,340	43		
†Huntingdon	11,400	4,460	39		
Indiana	21,200	10,010	47		
Jefferson	14,200	8,180	58		
†Juniata	4,400	700	16	•	•
Lackawanna	72,200	49,560	69	40,820	57
Lancaster	69,800	50,090	72	•	•
Lawrence	31,300	20,490	65	4,740	15
Lebanon	26,300	17,630	67	6,090	23
Lehigh	59,400	47,940	81	•	•
Luzerne	107,400	53,550	50	45,100	42
Lycoming	31,600	5,630	18		
McKean	17,200	8,190	48		
Mercer	33,000	18,310	55	5,650	17
Mifflin	12,700	5,110	40		
†Monroe	10,400	6,450	62	•	•
Montgomery	104,600	92,040	88		
†Montour	3,700	1,110	30	890	24
Northampton	54,400	38,430	71	•	•
Northumberland	33,700	8,050	24	3,840	11
†Perry	7,300	1,200	16	•	•
Philadelphia	627,100	543,100	87		
†Pike	3,100	960	31	•	•
†Potter	4,900	1,720	35		
Schuylkill	56,200	37,000	66	13,640	24
†Snyder	6,400	830	13	•	•
Somerset	22,500	11,630	52		
†Sullivan	1,600	480	30	380	24
†Susquehanna	9,000	5,190	58	1,450	16
†Tioga	10,700	3,740	35		
†Union	6,000	780	13	•	•
Venango	18,800	7,740	41		
Warren	12,200	4,240	35		
Washington	60,300	48,090	80	•	•
†Wayne	8,100	2,550	31%	•	•
Westmoreland	90,000	69,110	77	•	•
†Wyoming	4,900	2,790	57	780	16%
York	63,800	45,390	71	14,180	22
TV counties	**3,102,200**	**2,276,640**	**73%**	**257,860**	**8%**
total	*3,102,200*	*2,276,640*	*73%*	*257,860*	*8%*

RHODE ISLAND

TV counties	*total families*	*TV families*		*UHF families*	
Bristol	8,700	8,540	98%		
Kent	25,900	21,350	82		
Newport	17,300	13,910	80		
Providence	177,300	164,030	93		
Washington	14,600	9,890	68		
TV counties	**243,800**	**217,720**	**89%**		
total	*243,800*	*217,720*	*89%*		

SOUTH CAROLINA

TV counties	*total families*	*TV families*		*UHF families*	
†Abbeville	5,700	1,430	25%	•	•
Aiken	19,200	2,350	12		
Anderson	24,200	4,800	20	3,720	15%
†Beaufort	6,600	1,210	18		
†Berkeley	6,900	2,550	37	•	•
†Calhoun	3,400	650	19	370	11
Charleston	47,600	24,760	52		
†Cherokee	8,700	5,690	65		
†Chester	8,200	4,670	57		
†Chesterfield	8,300	2,880	35		
†Clarendon	6,700	1,010	15	•	•
†Colleton	7,300	1,790	25	•	•
Darlington	12,300	3,310	27		
†Dillon	6,800	1,700	25		
†Dorchester	5,700	1,370	24	•	•
†Edgefield	3,800	1,220	32	•	•
†Fairfield	4,900	2,790	57		
Florence	20,100	9,560	48		
†Georgetown	7,800	2,890	37	•	•
Greenville	49,200	19,880	40	12,330	25
†Greenwood	11,200	2,840	25	•	•
†Hampton	4,500	860	19		
†Jasper	2,700	510	19		
†Kershaw	7,700	3,480	45	•	•
†Lancaster	9,200	5,150	56		
Laurens	11,800	3,360	28	•	•
†Lee	4,800	2,210	46	•	•
Lexington	12,200	4,760	39	3,000	25
†McCormick	2,100	530	25	•	•
†Marion	7,900	2,000	25		
†Marlboro	7,500	2,630	35%		
†Newberry	8,500	2,760	32	•	•
†Oconee	9,600	1,540	16	1,340	14%
†Orangeburg	16,400	3,080	19	1,850	11
†Pickens	10,400	1,680	16	1,450	14
Richland	41,700	14,370	34	11,500	28
†Saluda	3,800	1,220	32	•	•
Spartanburg	40,600	22,550	56	•	•
Sumter	14,300	3,370	24	•	•
†Union	7,700	5,080	66		
†Williamsburg	9,300	1,320	14	•	•
York	18,600	10,620	57		
TV counties	**525,900**	**192,430**	**37%**	**44,780**	**9%**
other counties	28,700	1,980	7%		
total	*554,600*	*194,410*	*35%*	*44,780*	*8%*

SOUTH DAKOTA

TV counties	*total families*	*TV families*		*UHF families*	
†Bon Homme	2,800	500	18%		
†Brookings	5,200	760	15		
†Clay	3,300	1,420	43		
†Hutchinson	3,300	590	18		
†Kingsbury	2,900	460	16		
†Lake	3,300	530	16		
†Lincoln	3,800	1,640	43		
Minnehaha	23,100	4,270	18		
†Moody	2,600	420	16		
†Turner	3,700	1,590	43		
†Union	3,300	1,420	43		
†Yankton	4,300	810	19		
TV counties	**61,600**	**14,410**	**23%**		
other counties	127,400	3,480	3%		
total	*189,000*	*17,890*	*9%*		

TENNESSEE

TV counties	*total families*	*TV families*		*UHF families*	
Anderson	16,200	5,970	37%	2,930	18%
†Bedford	6,900	3,310	48		
†Benton	3,200	450	14		
†Bledsoe	1,600	320	20		
Blount	15,200	4,200	28	1,580	11
†Bradley	8,900	1,030	12		
†Campbell	8,400	890	11	•	•
†Cannon	2,300	1,100	48		
†Carroll	7,700	1,090	14		
†Carter	11,100	3,030	27		
†Cheatham	2,200	1,250	57		
†Chester	2,900	810	28		
†Claiborne	5,700	830	15	•	•
†Clay	2,100	800	38%		
†Coffee	7,300	3,530	48		
†Crockett	4,400	1,670	38		
†Cumberland	4,700	750	16		
Davidson	98,400	76,730	80		
†Decatur	2,500	280	11		
†De Kalb	2,600	990	38		
†Dickson	5,300	3,020	57		
†Dyer	9,400	3,560	38		
†Fayette	6,100	2,140	35		
†Fentress	3,400	510	15		
†Franklin	6,400	830	13		
Gibson	14,400	2,740	19		
†Giles	7,100	920	13		
†Grainger	3,000	420	14	•	•
†Greene	10,900	1,380	13		
†Grundy	3,000	1,080	36		
Hamilton	62,500	11,190	18		
†Hancock	2,100	290	14	•	•
†Hardeman	5,200	2,650	51		
†Hardin	4,300	1,200	28		
†Hawkins	7,000	910	12		
†Haywood	6,300	3,210	51		
†Henderson	4,500	540	12		
†Henry	7,000	1,470	21		
†Hickman	3,300	1,490	45		
†Houston	1,100	520	47		
†Humphreys	3,000	1,410	47		
†Jackson	2,800	1,060	38		
†Johnson	2,800	760	27		
Knox	65,600	16,880	26	12,850	20%
†Lake	3,000	750	25		
†Lauderdale	6,700	3,400	51		
†Lawrence	7,400	1,010	14		
†Lewis	1,500	680	45		
†Lincoln	6,800	820	12		
†Loudon	6,300	1,450	23	•	•
†McMinn	8,600	1,030	12		
†McNairy	5,300	1,460	28		
†Macon	3,700	1,430	39		
Madison	17,500	5,590	32		
†Marion	5,100	1,840	36		
†Marshall	5,200	2,760	53		
†Maury	11,500	5,140	45		
†Meigs	1,300	260	20		
†Monroe	5,800	1,330	23	•	•
†Montgomery	11,700	5,440	46		
†Moore	1,200	160	13		
†Morgan	3,300	500	15		
†Obion	8,600	2,110	25		
†Overton	4,200	630	15		
†Perry	1,400	150	11		
†Pickett	900	140	15		
†Polk	3,300	400	12		
†Putnam	8,200	3,030	37		
†Rhea	4,100	800	20%		
†Roane	8,500	1,960	23	•	•
†Robertson	7,300	4,110	56		
Rutherford	11,300	7,770	69		
†Scott	4,100	410	10	•	•
†Sequatchie	1,300	260	20		
Shelby	148,000	115,100	78		
†Smith	3,600	1,370	38		
†Stewart	2,100	990	47		
Sullivan	27,500	9,320	34		
†Sumner	9,300	5,550	60		
†Tipton	7,700	2,660	35		
†Trousdale	1,600	610	38		
†Unicoi	4,000	680	17		
†Union	1,800	250	14	•	•
†Van Buren	800	160	20		
†Warren	6,500	2,300	35		
†Washington	15,800	2,650	17		
†Wayne	3,400	370	11		
†Weakley	8,200	1,740	21		
†White	4,200	1,600	38		
†Williamson	6,200	3,280	53		
†Wilson	7,600	4,560	60		
TV counties	**892,800**	**379,220**	**42%**	**19,320**	**2%**
other counties	23,100	1,970	9%		
total	*915,900*	*381,190*	*42%*	*19,320*	*2%*

TEXAS

TV counties	*total families*	*TV families*		*UHF families*	
†Anderson	9,000	1,420	16%		
Angelina	11,100	2,540	23		
†Aransas	1,200	250	21		
†Archer	1,800	380	21		
†Armstrong	500	80	16		
†Atascosa	4,900	2,590	53		
†Austin	4,500	1,350	30		
†Bailey	2,200	1,080	49		
†Bandera	1,100	670	61		
†Bastrop	5,400	1,540	29		
†Baylor	2,200	460	21		
†Bee	5,000	2,150	43		
Bell	23,000	7,320	32		
Bexar	142,200	104,880	74		
†Blanco	1,300	340	26		
†Borden	200	40	18		
†Bosque	3,400	680	20	•	
Bowie	20,000	1,980	10		
Brazoria	15,700	8,780	56		
Brazos	11,200	2,120	19		
†Brewster	1,900	280	15		
†Briscoe	900	140	16		
†Brooks	2,700	510	19		

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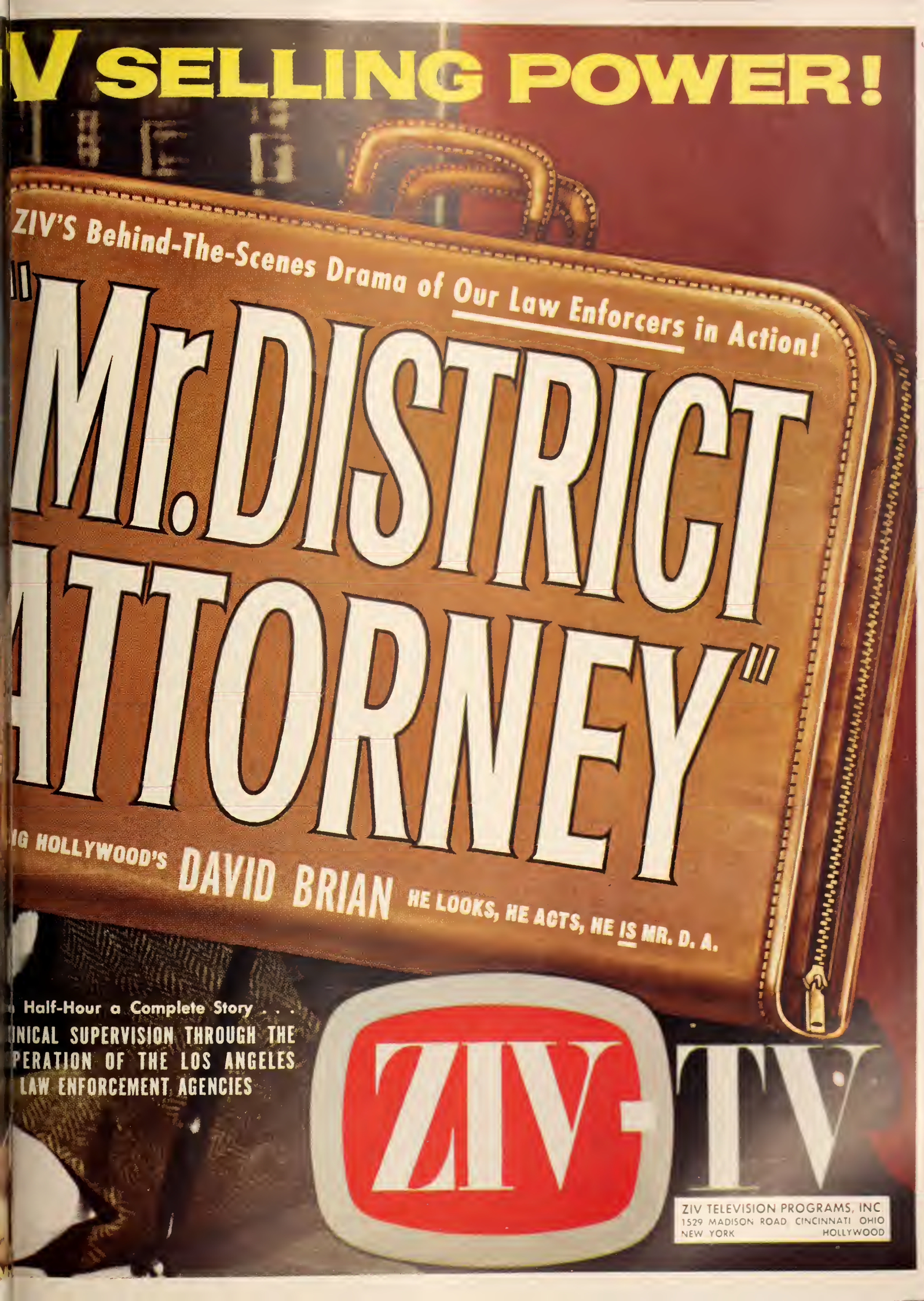


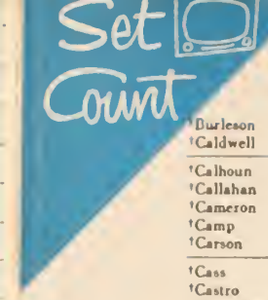
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†Burleson	3,300	950	28%		
†Caldwell	5,000	1,400	28		
†Calhoun	3,000	630	21		
†Callahan	2,700	430	16		
†Cameron	36,000	9,560	27		
†Camp	2,600	650	25	•	•
†Carson	1,800	290	16		
†Cass	6,800	1,760	26	•	•
†Castro	1,600	260	16		
†Chambers	2,300	1,330	58	•	•
Cherokee	10,200	1,210	12	•	•
†Childress	3,700	590	16		
†Clay	3,000	1,590	53		
†Cochran	1,700	830	49		
†Coke	1,200	200	17		
†Coleman	4,400	750	17		
†Collin	12,600	5,130	41		
†Collingsworth	2,400	380	16		
†Colorado	5,300	1,700	32		
†Comal	5,200	1,390	27		
†Concho	1,400	220	16		
†Cooke	6,500	3,480	54		
†Cottle	1,500	300	20		
†Crosby	2,700	1,110	41		
†Culberson	500	70	14		
†Dallam	2,400	1,340	56		
Dallas	222,600	161,280	72		
†Deaf Smith	3,100	530	17		
†Delta	2,200	350	16		
†Denton	12,000	6,080	51		
†De Witt	6,700	2,010	30		
†Dickens	1,800	360	20		
†Dimmit	2,400	770	32		
†Donley	1,600	260	16		
†Duval	3,300	1,020	31		
†Eastland	7,500	1,190	16		
Ellis	13,500	6,350	47		
El Paso	56,100	39,380	70		
†Erath	5,700	1,110	19	•	•
†Falls	7,100	1,420	20	•	•
†Fayette	7,000	2,240	32		
†Fisher	2,900	590	21		
†Floyd	3,200	1,310	41		
†Foard	1,000	200	20		
†Fort Bend	7,800	2,350	30		
†Franklin	1,600	220	14	•	•
†Frio	2,700	1,430	53		
Galveston	38,000	15,900	42		
†Garza	1,800	320	18		
†Gillespie	3,300	530	16		
†Goliad	1,300	270	21		
†Gonzales	5,300	1,640	31		
†Gray	7,900	1,640	21		
Grayson	22,400	6,010	27		
Gregg	19,100	5,320	28	3,710	19%
†Grimes	4,000	1,760	44%		
†Guadalupe	7,100	2,680	38		
†Hale	9,300	3,790	41		
†Hall	3,000	480	16		
†Hamilton	3,300	660	20	•	•
†Hansford	1,200	670	56		
†Hardeman	3,200	680	21		
†Hardin	6,000	1,230	21		
Harris	290,600	201,260	69	•	•
Harrison	13,000	1,790	14	•	•
†Hartley	400	220	56		
†Haskell	3,900	640	16		
†Hays	4,700	1,220	26		
†Hemphill	1,300	260	20		
†Henderson	6,200	930	15		
Hidalgo	43,700	13,370	31		
†Hill	9,200	4,780	52		
†Hockley	6,700	3,250	49		
†Hood	1,300	670	48		
†Hopkins	6,700	1,070	16		
†Howard	8,200	1,480	18		
†Hudspeth	1,100	150	14		
Hunt	12,700	8,580	68		
†Hutchinson	11,100	6,140	55		
†Jack	2,300	1,220	53		
†Jackson	3,800	1,410	37		
†Jasper	5,500	1,100	20		
†Jeff Davis	500	70	14		
Jefferson	64,000	25,830	40		
†Jim Hogg	1,200	120	10		
†Jim Wells	7,700	1,450	19		
†Johnson	10,200	5,370	53		
†Jones	6,800	1,450	21		
†Karnes	4,100	1,520	37		
†Kaufman	7,900	3,510	44		
†Kendall	1,700	1,040	61		
†Kenedy	100	20	19		
†Kent	400	70	18		
†Kerr	4,500	690	15		
†Kimble	1,100	180	16		
†King	200	40	20		
†Kinney	400	70	18		
†Kleberg	6,900	1,310	19		
†Knox	2,800	560	20		
†Lamb	6,000	2,940	49		
†La Salle	1,900	610	32		
†Lavaca	6,200	1,920	31		
†Lee	2,800	780	28		
†Liberty	8,000	4,640	58	•	•
†Limestone	6,700	1,340	20	•	•
†Lipscomb	1,100	220	20		
†Live Oak	2,100	670	32		
Lubbock	37,300	21,040	56		
†Lynn	3,000	540	18		
†McCulloch	3,400	540	16		
McLennan	41,200	10,530	26%	6,730	16%
†McMullen	500	160	32		
†Madison	2,000	880	44		
†Marion	2,600	650	25	•	•
†Mason	1,500	240	16		
†Matagorda	6,500	2,410	37		
†Maverick	2,900	520	18		
†Medina	4,700	2,830	60		
†Menard	1,000	160	16		
†Milam	6,300	680	11		
†Mitchell	4,300	770	18		
†Montague	5,000	2,650	53		
†Montgomery	7,500	4,120	55		
†Moore	5,800	3,250	56		
†Morris	2,700	680	25	•	•
†Motley	1,000	200	20		
†Nacogdoches	8,100	930	11		
Navarro	11,400	4,070	36		
†Newton	2,700	540	20		
†Nolan	6,300	1,320	21		
Nueces	54,300	8,790	16		
†Ochiltree	2,100	420	20		
†Oldham	400	60	16		
Orange	14,400	6,180	43		
†Palo Pinto	6,000	2,880	48		
†Parker	7,300	3,570	49		
†Parmer	1,800	290	16		
†Polk	4,200	1,930	46		
†Potter	25,900	15,930	62		
†Presidio	1,500	210	14		
†Rains	900	140	16		
†Randall	5,400	3,350	62		
†Real	700	130	18		
†Red River	5,900	860	15	•	•
†Refugio	2,800	590	21		
†Roberts	300	60	20		
†Robertson	5,100	510	10		
†Rockwall	1,500	620	41		
†Runnels	4,900	830	17		
†Sabine	2,100	230	11		
†San Augustine	2,000	220	11		
†San Jacinto	1,600	740	46		
†San Patricio	9,500	4,020	42		
†Scurry	8,700	1,460	17		
†Shackelford	1,200	190	16		
†Sherman	600	340	56		
Smith	22,600	3,860	17	•	•
†Somervell	800	160	20	•	•
†Starr	3,000	300	10		
†Stephens	3,400	510	15		
†Stonewall	800	170	21		
†Swisher	2,500	400	16		
Tarrant	138,400	96,840	70		
Taylor	20,900	8,780	42		
†Throckmorton	800	130	16		
†Titus	5,100	710	14%	•	•
Tom Green	20,100	6,170	31		
Travis	47,900	17,000	35		
†Trinity	2,700	1,240	46		
†Tyler	3,100	620	20		
†Upshur	5,400	1,350	25	•	•
†Uvalde	4,700	870	19		
†Van Zandt	6,300	2,840	45		
†Victoria	9,600	1,960	20		
†Walker	4,900	2,240	46		
†Waller	3,200	1,760	55		
†Washington	5,700	2,480	44		
†Webb	13,600	1,360	10		
†Wharton	10,100	3,650	36		
†Wheeler	2,800	560	20		
Wichita	31,700	17,820	56		
†Wilbarger	6,100	1,300	21		
†Willacy	5,900	1,530	26		
Williamson	11,200	3,960	35		
†Wilson	3,600	1,330	37		
†Wise	4,700	2,400	51		
†Wood	6,100	980	16		
†Young	5,000	750	15		
†Zapata	1,000	100	10		
†Zavala	2,600	470	18		
TV counties	**2,252,100**	**1,059,980**	**47%**	**42,970**	**2%**
other counties	160,700	8,540	5%	780	LT
total	*2,412,800*	*1,068,520*	*44%*	*43,750*	*2%*

UTAH

TV counties	*total families*	*TV families*		*UHF families*	
Box Elder	5,400	3,630	67%		
†Cache	9,300	3,490	38		
Davis	10,500	6,620	63		
†Juab	1,400	340	24		
†Millard	2,400	580	24		
†Morgan	600	230	38		
†Rich	500	190	38		
Salt Lake	87,700	66,110	75		
†Sanpete	3,800	890	23		
†Sevier	3,300	790	24		
Tooele	5,400	3,150	58		
Utah	23,500	15,930	68		
Weber	27,600	17,800	64		
TV counties	**181,400**	**119,750**	**66%**		
other counties	26,200	570	2%		
total	*207,600*	*120,320*	*58%*		

VERMONT

TV counties	*total families*	*TV families*		*UHF families*	
†Addison	5,200	1,250	24%		
†Bennington	7,500	3,830	51		
†Caledonia	7,200	840	12%		
Chittenden	17,400	5,120	29		
†Essex	1,800	220	12		
†Franklin	8,400	1,810	22		
†Grand Isle	800	170	21		
†Lamoille	3,100	650	21		
†Orleans	5,800	700	12		
†Rutland	13,400	6,810	51		
†Washington	12,100	2,960	24		
TV counties	**82,700**	**24,360**	**29%**		
other counties	25,800	1,570	6%		
total	*108,500*	*25,930*	*24%*		

VIRGINIA

TV counties	*total families*	*TV families*		*UHF families*	
†Accomack	10,200	3,340	33%		
†Albemarle	13,700	3,720	27		
†Alleghany	7,700	3,080	40		
†Amelia	1,500	590	39		
†Amherst	4,300	1,640	38		
†Appomattox	1,900	720	38		
Arlington	69,500	66,730	96		
Augusta	17,500	4,650	27		
†Bath	1,400	350	25		
†Bedford	7,300	2,230	31		
†Bland	1,400	360	26		
†Botetourt	3,900	1,560	40		
†Brunswick	4,400	1,410	32		
†Buchanan	8,000	1,650	21		
†Buckingham	2,700	1,240	46		
Campbell	21,100	10,830	51		
†Caroline	2,700	1,490	55		
†Carroll	6,800	1,220	18		
†Charles City	900	520	58		
†Charlotte	3,200	1,220	38		
Chesterfield	13,600	9,030	66		
†Clarke	1,800	830	46		
†Craig	700	280	40		
†Culpeper	3,300	1,950	59		
†Cumberland	1,500	690	46		
†Dickenson	5,000	1,000	20		
Dinwiddie	13,700	7,400	54		
†Essex	1,300	720	55		
Fairfax	32,100	29,160	91		
†Fauquier	5,400	3,140	58		
†Floyd	2,700	490	18		
†Fluvanna	1,700	780	46		
†Franklin	5,600	1,680	30		
†Frederick	9,300	4,320	46		
†Giles	5,000	2,650	53		
†Gloucester	3,100	1,840	59	340	11%
†Goochland	1,700	660	39		
†Grayson	5,500	1,430	26%		
†Greene	1,100	300	27		
†Greensville	3,900	1,250	32		
†Halifax	9,600	3,700	39		
†Hanover	5,700	3,120	55		
Henrico	87,000	65,970	76		
Henry	12,900	6,100	47		
†Highland	700	180	25		
†Isle of Wight	3,700	1,700	46	•	•
†James City	2,800	1,670	60	310	11%
†King & Queen	1,400	770	55		
†King George	1,800	1,080	60		
†King William	1,900	1,050	55		
†Lancaster	2,300	760	33		
†Lee	8,000	1,070	13		
†Loudoun	5,200	3,170	61		
†Louisa	3,100	1,220	39		
†Lunenburg	3,500	1,120	32		
†Madison	2,100	590	28		
†Mathews	1,700	1,020	60	190	11
†Mecklenburg	8,100	2,660	33		
†Middlesex	1,900	1,140	60	210	11
†Montgomery	10,400	5,550	53		


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†Nansemond	10,000	4,660	47	•	•
†Nelson	3,200	1,220	38		
†New Kent	1,000	550	55		
Norfolk	129,800	94,910	73	25,410	20
†Northampton	4,700	1,500	32		
†Northumberland	2,600	850	33		
†Nottoway	4,400	2,060	47		
†Orange	3,200	860	27		
†Page	4,000	1,120	28		
†Patrick	3,600	650	18		
Pittsylvania	26,500	10,940	41		
†Powhatan	1,200	470	39		
†Prince Edward	3,900	1,790	46		
†Prince George	7,000	4,050	58		
Princess Anne	12,800	8,160	64	2,610	20
†Prince William	5,300	3,260	62		
†Pulaski	7,500	3,980	53		
†Rappahannock	1,300	770	59		
†Richmond	1,300	780	60		
Roanoke	39,000	21,500	55		
†Rockbridge	7,200	1,760	24		
Rockingham	12,500	3,380	27		
†Russell	6,100	1,220	20		
†Scott	6,600	860	13		
†Shenandoah	5,700	1,580	28		
†Smyth	7,100	1,140	16		
†Southampton	6,300	2,900	46	•	•
†Spotsylvania	6,400	3,800	59		
†Stafford	3,200	1,920	60		
†Surry	1,500	900	60	170	11
†Sussex	2,800	1,620	58		
†Tazewell	11,400	1,780	16		
†Warren	4,400	2,020	46%		
Warwick, Newp't	45,200	30,460	67	13,910	31%
Washington	13,200	1,340	10		
†Westmoreland	2,800	1,680	60		
Wise	13,500	3,370	25		
†Wythe	5,700	1,430	25		
†York	3,300	1,940	59	290	11
TV counties	**919,100**	**510,970**	**56%**	**43,900**	**5%**
total	*919,100*	*510,970*	*56%*	*43,900*	*5%*

WASHINGTON

TV counties	*total families*	*TV families*		*UHF families*	
†Adams	2,300	370	16%		
†Asotin	3,800	800	21		
†Clallam	8,900	4,570	51		
Clark	31,500	16,060	51	14,530	46%
†Columbia	1,400	290	21		
Cowlitz	18,000	5,060	28	3,610	20
†Ferry	900	290	32		
†Franklin	5,300	850	16		
†Garfield	900	190	21		
†Grant	8,400	1,330	16		
†Grays Harbor	17,500	2,880	16		
†Island	4,100	3,030	74		
†Jefferson	3,700	1,920	52		
King	266,800	164,660	62		
†Kitsap	28,500	21,170	74		
Lewis	14,300	2,090	15		
†Lincoln	3,300	1,060	32		
†Mason	5,200	3,070	59		
†Pacific	5,700	910	16		
†Pend Oreille	2,300	740	32		
Pierce	92,300	56,050	61		
†San Juan	1,200	420	35		
†Skagit	13,900	4,930	35		
Snohomish	39,200	27,620	70		
Spokane	78,000	37,390	48		
†Stevens	5,500	1,770	32		
†Thurston	15,700	9,270	59		
†Wahkiakum	900	140	16		
Whatcom	22,400	3,910	17		
†Whitman	9,400	2,000	21		
Yakima	45,100	10,010	22	9,110	20
TV counties	**756,400**	**384,850**	**51%**	**27,250**	**4%**
other counties	*72,400*	*2,210*	*3%*	*1,050*	*1%*
total	*828,800*	*387,060*	*47%*	*28,300*	*3%*

WEST VIRGINIA

TV counties	*total families*	*TV families*		*UHF families*	
†Barbour	5,100	770	15%		
†Berkeley	8,700	4,670	54		
†Boone	7,900	2,770	35%	950	12%
†Braxton	4,200	800	19		
†Brooke	7,400	5,180	70	•	•
Cabell	34,100	27,290	79		
†Calhoun	2,300	640	28		
†Clay	3,500	1,190	34		
†Doddridge	2,200	420	19		
Fayette	20,200	6,080	30		
†Gilmer	2,300	440	19		
†Grant	2,300	410	18		
†Greenbrier	9,900	2,440	25		
†Hampshire	3,200	580	18		
†Hancock	9,300	6,430	69	•	•
†Hardy	2,400	430	18		
Harrison	24,100	3,560	15		
†Jackson	3,900	1,090	28		
†Jefferson	4,600	2,480	54		
Kanawha	68,200	48,810	72	26,500	39
†Lewis	5,100	910	18		
†Lincoln	5,000	2,900	58	600	12
Logan	18,500	8,040	43		
McDowell	22,800	11,270	49		
Marion	20,700	8,610	42		
Marshall	9,800	3,220	33		
†Mason	6,300	3,670	58	800	12
Mercer	19,500	7,580	39		
†Mineral	6,200	1,120	18		
Mingo	11,400	6,050	53		
Monongalia	16,600	7,480	45		
†Monroe	3,200	770	24		
†Morgan	2,400	430	18		
†Nicholas	6,800	2,350	35		
Ohio	21,200	11,140	53	•	•
†Pendleton	2,100	380	18		
†Pleasants	1,700	310	20		
†Pocahontas	3,000	450	15		
†Preston	8,000	2,090	26		
†Putnam	5,300	3,070	58	640	12
Raleigh	24,200	6,130	25		
†Randolph	7,500	1,080	14		
†Ritchie	3,300	660	20		
†Roane	4,200	1,220	29		
†Summers	4,800	1,150	24		
†Taylor	4,900	1,270	26		
†Tucker	2,600	470	18		
†Tyler	2,900	580	20		
†Upshur	5,100	770	15		
Wayne	8,600	4,870	57		
†Webster	4,200	1,430	34		
†Wetzel	5,200	980	19		
†Wirt	1,200	340	28		
Wood	20,100	6,830	34	3,160	16
†Wyoming	9,100	3,160	35	1,020	12
TV counties	**529,600**	**229,320**	**43%**	**35,990**	**7%**
total	*529,600*	*229,320*	*43%*	*35,990*	*7%*

WISCONSIN

TV counties	*total families*	*TV families*		*UHF families*	
†Barron	10,400	3,460	33%		
Brown	28,800	17,080	59		
†Buffalo	4,400	1,800	41		
†Burnett	3,000	930	31		
†Calumet	5,400	2,540	47		
†Chippewa	11,700	3,010	26		
†Columbia	10,600	2,310	22	•	•
Dane	51,100	20,880	41	17,220	34%
Dodge	17,100	10,810	63		
†Door	6,600	1,610	24		
Douglas	14,300	3,400	24	3,180	22
†Dunn	7,900	2,690	34		
Eau Claire	16,900	5,160	31		
Fond Du Lac	20,300	9,170	45	•	•
Grant	12,300	1,910	16		
†Green	7,600	1,100	14	•	•
†Green Lake	4,700	1,030	22	•	•
†Iowa	5,700	860	15	•	•
Jefferson	13,400	7,290	54	•	•
Kenosha	24,400	19,680	81		
†Kewaunee	4,800	1,200	25		
La Crosse	20,700	2,420	12		
†Lafayette	5,300	800	15	•	•
†Langlade	6,100	1,220	20		
†Manitowoc	20,400	9,530	47	•	
Marinette	10,500	1,960	19		
†Marquette	2,800	620	22	•	•
Milwaukee	272,800	240,000	88	79,300	29
†Oconto	7,400	1,480	20		
Outagamie	24,300	6,570	27		
†Ozaukee	7,300	6,570	90	950	13
†Pepin	2,100	860	41		
†Pierce	6,300	4,160	66		
†Polk	7,500	4,950	66		
†Portage	9,400	1,290	14		
Racine	34,800	25,210	72		
Rock	30,000	7,770	26	•	•
†Rusk	4,600	1,200	26		
†St. Croix	7,800	5,150	66		
†Sawyer	3,000	930	31		
†Shawano	9,800	1,870	19		
Sheboygan	25,300	17,960	71		
†Trempealeau	6,900	2,840	41		
Walworth	14,000	8,580	61		
†Washburn	3,300	1,030	31		
†Washington	10,400	9,360	90	1,320	13
Waukesha	27,400	20,980	77		
Waupaca	10,600	2,900	27		
†Waushara	4,300	600	14		
Winnebago	28,600	5,370	19	2,960	10
TV counties	**905,100**	**512,100**	**57%**	**108,940**	**12%**
other counties	*139,900*	*6,780*	*5%*	*160*	*LT*
total	*1,045,000*	*518,880*	*50%*	*109,100*	*10%*

WYOMING

TV counties	*total families*	*TV families*		*UHF families*	
Laramie	15,500	5,850	38%		
TV counties	**15,500**	**5,850**	**38%**		
other counties	*77,600*	*900*	*1%*		
total	*93,100*	*6,750*	*7%*		

CBS TV set count was $75,000 checkup by A. C. Nielsen Co. in U. S. last fall

The census of tv homes above is the first big count of television families since the FCC freeze was lifted two years ago. It is also the first national checkup, apart from estimates by various research firms, of uhf set ownership throughout the country.

In making the study, the 100,000-home probability sample of the U. S. set up by A. C. Nielsen in 1952, for the Nielsen Coverage Service report, was used.

Questionnaires were mailed to the entire sample. Then a follow-up mailing was sent a few days later.

When the initial tabulations began last fall, Nielsen made a special checkup in a random sample of the non-respondents. This represented a double-check in about one in every 10 families that didn't reply.

In addition another checkup was made to determine the honesty of the responses. Some people, CBS TV suspected, might say they owned a tv set even if they didn't. By means of phone checkups by Nielsen field men, CBS TV learned that 1.8% of the sample wasn't telling the full truth about tv ownership.

Figures on total families in every U. S. county were prepared for the study by *Sales Management*, which updated its previous figures. Family figures, therefore, are as of 1 November 1953, not as of the last Census.

HIGH...

is the total income (and buying ability) of the million families who live and work in our industrial heart of America. They spend over two and a half *billion* dollars yearly for things they want (and can increasingly afford)!

WIDE...

is the reach of WSAZ-TV, the *only* television station serving this whole area of 114 counties in five different states—a vast coverage with 100 kilowatts of effective radiated power on Channel 3.

and

Handsome...

is the word for WSAZ-TV's influence upon buying habits of TV families throughout its prosperous market...and handsome, too, are the results enjoyed by so many leading advertisers who have found how well it pays to place their messages on



Marietta, Ohio, is another of the busy industrial communities within WSAZ-TV's area – site of The B. F. Goodrich Company's modern plastics plant. Koroseal polyvinyl materials, films, coated textiles, upholstery, floor coverings and other items originate here, produced by hundreds of skilled, well-paid workers.



T E L E V I S I O N

Huntington-Charleston, West Virginia
Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC
Affiliated with Radio Station WSAZ.
Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film p

Rank this time	Past rank	Top 10 shows in 10 or more markets Period 4-10 January 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARI			
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	
1	4	***City Detective***, MCA, Revue Prod. (D)	23.0	3.9 wplx 7:30pm	11.5 knxt 10:00pm			14.5 wcco-tv 10:00pm	19.3 king-tv 10:15pm				10.3 wmar-tv 11:00pm	41.8 wben-tv 10:30pm	
2	1	***Favorite Story***, Ziv (D)	22.0	8.4 wnbt 10:30pm	8.9 kttv 8:00pm	19.5 wnac-tv 10:30pm	10.8 wbbm-tv 2:00pm	21.8 wcco-tv 9:00pm	20.3 king-tv 8:00pm	47.3 ksd-tv 9:30pm	12.8 wtop-tv 10:00pm				
3	3	***Cisco Kid***, Ziv (W)	20.8	10.2 wnbt 6:00pm	10.0 keca-tv 7:00pm	13.5 wnac-tv 6:30pm	10.6 wbkb 4:30pm	17.8 wcco-tv 5:00pm	18.8 komo-tv 7:00pm	28.0 ksd-tv 4:30pm	11.4 wnbw 6:30pm	3.8 wlw-a 7:00pm	16.5 wbal-tv 7:00pm	39.8 wben-tv 7:00pm	2 w 6
4	2	***I Led Three Lives***, Ziv (D)	20.7	10.4 wnbt 10:30pm	4.5 keca-tv 7:00pm	17.3 wnac-tv 7:00pm	6.4 wgn-tv 9:30pm	17.8 kstp-tv 9:30pm	16.3 ktnt-tv 7:30pm	33.8 ksd-tv 10:15pm		5.5 wlw-a 10:30pm			2 w 8
5	5	***Foreign Intrigue***, JWT, Shel. Reynolds (A)	20.3	17.2 wnbt 10:30pm	14.7 knbh 10:30pm	20.0 wbz-tv 10:30pm	13.0 wbnq 9:30pm	20.8 kstp-tv 9:30pm	21.3 king-tv 9:30pm	17.5 ksd-tv 11:00pm	16.0 wnbw 10:30pm				1 w 8
6	7	***Kit Carson***, MCA, Revue Prod. (W)	19.8	10.2 wnbt 6:00pm	11.5 keca-tv 7:30pm	17.3 wnac-tv 6:00pm			17.3 king-tv 6:00pm	26.0 ksd-tv 2:30pm		14.0 wlw-a 6:00pm	12.0 wmar-tv 6:00pm		
7	9	***Superman***, MPTV, R. Maxwell (K)	19.0	12.5 wnbt 6:00pm	12.5 keca-tv 8:30pm	16.8 wnac-tv 6:30pm	12.4 wbkb 5:00pm	9.0 wcco-tv 5:00pm	23.8 king-tv 6:00pm	28.5 ksd-tv 5:30pm	7.6 wnbw 7:00pm	22.0 wsb-tv 7:00pm	19.8 wbal-tv 7:00pm	28.5 wben-tv 7:00pm	1 w 6
8	6	***Boston Blackie***, Ziv (M)	17.0	4.9 wabc-tv 10:00pm	7.2 kttv 8:30pm	24.0 wnac-tv 10:30pm	15.6 wgn-tv 9:30pm	11.2 wcco-tv 10:45pm	10.3 ktnt-tv 10:30pm		12.0 wtop-tv 8:30pm	12.0 wlw-a 9:00pm	17.3 wbal-tv 10:30pm		1 1
9	8	***Range Riders***, CBS Film, Flying "A" (W)	16.6		9.2 ktnt-tv 7:00pm	3.0 wjar-tv 6:30pm		9.3 wcco-tv 5:00pm	11.8 komo-tv 7:00pm			10.3 wsb-tv 6:00pm			
10		***Badge 714***, NBC Film (D)	15.2	7.0 wor-tv 9:00pm	15.2 kttv 7:30pm	12.5 wnac-tv 2:00pm	11.6 wbkb 8:00pm	20.0 kstp-tv 9:30pm			15.6 wnbw 7:00pm	11.5 wlw-a 9:30pm	14.3 wbal-tv 10:30pm		9
Rank this time	Past rank	Top 10 shows in 4 to 9 markets													
1	5	***Amos 'n' Andy***, CBS Film (C)	27.7	11.4 wchs-tv 2:00pm	14.5 knxt 8:00pm	12.5 wbz-tv 11:00pm			31.0 komo-tv 8:30pm						
2	1	***Orient Express***, PSI-TV, Inc. (A)	21.5	14.0 wchs-tv 10:30pm	4.5 keca-tv 8:30pm				27.8 king-tv 8:30pm						
3	2	***Hopalong Cassidy***, NBC Film (W)	19.0	15.9 wnbt 6:30pm	9.0 kttv 7:00pm			30.3 wcco-tv 6:00pm	10.3 komo-tv 7:00pm		15.0 wnbw 7:00pm	15.5 wsb-tv 6:00pm			
4	4	***Gene Autry***, CBS Film (W)	16.0		12.5 knxt 5:30pm		10.1 wbbm-tv 5:30pm	10.8 wcco-tv 5:00pm					19.0 wmar-tv 8:00pm		
5		***Crown Theatre***, CBS Film (D)	15.7		2.7 kttv 9:30pm		9.8 wbkb 10:00pm		14.3 komo-tv 6:30pm	38.5 ksd-tv 10:00pm					
6	7	***Cowboy G-Men***, United Artists (W)	15.0	4.9 wabc-tv 4:30pm				17.8 wcco-tv 4:30pm		27.8 ksd-tv 12:30pm		10.0 wagа-tv 7:00pm			
7		***Doug. Fairbanks Presents***, NBC Film (D)	13.8	20.3 wnbt 10:30pm	10.3 knbh 7:00pm	2.5 wjar-tv 7:00pm					14.4 wtop-tv 10:30pm				
8		***Dick Tracy***, Snader (M)	12.8	3.9 wor-tv 7:00pm					2.5 komo-tv 6:30pm				6.8 wbal-tv 6:00pm		
9		***Captured***, NBC Film (D)	12.5	4.2 wor-tv 10:00pm	6.5 kttv 8:30pm			11.5 kstp-tv 10:30pm	10.3 king-tv 8:00pm				7.3 waam 10:30pm		
10		***Dangerous Assignment***, NBC Film (A)	11.9	6.5 wor-tv 9:30pm	10.9 knbh 10:30pm	6.8 wbz-tv 11:00pm	10.2 wbkb 9:00pm								

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above.

Blank space indicates film not broadcast in this market as of 4-10 January 1954. While work shows are fairly stable from one month to another in the market in which t this is true to a much lesser extent with syndicated shows. This should be bo

m shows

ally made for tv

3-STATION MARKETS					2-STATION MARKETS		
ayton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
7.0	16.0			18.8	25.8	62.0	35.3
io-tv 30pm	wjbk-tv 10:30pm			kron-tv 10:00pm	wabt 9:30pm	wbtv 8:00pm	wdsu-tv 10:00pm
	14.3			19.8		61.0	
	wjbk-tv 10:30pm			kron-tv 8:00pm		wbtv 8:30pm	
	23.5	35.8	19.0	26.8	26.7	36.5	20.8
	wxyz-tv 7:00pm	wtmj-tv 5:00pm	wcau-tv 7:00pm	kron-tv 7:00pm	wbnc-tv 5:00pm	wbtv 11:00am	wdsu-tv 5:00pm
7.0		24.3	15.2	16.8		62.0	
io-tv 00pm		wtmj-tv 10:30pm	wcau-tv 7:00pm	kron-tv 10:30pm		wbtv 8:30pm	
4.5	16.8	42.5	10.6	8.8	19.5	61.0	
w-d 30pm	wjbk-tv 9:00pm	wtmj-tv 9:30pm	wcau-tv 10:30pm	kgo-tv 10:30pm	wbrc-tv 9:30pm	wbtv 0:00pm	
0.8	14.0	38.4	13.2	16.8	27.8	35.0	33.5
w-d 0pm	wjbk-tv 6:00pm	wtmj-tv 5:00pm	wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 3:00pm
0.3	15.0	26.5	24.2	10.3	25.3	32.0	24.5
w-d 0pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:00pm	wdsu-tv 5:00pm
9.0	22.8	28.5	12.4	11.5			43.8
s-d 30pm	wxyz-tv 6:30pm	wtmj-tv 8:00pm	wcau-tv 7:00pm	kgo-tv 8:30pm			wdsu-tv 10:00pm
2.8	16.3	10.8	19.8	26.3			43.3
s-d pm	wxyz-tv 7:00pm	wcan-tv 7:00pm	wptz 6:00pm	kpix 7:00pm			wdsu-tv 6:00pm
1.3	19.3		14.6	28.5	18.8		17.0
g-d 0pm	wwj-tv 7:00pm		wcau-tv 6:30pm	kpix 9:00pm	wbrc-tv 9:30pm		wdsu-tv 11:30am
				12.8			48.3
				kgo-tv 8:30pm			wdsu-tv 11:30pm
					20.0		36.0
					wbrc-tv 6:00pm		wbtv 5:30pm
		20.3	9.6		28.8		
		wtmj-tv 12:30pm	wcau-tv 8:00pm		wabt 6:00pm		
				13.0			
				kpix 7:00pm			
	9.8			7.0			
	wjbk-tv 6:30pm			kgo-tv 7:00pm			
	10.3			24.8			
	wwj-tv 7:00pm			kron-tv 8:00pm			
			14.4				
			weau-tv 7:00pm				
	10.0	26.0		9.5			
	wwj-tv 11:00pm	wtmj-tv 11:00pm		kron-tv 10:30pm			
1.3	18.3						
w-d 0pm	wwj-tv 6:00pm						

rzing rating trends from one month to another in this chart. last month's chart. If blank, show was not rated at all in or was in other top 10.

names the whole nation knows....

VICKS VA-TRO-NOL made in Greensboro

CAMEL cigarettes made in Winston-Salem

CANNON made in Salisbury

Chesterfield CIGARETTES made in Durham

DAN RIVER FABRIC made in Danville

Heritage fine furniture made in High Point

....and why not? They're among America's best-known products — and only a few of the many manufactured in our bustling heart of the Prosperous Piedmont.

The 29 counties WFMY-TV serves are a-hum these days with a profitable balance of agriculture and industry — an interlocking pattern of trading areas pivoting around these well-known cities. Together, they generate a buying power that exceeds *$1,500,000,000* a year!

WFMY-TV completely covers this market made up of many markets — reaching and selling a potential audience of over 1,160,000 people.

You can join the many successful advertisers using this multi-market station (CBS—basic) by calling any Harrington, Righter and Parsons office.

wfmy-tv

Basic CBS Affiliate — Channel 2

Greensboro, N.C.

Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

OKLAHOMA CITY...

"A SINGLE STATION IN A FOUR

"PULSE" PROVES IT!



TV Audience Survey by Pulse, Inc., released in February, reports that

WKY-TV HAS *ALL* THE TOP 15 TV PROGRAMS

in 29 Oklahoma Counties!

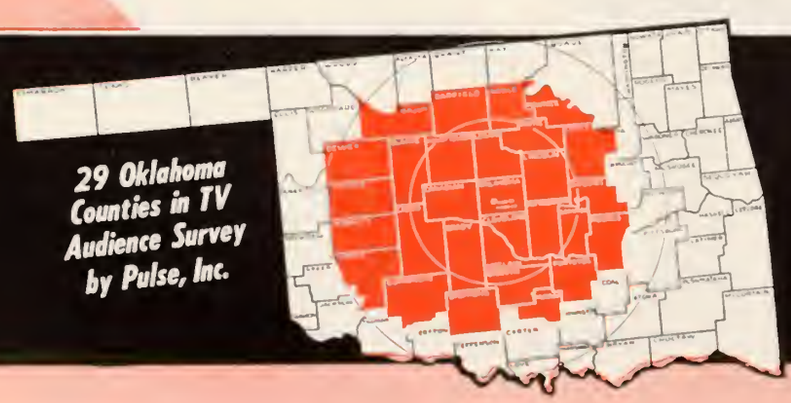
Pulse, Inc., after a 3-week, 29-county survey of Oklahoma TV preferences, has reported that . . . in addition to having ALL of the TOP 15 major once-a-week shows . . . WKY-TV originates the TOP 10 multi-weekly shows and has a WEEK 'ROUND 70% SHARE OF AUDIENCE . . . during those periods when other stations are on the air . . . plus, an exclusive audience during some 20 hours a week of bonus morning programming!

"PULSE, INC." 29-COUNTY AUDIENCE SURVEY

SHARE OF TV AUDIENCE

TIME PERIOD	WKY-TV	Station "B"	Station "C"	Station "D"	Misc. TV
MON. thru FRI. 7 am to noon	84%	11%*	L*		5%
MON. thru FRI. noon to 6 pm	64%	32%	L	L	4%
MON. thru FRI. 6 pm to midnite	69%	24%	1%*	1%*	5%
SATURDAY 8:45 am to noon	97%				3%
SATURDAY noon to 6 pm	63%	33%	1%*	L*	3%
SATURDAY 6 pm to midnite	74%	19%*	1%*	1%*	5%
SUNDAY 10 am to noon	97%				3%
SUNDAY noon to 6 pm	79%	11%*	4%*	L*	5%
SUNDAY 6 pm to midnite	70%	21%	3%*	1%*	5%

*Not on air entire period
Not on air
L—Less than ½ of a percen



29 Oklahoma Counties in TV Audience Survey by Pulse, Inc.

- *In the television industry, ratings tell the story of TV viewer preference!*
- *In Oklahoma City, ratings tell the story of WKY-TV's leadership!*

MARKET" STATION CITY!

Check these survey figures carefully! They show that WKY-TV, Channel 4 . . . FIRST in Oklahoma Television . . . continues to hold the audience in spite of the opening of three other Oklahoma City TV stations in the past six months!



"HOOPER" PROVES IT!

Hooper's TV Audience Measurement, released in February, reports that

WKY-TV HAS 14 OF THE TOP 15 TV PROGRAMS

in the Oklahoma City Metropolitan Area!

Reporting from its January survey, C. E. Hooper, Inc. announces that . . . from sign-on to sign-off . . . WKY-TV has a *larger average percentage of viewers* than the other *three* Oklahoma City Stations *combined!* A week-'round average of 63% of ALL Oklahoma City metropolitan area TV set-owners tune WKY-TV! WKY-TV has the TOP PROGRAM in this area, "DRAGNET" . . . and 14 of the TOP 15 PROGRAMS!

"HOOPERATING" AUDIENCE INDEX FOR JANUARY REVEALS:
Individual Evenings 6:00 P.M. to 12:00 Mid.

SHARE OF TV AUDIENCE

DAY	WKY-TV	STATION B	STATION C	STATION D
SUNDAY	64%	32%	4%	LT*
MONDAY	50%	42%	4%	2%
TUESDAY	58%	36%	4%	2%
WEDNESDAY	63%	31%	4%	2%
THURSDAY	61%	33%	4%	2%
FRIDAY	57%	40%	2%	2%
SATURDAY	69%	25%	4%	4%
AVERAGE for WEEK	60%	35%	4%	2%

* LT—Less than 0.5%

WKY-TV CHANNEL 4

OKLAHOMA CITY • *Represented by* THE KATZ AGENCY, INC.

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES • FARMER-STOCKMAN • WKY RADIO

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

Ringed by mountains, this independent inland market is 90 miles from San Francisco and 113 miles from Los Angeles. Beeline listeners here spend over half a billion annually for food alone. *(Sales Management's 1953 Copyrighted Survey)*



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

AGENCY AD LIBS



(*Continued from page* 11)

ence composition figures of every show-type except sports. Women are generally married. Those not, generally want to be. So situation shows about marrieds or about-to-be-marrieds are the most sure-fire.

Women, being numerically superior, must be catered to even further in these programs. That is why, kind sirs, most of the males we meet in tv's continued stories are addle-brained yet lovable, incompetent but adorable goofs. It's the way the ladies want us—and get us—as Desi Arnaz, Barry and Ozzie Nelson, Stu Erwin, Ray Milland, Peter Sands—to name just a few of the dozens on the market.

We must get the value of this strong and very personal self-identification in our commercial copy too if we intend to take full advantage of our show. Unfortunately, however, few programs have commercial formats that grow out of their program formats. Few use their main characters as sales representatives—*in character*.

This may be by design—or unfeasible by contract. Scads of publicity has been given of late to the un-wisdom of stars sullying their art with salesmanship. The people who foster this ridiculous and unrealistic point of view are usually so unfamiliar with selling that their opinions are worthless.

In my book, any piece of talent who accepts money for appearing on a sponsored television program should be more than willing—eager!—to help shoulder the burden of making the show worth his employer's while. Such cooperation should be made available to the advertiser on the premise that selling is neither foreign to his talent nor beneath his or her dignity. The personality must, of course, reserve the right to air opinion on the degree and quality of selling he personally should be called upon to deliver.

But if said "star" feels he should remain aloof from the sales problem, Mr. Agent, then I'd suggest you reserve him for sustainers, the Broadway Theatre and motion pictures. Don't foist him off on those who work in the sponsored medium of television and cheat them out of this personalized, emotionalized relation which the medium offers the intelligent advertiser. ★ ★ ★

Bob Foreman and the editors of SPONSOR *would be happy to receive and print comments. Address* 40 *East* 49 *St.*



A SHRINKING BRIDGE!

Daily the San Francisco-Oakland Bay Bridge shrinks in its ability to handle the ever-growing crowd of commuters who must use it.

As the ten Bay Area counties grow, so does KYA, the independent station of influence. Carnation, Lipton's, Halo, Life and twenty other top national accounts use KYA—how about you?

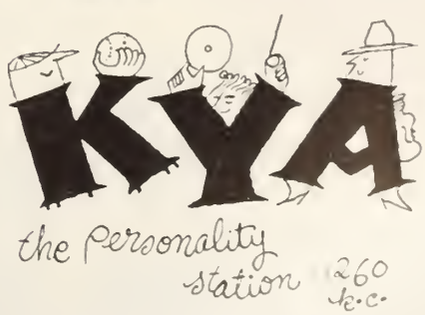


A Choice Late Afternoon Availability:

Car Tunes with Bert Winn 4 to 6 p. m. Daily

This unique program, broadcast from the Bridge Traffic Control Center, provides vital hiway information, music and news to commuters—helped to cut the Bridge accident rate 25% in the last year.

Spot your message right at the nerve center of traffic, and watch the response!



George W. Clark, Inc., New York Chicago
Adam Young, Inc., Los Angeles

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPS‡
CARTHAGE, N. Y.	WWNY-TV[1]	7	3 March	Summer '54	191	102	0	NFA	The Brockway Co. John B. Johnson, pres. Catherine C. Johnson, v.p. Louis Saiff Jr., mgr.	Weed
EL DORADO, ARK.		10	24 Feb.		3	1	0	NFA	South Arkansas Tv Co.[2] Dr. Joe Rushton, pres. W. C. Brewster Jr., v.p. William M. Bigley, sec.-treas.-gen. mgr.	Pearson
GREAT BEND, KAN.		2	3 March		100	50	0	NFA	Central Kansas Tv Co. E. C. Wedell, pres. C. L. Roberts, v.p. Roy Zimmer, sec. D. C. Williams, treas.	
HOUSTON, TEX.		13	23 Feb.		316	158	3	303 vhf	Houston Tv Co. Lloyd J. Gregory, pres E. H. Dyer, v.p. Gail Whitcomb, sec.-treas.	
RAPID CITY, S. D.		7	24 Feb.		11	6	0	NFA	The Hills Bestg. Co.[3] N. L. Bentson, pres. E. R. Ruben, v.p. J. L. Floyd, sec.-treas	
SELMA, ALA.		8	24 Feb.		3	1	1[4]	23 vhf	Deep South Bestg. Co.[5] Mrs. J. F. Richardson, pres. W. E. Benns Jr., v.p. W. J. Brennan, sec.-treas.-mgr.	Radio Reps
WASHINGTON, D. C.	WOOK-TV	50	24 Feb.		23	14	4	595 vhf	United Bestg. Co. Richard Eaton, pres. Margaret G. Eaton, sec.-treas.	UBC

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
FORT MYERS, FLA.	WINK-TV	11	18 March	11	6	ABC	1	NFA	Fort Myers Bestg. Co. (United Garage & Service Corp., sole owner) Daniel Sherby, pres. Edward J. McBride, v.p.	Weed Tv
MANCHESTER, N. H.	WMUR-TV	9	28 March	112	67	ABC	1	NFA	Radio Voice of New Hampshire, Inc. Francis P. Murphy, pres.-treas. James J. Powers, v.p.	Weed Tv
SAN JUAN, P. R.	WAPA-TV	4	15 March	56	34	Du M, NBC	2	NFA	Ponce de Leon Bestg. Co. Jose Ramon Quinones, pres. Chester F. Owens, George A. Mayoral and Goar Mestre, stockholders Charles F. Bell, gen. mgr.	Caribbean Networks
SAN FRANCISCO, CAL.	KSAN-TV	32	6 April	81	46		3	829 vhf	S. H. Patterson, licensee and sole owner	McGillvra
SCHENECTADY, N. Y.	WTRI[6]	35	28 Feb.	262	38	CBS	3	53 uhf	Van Curler Bestg. Corp. Col. Harry C. Wilder, pres. Richard B. Wheeler, gen. mgr. Paul Jaconson, treas.-asst. mgr.	Headley-Reed

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (12 March '54)	**371**	*No. of post-freeze c.p.'s granted (excluding 28 educational grants; 12 March '54)*	**522**	*No. tv homes in U.S. (1 Jan. '54)*	**27,500,000§**
No. of markets covered	**223**	*No. of grantees on air*	**261**	*Percent of all U.S. homes with tv sets (1 Jan. '54)*	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 Feb. and 12 March or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of new grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]The Brockway Co., permitee of WWNY-TV, Watertown, N. Y. surrenders that c.p. for ubif ch. 48 in exchange for this vhf ch. 7 permit. [2]Permitee is licensee of KMVA, Magnolia, Ark. [3]Permitee is owned by same principals as WMIN-TV, St. Paul, and KELO-TV, Sioux Falls, S. D. [4]Station is located in Montgomery, Ala. [5]Permitee is licensee of WBAM, Montgomery, Ala. [6]Station was erroneously listed as going on the air 15 Feb.; listing is now correct.

IN KANSAS CITY . . .

the Swing is Solid

TO CHANNEL 9



WHB-TV

CBS TELEVISION

BASIC CBS TELEVISION AFFILIATE

It's a solid swing to Channel 9 on the airwaves in the Kansas City market . . . and solid selling for WHB-TV advertisers! A full schedule of CBS-TV network programming . . . plus a variety of talent-packed locally produced shows . . . put your spots **in the right spot** for sales — on the solid favorite of 373,426* television homes in the WHB*ig* Kansas City market!

*Jan. 31 report, Kansas City Elec. Assn.



Don Davis, President
John T. Schilling, General Manager

Here's a good strip story. . . . Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips—*more than three times* the amount received from the previous year's campaign on another Kansas City TV station . . . . at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.

WHB-TV
CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

WHB
710 KC. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S OLDEST CALL LETTERS

Represented Nationally by BLAIR TV INC

Represented nationally by JOHN BLAIR & CO.

The Basic Benefi

Select these Stations for SPOT RADIO

EAST, SOUTHEAST			
WBZ-WBZA	Boston-Springfield	NBC	51,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000
MIDWEST, SOUTHWEST			
WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	ABC	5,000
MOUNTAIN AND WEST			
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

SPOT RADIO

"Choice of Budgets– Large or Small!"

by RUSSEL WOODWARD
Executive Vice President



f your advertising budget is large enough to buy *all* nedia, National Spot Radio is of course an important cog n the complete gear of your advertising activities.

Regardless of your appropriation, spot radio can be our *best* medium, because it gives you complete *choice f budgets,* to fit your marketing needs with skin-tight idelity.

To sharpen the point, consider what else you could use fficiently in the markets listed at the left for example. What medium *except* Spot Radio could permit you to over any or all those markets with precisely the pene-ration you need to offset any competitor — to capitalize n an advantageous situation in your distribution or sales-anpower picture — to cover up some weakness in those rocesses?

To skilled sales and advertising executives, Spot Radio's *Choice of Budgets* offers unique opportunities for real trategy. That's why it grows and grows and grows. . . .

1 CHOICE OF MARKETS
2 CHOICE OF STATIONS
3 CHOICE OF TIME
4 CHOICE OF PROGRAMS
5 CHOICE OF AUDIENCES
6 CHOICE OF BUDGETS
7 CHOICE OF MERCHANDISING



FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

EW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

53

WKJF-TV
PITTSBURGH

Your Best Buy to Sell The Rich Pittsburgh Market

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Nat. Rep. WEED TELEVISION

OUTSTANDING NBC PROGRAMS



agency profile

Alvin Kabaker

V.P. in charge of Radio & Tv
Dancer-Fitzgerald-Sample, New York

From torts to tv may seem like a long jump to most men but Alvin Kabaker took it like a hurdler. Twenty years ago he was a corporation lawyer; a year later agency copywriter; today he's Dancer-Fitzgerald-Sample's v.p. in charge of radio and tv.

"Law training comes in handy at the oddest times," he told SPONSOR, punctuating his sentence with a piercing look.

"Take the time when I was agency representative at the SAG program negotiations in Hollywood last year," he continued. "We were dealing with program contracts for actors, and SAG wanted to establish repeat payments. Result of the negotiations: The first three runs of a tv film program are covered by the original payment with re-use payments not due until the fourth run."

No minor achievement this since it represents a big saving to sponsors who run their films several times.

At the time he was active in SAG program negotiations, Kabaker was heading up D-F-S' Hollywood office. Within his last three years in California, his office supervised the shooting of and produced some 400 tv films. This list included such series as *Beulah*, *Inspector Mark Saber* (both agency-produced) and the *Stu Erwin Show* and *The Lone Ranger* (agency-supervised).

"Despite the trend towards network-packaged shows," says Kabaker, "this agency packaged close to 50% of its tv and better than 50% of its radio shows last year because of our active creative staff."

During 1953 D-F-S was No. One among agencies in radio billings with $18 million for the year. The agency's tv billings were at the rate of $10 million out of a 1953 total of $43 million. (For 1953 billings of 20 top radio-tv agencies see SPONSOR 28 December 1953.)

Currently Kabaker is busy studying the cost of color tv. His findings to date are that the average color film costs up to 35% more than black and white.

"But," adds he with a lawyer's objectivity, "the evidence is such that the added impact will make the increased investment worthwhile when color film becomes standardized."

Most impatient for color in Kabaker's family at the moment is his 12-year-old son. He feels *The Lone Ranger* would be a natural for color treatment. ★ ★ ★

The Sound and the Jury



On WNAX-570, the sound of a beautiful voice—or an effective commercial—reaches a potential jury of at least 202,000 families. One reason: favorable frequency. At 570 kc 5000 watts projects a half millivolt 240 miles. (At 1030 kc 132,000 watts would be needed; at 1330, 778,000 watts.) Transmission from one of the world's tallest AM towers (927') over land noted for soil conductivity (also fertility: our 5-state coverage area yields annual farm income of $6 billion), guarantees a favorable reception for your sales message.

Verdict (Diary Study 5): 10 to 1 in favor of WNAX-570, over the second station in the area; top rating in 486½ (97.3%) of the 500 quarter-hour segments surveyed.



WNAX—570

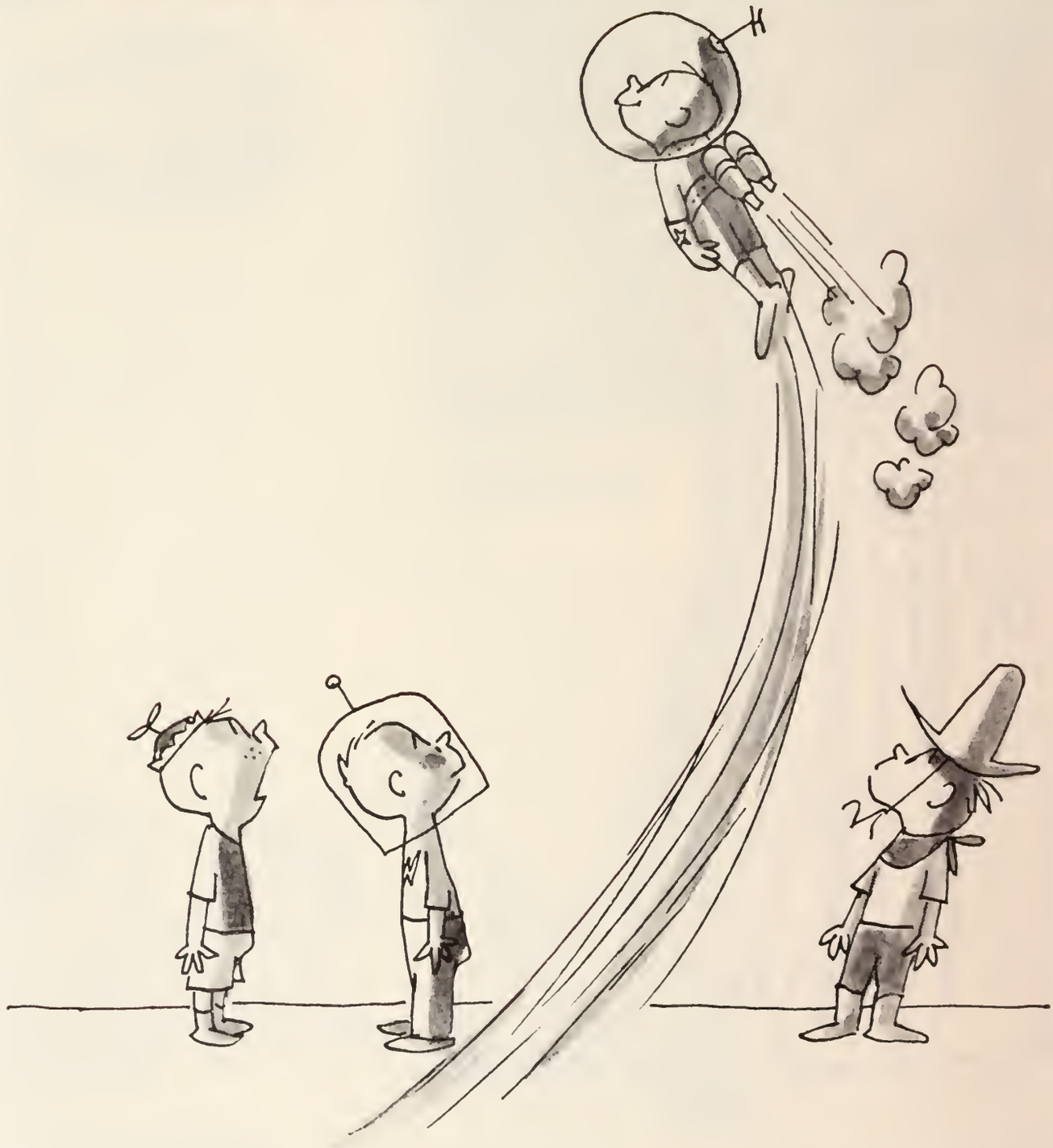
Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, $653 million in '52 retail sales.

Some people are born leaders



...like WCAU, Philadelphia

TELEVISION—Far the telecast af President E.senhawer's "Stote of the Unian" message which was carried by all three Philadelphia statians, WCAU-Televisian's averoge roting was 36% greater than that of the ather two statians cambined.

RADIO—Far the broadcast af President Eisenhower's "State af the Unian" message which was carried simultoneously by the four netwark stations, WCAU-Radia's average rating was 40% greater than that of the next two stotions cambined.

Sources upon request

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 22 March 1954 — Nighttime 22 March 1954

SPONSOR — SPONSOR

SUNDAY

NBC	CBS	MBS	ABC
6 PM	Gene Autry Show Wrigley Co; deodorant, gum 182N L&T	Builders Drummond Per partic: $2000	College Quiz Bowl Var
6:15	R&R $6500		
6:30	Our Miss Brooks Colgate; dental crm, palmolive soap, shave crm 250N L&T 8-11:30	On the Line With Considine Mutual of Omaha 6:30-7:15 B&J $1000	No network service m-f 6-6:30
6:45	Bates $6500	TBA	
7	Jack Benny Amer Tob; jerky strike $1000	Rod & Gun Club of the Air co-op T	HBC Symphony Orchestra (Toscanini)
7:15	BBDD $15,000		
7:30	Amos 'n' Andy Health Inst; nose drops 212N L&T plus 32 CBC stns	Chamber music Camelia	Society Varieties Oil Co 195N Compton $29,000
7:45	BBDD $15,000		The Marriage
8	Bing Crosby Show General Elec; home appliances 205H	Hawaii calls music	The Six Shooters (Jimmy Stewart) H
8:15	BBOO $15,000		
8:30	My little Margie Philip Morris; philip morris cigs 203H 11:30-12m	Enchanted hour music O	Sunday at Home (Jan Murray emcee)
8:45	Blow $3750	Wallace Fanning news 9:55-9 L	
9	Hallmark Radio Hall of Fame Hall Bros; hallmark cards 199H L	Oklahoma City Symphony Orch OklaCity	HBC Star Playhouse 9-10
9:15	FC&B $4000		
9:30	Edgar Bergen-Charlie McCarthy Van Camp Sea Fd; B'W&S Comel. Cosmetics 201H stirks T		
9:45	BBDO $12,000		
10	Man or the Week	Report from the Pentagon W	Last Man Out
10:15	Daniel Schorr 10:30-35 T	Hazel Markel co-op L	
10:30	UN Report 1a 35-45pm T	Man's Corner co-op L	
10:45	John Ourr Sports T	Rukeyser Reports moderator $1500	Meet the press Discussion Martha Rountree moderator Wash L
11	News T	Ed Pettitt news co-op L	News from NBC
11:15	Dance orch Var	Oasis Bands Var	Songs by Dini Late sports roundup Oscr orch Orchestra Var 11:30-55 L News 11:55-12 N-m-st L
11:30			No network service
11:45			
12			

MONDAY

NBC	CBS	MBS	ABC
6 PM	A Jackson news Metropolitan Life 30N m-f L&T	No network service	No network service m-f 6-6:30
6:15	Dwight Cook's Guest Book 30N m-f		
6:30	No network service m-f		Bill Stern Anheuser-Busch; budweiser beer 203N m-f D'Arcy $2000
6:45	Lowell Thomas Kaiser-Willys 180N m-f Ewell & Thurber; Weintraub $1750		George Hicks co-op
7	Tennessee Ernie Toni Co, LB; Manhtn Soap; S&W 155N m-f L Griffith news Liggett & Myers C&W 7:45-8	No network service	Three star extra Sun Oil; sponsrs 31Var HDBM $1000
7:15			
7:30	Fulton Lewis Jr 250Wash m-f L	Fulton Lewis Jr co-op 250Wash m-f L	Alex Drier Int'l Harvester 150N m-f Y&R $1500
7:45	Dinner Date 30N m-f		No network service m-f
8	Beulah 15-30 Gen Fds 12N M-F FC&B $4125	Dinner Date 30N m-f L	Three star extra Sun Oil; sponsrs 30Var HDBM $1000
8:15	Jolting La Rosa Cimarosa Sales 113N 7:30-45 T W-F 9N 11:15-30 T Y&R $1750	Gabriel Heatter Ningara Mfg 132N m-f M Brally news 11-11:15 HAV m-f L&N 4/hr $1500	John Vandercook CIO m-f 7-7:15 H J Kaufman 30N m-f L Griffith news Liggett & Myers C&W 7:45-8
8:30	Edw R Murrow Amer Oil; amoco Kalt 30N Jerol 12N m-f JWT 5/hr $5000	D&B 5/hr $1500 Coke Time with Eddie Fisher Coca-Cola 212N tu,th D'Arcy $1000	Beulah m-f Chorsiliers Longines-Wittnr 100N tu,th Wade $2500
8:45	Perry Como Liggett & Myers 252N m-f CBS-TV Pons, CBS-TV $1100	One man's family Miles Labs 102H m-f Wade $5000	Lone Ranger Gen Mills 30N m-f 7:30-55 (see mon) Wade D-F-S
9	Dinah Shore Chevrolet Mtrs 135H tu,f G-E $5000	Songs with Sinatra (Frank Sinatra)	L Griffith news Liggett & Myers C&W 7:45-8
9:15	Barris Craig H		Three-ply by-line H,C,N
9:30			Sammy Kaye m-f
9:45			Hollywood Stairway H m-f
10			Mike Malloy m-f T
10:15			
10:30			
10:45			
11			
11:15			
11:30			
11:45			
12			

TUESDAY

NBC	CBS	MBS	ABC
6 PM	A Jackson news Metropolitan Life m-f (see mon) Y&R	No network service	No network service m-f 6-6:30
6:15	Dwight Cook's Guest Book m-f		
6:30	No network service m-f		Bill Stern Anheuser-Busch; budweiser m-f (see mon) D'Arcy
6:45	Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub		George Hicks co-op
7	Tennessee Ernie Toni Co, LB; Manhattan Soap; SB&W alt-days	Fulton Lewis Jr co-op 250Wash m-f L	Alex Drier Int'l Harvester m-f (see mon) Y&R
7:15	Beulah 7:15-30 Gen Fds m,w,f FC&B	Dinner Date m-f L	No network service m-f
7:30	Chorsiliers Longines-Wittnr 100N tu,th Wade	Gabriel Heatter Niagara Mfg 132N m-f D&B 5/hr $1500	Hews of world Miles Labs m-f (see mon) Wade
7:45	Edw R Murrow Amer Oil; amoco Katz 30N m-f L Griffith news Liggett & Myers C&W 7:45-8	Coke Time with Eddie Fisher Coca-Cola 212N tu,th D'Arcy $1000	One man's family Miles Labs m-f (see mon) Wade
8	Dinah Shore Chevrolet Mtrs 135H tu,f G-E $5000	Songs with Sinatra (Frank Sinatra)	Three-ply by-line H,C,N
8:15	Barris Craig H		Sammy Kaye m-f
8:30			Hollywood Stairway H m-f
8:45			Mike Malloy m-f T
9			
9:15			
9:30			
9:45			
10			
10:15			
10:30			
10:45			
11			
11:15			
11:30			
11:45			
12			

WEDNESDAY

NBC	CBS	MBS	ABC
6 PM	A Jackson news Metropolitan Life (see mon) Y&R	No network service	No network service m-f 6-6:30
6:15	Dwight Cook's Guest Book m-f		
6:30	No network service		Bill Stern Anheuser-Busch; budweiser m-f (see mon) D'Arcy
6:45	Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub		George Hicks co-op
7	Tennessee Ernie Toni Co, LB; Manhattan Soap; SB&W alt-days	Fulton Lewis Jr co-op 250Wash m-f L	Alex Drier Int'l Harvester m-f (see mon) Y&R
7:15	Beulah 7:15-30 Gen Fds m,w,f FC&B	Dinner Date m-f L	No network service m-f
7:30	Symphonette Longines-Wittnr 100N tu,th Victor Bennett	Gabriel Heatter Am Home Prod 100N m-f RWC 1/hr $1500	News of world Miles Labs m-f (see mon) Wade
7:45	Edw R Murrow Amer Oil; amoco Katz 30N m-f L Griffith news Liggett & Myers C&W 7:45-8	Coke Time With Eddie Fisher Coca-Cola 212N tu,th D'Arcy see tu	One man's family Miles Labs m-f (see mon) Wade
8	Squad Room SOS Cleaner; McCann-Erickson 117N r10-10:30	Walk a Mile R J Reynolds; camels 194Var L	Three-ply by-line H,C,N
8:15	Meury, Lee & Marshall $4000	Estv $3500	Sammy Kaye m-f
8:30	Mr & Mrs North Colgate; toothpaste, pimoto sh 200N m-f 11:30-12m	The Great Gildersleeve Kraft Foods; parkay, velveeta 177H L	Hollywood Stairway H m-f
8:45	Power plan	Junior Miss	Mike Malloy m-f T
9	21st Precinct	Meet Millie Power Plan	
9:15			
9:30	Crime Photographer		Hollywood Airport
9:45	Crime Classics H-T	Family theatre	
10	On Stage With Cathy & Elliott Lewis	Sounding Board Forum Phoenix, Ariz	Frank Edwards AP of L 273Wash m-f L Furman, Feiner Joe King m-f T Report from the White House Wash
10:15			
10:30			
10:45			
11			
11:15			
11:30			
11:45			
12			

THURSDAY

NBC	CBS	MBS	ABC
6 PM	A Jackson news Metropolitan Life m-f (see mon) Y&R	No network service	No network service m-f 6-6:30
6:15	Dwight Cook's Guest Book m-f		
6:30	No network service		Bill Stern Anheuser-Busch; budweiser m-f (see mon) D'Arcy
6:45	Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub		George Hicks co-op
7	Tennessee Ernie Toni Co, LB; Manhattan Soap; SB&W alt-days	Fulton Lewis Jr co-op 250Wash m-f L	John Vandercook CIO m-f 7-7:15 H J Kaufman
7:15	Quincy Howe co-op C	Dinner Date m-f L	Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S
7:30	Gabriel Heatter Motor Prds; deptrg 205N tu only L RWC 1/hr $1500	News of world Miles Labs m-f (see mon) Wade	L Griffith news Liggett & Myers C&W m-f 7:45-8
7:45	Coke Time With Eddie Fisher Coca-Cola 212N tu,th D'Arcy see tu	One man's family Miles Labs m-f (see mon) Wade	Edw R Murrow Amer Oil; amoco Ford Motor JWT m,w,f
8	Meet Millie Power Plan	Ray Rogers Dodge Div, Chrysler 201E	Three-ply by-line H,C,N
8:15	Grant $7500	Father knows best Gen Fds; cereals, inst-tea 160H 10:30-12:30m B&B $4500	Sammy Kaye m-f
8:30	Junior Miss H		Hollywood Stairway H m-f
8:45			Mike Malloy m-f T
9	GE Comedy Th Meet Mr. Mc Hutley with Ray Milland) OE; radio tv sets 206H T	Official Det.** R J Reynolds; camels Chevrolet Mtrs Campbell-Ewald B&B 193N L Griffith, Chgo	(Power Plan) Arthur Godfrey Digest Owens-Corning Fiberglas 203N 8p cst 4/0 FSR $4500
9:15	Masen $3500	Crime Fighters co-op L	
9:30	Time for Love Andrew Jergens; lotion, face cr 130N	Hotel Model Junior Miss	Take a Number co-op L
9:45	Orv $3000		
10	Escape H	Paul Whiteman Varieties	Truth or Consequences Pet Milk Co; pet evap milk 168H Gardner $5000 Bldg Story Amer Cig & Cig; pall mall 200H T SSCB $6000
10:15			
10:30			
10:45			
11			
11:15			
11:30			
11:45			
12			

FRIDAY

NBC	CBS	MBS	ABC
6 PM	A Jackson news Metropolitan Life m-f (see mon) Y&R	No network service	No network service m-f 6-6:30
6:15	Dwight Cook's Guest Book m-f		
6:30	No network service		Bill Stern Anheuser-Busch; budweiser m-f (see mon) D'Arcy
6:45	Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub		George Hicks co-op
7	Tennessee Ernie Toni Co, LB; Manhattan Soap; SB&W alt-days	Fulton Lewis Jr co-op 250Wash m-f L	John Vandercook CIO m-f 7-7:15 H J Kaufman
7:15	Beulah General Fds m,w,f 7:15-30 FC&B	Dinner Date m-f L	Quincy Howe co-op C
7:30	Symphonette Longines-Wittnr 100N m-f 7:30-55 Victor Bennett	Heatter Ligett & Myers 441N 6 cst 1/hr Grey 1/hr $1500	Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S
7:45	Perry Como Liggett & Myers 252N m-f (see mon) Cnghm & Walsh		L Griffith news Liggett & Myers C&W m-f 7:45-8
8	Starlight Th (Medeleine Carroll) Chevrolet Mtr Campbell-Ewald Songs With Sinatra (Frank Sinatra) 199H T	Dinah Shore Chevrolet Mtrs tu,f Campbell-Ewald	Mr Keen** (Tracy, Intr Ill) Blow 11-11:30pm 198N
8:15			
8:30	Bob Hope Show Amer Dairy Assn 199H T Campbell-Mithun $17,000		
8:45			
9	Bill Henry news Johns-Manville JWT m-f 9-9:05	Phil Harris-Alice Faye RCA Victor 200H	Godfrey Digest (cont'd) Bristol-Myers 202N 8-8:15 T DCSS $4000
9:15	TBA		
9:30	Newsreel co-op R, F. Hurleigh Miller Hi-Lite; m-f 9:25-30 Mathisson	JWT $10,000 John C. Swayze Newsreel; Warner 8-8:55 L&H,f Mef-A	That's Rich H
9:45		House of Glass Gertrude Berg	
10	Havo a Heart Var T		
10:15	Joe King m-f T	Tho Three Plant m-f T	Frank Edwards AP of L 273Wash m-f L Furman, Feiner
10:30	Can You Top This? m-f T	Listen to Washington Wash	
10:45	Roport from the White House Wash L		
11	Jane Pickens co-op L	Frent & Cenier 10:35-11 Wash T	Oasis Bands Var
11:15			
11:30			
11:45			
12			

SATURDAY

NBC	CBS	MBS	ABC
6 PM	James Crowley Reports Wash L	Philadelphia Orchestra Phila	Ditto Thurs Orch Clevs
6:15	It's Your Business T		
6:30	Bob Finnegan sports co-ord 145N T		Dinner date N
6:45	Sports Afield with Bob Edge N		Everett Heiles R C Johnson 83HN 6:55-7 L NL&B
7	Show Time Review L	Johnny Mercer Show H	Al Helfer Var co-op
7:15	Three Suns H		Report from Washington Wash co-op
7:30	Dinner at the Green Room		Farm Quiz 7:30-55 T
7:45			Cecil Brown State Farm Mutl; safe insurance 47Z4N 7:55-8 L HL&B $350
8	ABC Late News 8-8:05	Gunsmoke H	Theatre Royal T
8:15	Gunsmoke 8:15-30 T		
8:30	Sanka Salutes Gen Fds; sanka 90N 8:35-55 Y&R $850	20 questions $2000	The Big Review (cont'd) Preview of new records with guest d.j's, stored-sponsorship bank, 8 partic. available, on sale Weekend, Sun 4-9 pm 1-min period $3000
8:45	Gangbusters N	Farm Story T	
9			
9:15	Tws for the Money P. Lowlard; old golds 205N L&N $4000	New England barn dance jamboree co-op L	The Big Preview (cont'd)
9:30	Saturday Night Country Style Var 8:30-10:30	Lombardoland USA L	Grand Ole Opry R J Reynolds; narrow wheat pitch 95Nsatstyle L 103 stns co-op
9:45			Esty $5000
10	Dancing party (cont'd)	Anonymous C	Country Tune Parade Musical D-Con Co 127Nashvl L Marlrex $2300
10:15			TBA
10:30	Oanlel Schorr news 10:30-35 T	Chicago theatre of the air C	Pae Wes King co-op C
10:45	Orchestra Var		
11	ABC late news 10:55-11 L	Martha Lou Harg	News T
11:15			Ed Pettitt news co-op L
11:30	Orchestra Var 11:15-55	Dance band Var	Dance music Var
11:45			
12	News 11:55-12m m-sat L		No network service

Sponsors listed alphabetically with agency and time on air

AFarfl, Furman, Feiner: MBS, M-F 10-10:15 pm
Allis-Chalmers, H. G. Gilfillan: MBS, M-F 10:15-30 pm
Amana Refrig, Maury, Lee & Marshall: CBS, Tu 8:30-9:00 pm
Amer. Cig. & Cig. SSCB: NBC, W 9:30-10 pm
Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30 pm
Amer. Home Prods., John P. Murray: CBS, M-F 12:30-1 pm; MBS, M-F 2:30-45 pm; NBC, all days 5:5:30 pm
Amer. Oil Co., Katz: CBS, M-F 7:45-8 pm
Amer. Tob Co., BBDO: CBS, Sun 7-7:30 pm; Ashesion-Hazard, Wells & Geller, 30 min. cost: $1000
Andrew Jergens, Lennen & Mitchell: NBC, W 10:30-11 pm
Anheuser-Busch, St. L, Gardner, Maffry, Lee & Marshall: CBS, Tu 10:30-11 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Ass'n of American RR, B&R: NBC, M 8:30-50 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Bristol-Myers, Young & Rubicam: ABC, Sun 4:15-30 pm
Bulova Watch Co., Biow: ABC, Sun 5:30-4 pm
Campana Sales Co., Wallace-Ferry-Hanly: CBS, Sun 12:30-1 pm; M-F 12:45-1 pm
Campbell Soup Co., Ward Wheelock: ABC, M-F 11:11:25 am
Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:45-11 am
Carter Prods., Bates: NBC, M, Th, F 5-5:15 pm alt wks; CBS, Sat 1-1:20 pm; Tu 9:30-10 pm; ABC, alt Sun 9-9:15 pm
Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8:30-9 pm; MBS, M-F 8:30 pm
Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 am
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 am
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J. Kaiman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Clinfos Foods (Snow Crop), Mason: CBS, M, W, alt 10-10:30 pm
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Sherman & Marquette: CBS, Th 8:30-9 pm; L&N: CBS, Th 10:10-15 pm; Esty, NBC, M-F 11:45 am; CBS, M-F 11:30-45 am; M-F 3:3-15 pm
Continental Bkg., Reiss: CBS, M-F 11:30-45 am
Corn Prods., C. L. Miller: CBS, M-F 4:15-30 pm
Cream of Wheat: BBDO: CBS, Sat 12:05-30 pm
Credit Union, JWT: MBS, Tu 9:30-10 pm; Sun 4:55-5 pm
Helen Curtis, G. Best: CBS, Sat 10:30-45 am
Dana Bible Students, Wm. Glocson: MBS, Sun 11:11:15 am
D-Con Co., Maffrey: NBC, Sat 10-10:15 pm
Darby Foods, Needham, Louis & Brorby: MBS, Tu, Th 3:30-55 pm
DeSoto Motor, BBDO: NBC, W 8-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Doeskin Prods., Grey: CBS, Sat 10-15-11 am
Electric Auto-Lite, Cecil & Presbrey: CBS, M 9-8:30 pm
Esso, Lee, Hoag & Wavrick & Legler: ABC, Th-F 11:55-40 am
Firestone Tire & Rubber, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: CBS, M, W, F 7:15-8 pm
General Electric, Maxon: CBS, Th 9-9:30 pm; BBDO: Sat, 8:30-9 pm; NBC, alt Sun 5-5:30 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 3-2:15 pm; FC&B: CBS, M-F 4-4:15 pm; M-F 7:15-30 pm; Ted Bates: CBS, M-F 8:30-9:15 am; Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, Sat 8-8:30 pm
General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-25 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves, ABC, M-F 12:45 pm; CBS, M-F 12:30-45 pm; M-F 3:3-15 pm
General Motors, Kudner: ABC, M 8:8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette Safety Razor, Maxon: ABC, F 10 pm to conel
Goodyear, Kudner: ABC, Sun 5:30-6 pm
Geopol Bdrstg, R. H. Alber: ABC, Sun 4-5 pm
Green Giant, Leo Burnett: CBS, M 8:30-9 pm
Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Gulf Oil, Y&R: NBC, Th 9-9:30 pm
Hall Bros., FC&B; B&M: CBS, Sun 9-8:30 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, M-F 4:30-45 pm
Hasling Waters, Inc., White Adv.: ABC, Sun 1:30-2 pm
Hotpoint, Fuller & Smith & Ross: ABC alt F 8-9:30 pm
Int'l Cellucotton, FC&B: CBS, M-F 10:15-30 am (all days)
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Andrew Jergens, JWT: CBS, M, W, F 7:15-8 pm; 9:30-10 pm
John-Manville, JWT: MBS, M F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-W 12:25-30 pm; 12:25-30 pm; 3:25-30 pm; M-F 12:25-25 pm; 5:55-6 pm; Sat 12:25-30 pm; 5 pm
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 8:15-30 pm; DOS 1/hr 7:15 am (alt days); MBS, M, W, F 8:30-55 pm
Kenmark Mfg., Gilbert: CBS, M-F 10:15-30 am (alt days)
Kraft Foods Co., Needham, Louis & Brorby: NBC, W 8:30-9 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 9-9:30 pm
Lever Bros., JWT: CBS, M 8-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, F 11:15-30 am
Liggett & Myers (Chesterfield), Cunningham & Walsh: ABC, M-F 7:55-8 pm; MBS, M, W, F 7:45-8 pm; NBC, Tu 8-8:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer Watch Co., Victor A. Bennett: CBS, Sun 2-2:30 pm; Tu-F 7:30-45 pm
P. Lorillard, L&N: ABC, Sun 8:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 4:30-5 pm
Manhattan Soap (Sweetheart), Schneider, Beck & Warner: NBC, M-F 4:45-5 pm; CBS, Tu, Th alt F 3:45-4 pm (alt days); 7-7:15 pm (alt days)
Metropolitan Life, Y&R: CBS, M-F 9-9:15 pm
Miles Labs, Geoffrey Wade: CBS, M-F 5:45-6 pm; 7:30-55 pm; M-F 7:30-8 pm; M-F 7:30-8 pm; M-F 10:45-11 am; MBS, M-F 12:12-15 pm
Miller Brg., Mathes: CBS, M, Th, 12:30-45 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10:30-45 am
Motor Prods. Corp., Rocho, Williams & Cleary: CBS, M-F 12:15-30 pm
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 10:15 pm; CBS, Tu 8:30-45 pm
Nash Motors, Kudner: ABC, Sun 5:30-6 pm
Nestle Co., CBS: ABC alt Sat 10-11:15 am
Niagara Mfg. Office & Browne: MBS, M 7:30-45 pm
Owens-Corning Fiberglas, Fuller & Smith & Ross: CBS, F 8:30-9 pm
Pet Milk Co., Gardner: NBC, Th 9:30 pm; Sat 10:30-11 am
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Sat 9:30-55 am
Phillip Morris & Co., Blow: CBS, Sun 8:30-9 pm
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-F 11:15-30 am; Campbell-Mithun: CBS, M F 8:40-45 am
Procter & Gamble, B&B: Compton, D-F-S, T&R: CBS, M, W, F 11:45-12 n; Tu, Th 2:15-30 pm; 2:45-3 pm (alt days); NBC, M-F 3-4:15 pm; Benton & Bowles: NBC, M-F 10:10-30 am; MBS, Sun 6:30-7 pm; M-F 8-8:30 pm
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Quaker Oats Co., Sherman & Marquette: MBS, Tu, Th 11:30-45 am; Sat 12a-12:30 pm; Tu, Th 3-3:30 pm
Radio Bible Class, Stanley O. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
RCA, JWT: NBC, F 9-9:30 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
Retail Drug, BBDO: CBS, Sun 2-2:30 pm
R. J. Reynolds Tob. Co., Esty: MBS, M, Tu, Th 8-8:50 pm (Multi-Message Plan); NBC, Sat 6:30-7 pm; MBS, Sun 6:30-7 pm; NBC, W 8-8:30 pm
Serutan, Kletter: NBC, M-F 3:15-30 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 6:8:15 am; Sat 9-9:30 am
Socony Vacuum, Compton: NBC, Sun 8:30-7:30 pm
S.O.S. Co., Maxon, Inc: Erickson: MBS, M, W 8:55-9 pm (Multi-Message)
Star-Kist Tuna, Rhoades & Davis: CBS, M, W, all 3 10:45-11 am
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 7:55-8 pm; Sun 5:55-6 pm
Sterling Drug, D-F-S, ABC, M-F 10-10:15 am; NBC, M-F 4:15-30 pm
Stewart Warner Corp., MacFarland, Aveyard: NBC, Tu, Th 9:30-45 pm
Sun Oil Co., Beatti, Ogilvy, Benson & Mather: NBC, M-F 3-3:15 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Texas Co., Kudner: ABC, Sat 5-6 pm
Toni Co., Weiss & Geller; Lee Burnett: ABC, Th, Th 9-10 am; 10:25-45 am; CBS, M, W, F 2:30-45 pm; M-F 10:45-11 am; 10:45-11 am; M, W, alt F 3:45-4 pm; 7-7:15 pm (alt days)
Union Pharmaceutical, Gray: MBS, F 7:30-45 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, alt Sat 10-10:10 pm; alt 11:15-30 am
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 8:30-11 am
Whitehall Pharm. (see Amer. Home Prods.)
Wm. Wrigley Jr. Co., Ruthrauff & Ryan: CBS, Sun 6-6:30 pm; Maxon: CBS, Tu 8-8:30 pm

Notes and explanations to help you use this chart

Time (elect and production only. Do not include commercials or time charges. They do not include the 15% agency commission) of the client. All data weekly unless otherwise designated. Costs for across-the-board programs are listed on Monday1. Costs are for one period regardless of time, as Eastern Standard.

ABBREVIATIONS: C, Chicago; Clse, Clevinnati; d, Detr, Detroit; H, Hollywood; Indianapolis; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; Wash, Washington, D. C.; Var, various.

ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat time; sta, station; sust, sustained; tu, tues; T, transmitted; TBA, to be announced; 100%, show carries no 100 stations, originates in NYC; S, simulcast.

Example: Sunday: 6:30-7 pm (EST) weekly, M, W, F: 8:55-9 am; 2:30-35 pm; Breakfast Club, M-F 9-10 am (not listed on chart); sponsors: Quaker Oats, Sherwin-Williams, Swift, JWT; Weiss & Geller, 30 min. cost: $1000. Sunday, M-F, 10-11:30 am; simulcast M, W 10-11:30 am; T, Th 10:30-11:30 am; simulcast; time plus talent: $1,400,000 annually for 2 TV quarter hours and 2½ hours per week on radio; advertiser, Andrew Priday Broadcast Co.; agency, Ayer; one quarter hour, 190,295 radio stations, originates NYC, other points; resual $.15. Power Plan: W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Mills, Mr. Coot: $15,500 per client weekly. Room for 3 partic, sponsors. Family Skalsten, 15 pm, originates Hollywood, 113 stations, transcribed.

(H) Capitol Commentary originates Washington, 484 stations live. Multi-Message Plan: 5 partic. Cost, $1,100 per partic. Spot announcements minutes or 3 per show). An advertiser must buy a minimum of 3 partic. a week of the total partic. minutes and all of the programs on any day. Cost per participation: Fiber Co., $2,917; Second Chance, $2,250. Pays to be Married, $2,083. Among sponsors of this plan are Lewis Food, B&B, Helmut Hair, K&E, Carter Prods. Listed products in addition to those mentioned are plugged on this program.

Ed Dinsmore LUNCHEON CLUB MUSIC & CHATS
Sally Work HOMEMAKERS' ADVISER
the WBEN parade
Mike Mearian TOPICAL SATIRE & MUSIC
Clint Buehlman MUSICAL CLOCK Top Rated
Breakfast at the Sheraton Audience—Fun—Music
Old Saddlebags NOONTIME WESTERN HITS
your Diane RELAXING SLUMBER TUNES
Ralph Hubbell LOCAL SPORTCAST DEAN
Joe Wesp FARM PROGRAM

WBEN has personalities—plus. They add personal punch to your sales message. Buffalo-area audiences believe WBEN personalities.

Call or Write any CHRISTAL Office in New York, Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WDBJ Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., National Representatives

"I'm happy in my Serape"



"I'm happy in my Serape"—"blanketed with sales made in KCOR's forty five county area covering 691,000 Spanish Speaking Americans"

P.S. *There are forty other happy clients like me . . . .*

KCOR

Represented by
Richard O'Connell,
Nat'l. Adv. Dir.
40 East 49th St., N. Y.

R. A. Cortez, President
SAN ANTONIO, TEXAS



to win friends and influence buyers

KC Loves

—you belong on KUDL
—the BIG independent station in KANSAS CITY

100 WATTS
250 WATT RATE
ASK FORJOE

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS: 1012 BALTIMORE BUILDING



in California . . . .
there are more than 2
BIG MARKETS!
Save 20% . . . Buy the Keyline
KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville
Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE Radio Group
Write, wire or call for complete information

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 22 March 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10	Message of Israel N, other L; Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295GrRap T Boynton $350; Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L; Collector's item 10:30-12:59 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Pan American Union Wash L; The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L; Peter Hackes news 11:30-35 Wash L; Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Dierson $750; Morry Mallman N T; Northwestern U reviewing stand C L	Collector's item (cont'd)
12	Sunday News Special N L; Gloria Parker N L; The World Tomorrow Radio Church of God 16N,H T HP $750	The Leading Question Wash T; Foreign Affairs Report N T; George Herman news Wash L	College choirs Var L&T; Bill Cunningham co-op Bost L; John T. Flynn news N L	Collector's item (cont'd); The eternal light N L
1	Herald of truth Church of Christ 250N T r2-2:30 cent net Martin $1500; National Vespers N T	String Serenade N L; Syncopation Piece St Louis L	TBA; World Traveler (Joe King) N L; Lutheran hour Lutheran Laymen's League 477StL L Gotham $700	Heritage Over the Land N T (Documentary on South); University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 149H T While $1000; Wings of Healing Dr Thomas Wyatt 157H L Century $1000	Symphonette Longines-Wittnauer Watch Co 123N T V Bennett $4500; New York Philharmonic-Symphony 2:30-4 N T	Bandstand USA N T; Sammy Kaye's Sunday Serenade N T	The Catholic hour Var L; American Forum of the Air Wash L
3	Marines in review H L; Hour of decision Billy Graham 296Var L W Bennett $2000	New York Philharmonic-Symphony (cont'd)	U S Marine Band Wash L; Author Meets the Critics N T $1000	The Golden Voices N L&T; Music by Mantovani N T
4	Old-fashioned revival hour Gospel Bdcstg 269H L R H Alber $1500	Main Street Music Hall N L; The world today (Don Hollenbeck, narrator) N L	Counterspy 500N T Per partic: $2100; Nick Carter N T $1650; Lorne Greene Credit Union 513N 4:55-5 L J W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 8 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5	ABC News 5-5:05; The Evening Comes Thomas Nelson & Sons: revised bible 200N L BBDO $750; Greatest Story Ever Told Goodyear: tires, rubber prods 326N L Kudner $4500	Stage Struck 5-6 N L	The shadow Procter & Gamble Benton & Bowles; R J Reynolds Wm Esty 564N T Per partic: $2100; True detective mysteries N L $2000; Cecil Brown State Farm Mut 489N 5:55-6 L NL&B $350	Weekend (cont'd) Var L&T 1-min partic: $2250

MONDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m-f L 10-10:25 D-F-S $4200; Whisper'g streets Gen Mls 10-25-45 wheaties, bisq'kt 327N m,w,f L K-R ahr $4500; When girl marries Carnation Co 291H m-f T EW $2850	Godfrey* 90 min Minn Mining BBDO m,w,all f 10-10:15; Knomark Mogul Int'l Cellucotton FC&B all das; Snow Crop m,w, alt f Maxon 10:30-45; Star-Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L; Faith in our Time N 10:15-30 L; F Singiser news S C Johnson wax 470N 10:30-35 L NL&B m-eal**; Johnny Olsen Show N m-f 10:35-11	Welcome travelers P&G: spic&span, joy, drell, white cheer, zest 163C m-f L r16-6:30 pm Blow $4000; Bob Hope Gen Fds: jell-o 162H m-f T Y&R $8,000; Break the Bank Miles Labs 162H m-f T Wade $4200
11	Grand Central Station 11-11:25 Campbell Soup $50N m-f L 1111 4/2 Ward Wheelock $4000; Modern Romances N 11:25-40 L; Ever Since Eve N m-f L 11:40-55; While Hs Report W 11:55-12 L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson; Pillsbury Mills m-f 11-15-30 Leo Burnett; Make up yr Mnd Continental Bkg 55N m-f L Bates $2875; Rosemary P&G: ivory snow 116N m-f L B&B $2700	Wonderful City N m-f L $3000; H Engle news S C Johnson wax 495C 11:25-30 L NL&B m-eal**; Queen for a day P Lorillard: old gold rigs 510H m-f T sp 11:45-12 L&N share $5500	Strike it rich Colgate: halo, colgate dental cream, palmolive, fab 183N m-f T r1:30-2 pm Etty $3500; Phrase that pays Colgate: ajax, veto 191N r1:15-30 L Esty m-f $2500; Second Chance N m-f L The Three Plant
12	Don Gardiner N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins 296N 12:25-30 T C&H m-f $2350; Bill Ring trio Gen Mls bisq'kt 113N m-f T K-R $2350; No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f L B&B $3250; Aunt Jenny Lever: spry 178N m-f L FC&B $3000; Helen Trent Am Home Prodts 186N m-f L Murray $2800; Our gal Sunday Whitehall: anacin 179N m-f L Murray $2300	Curt Massey time Miles: alka-seltzer 473H m-f T Wade $1200; Capitol comment S C Johnson 196Wash L NL&B m-f**; Guest time N L&T; No network service m-f 12:30-1	Pauline Frederick co-op N m-f L; No network service m-f
1	Paul Harvey news co-op C m-f L; Ted Malone co-op 153N m-f L; No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250; Ma Perkins P&G: oxydol 166N m-f L D-F-S $3250; Young Dr Malone P&G: crisco, joy 163N m-f L Compton $2850; Guiding light P&G: duz, ivory 161N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L; Here's to My Lady N m-f T; Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T; Betty Crocker Gen Mls flour 319N 2:30-35 T DFS m w,f $2800; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: cornfetti 145N m-f L Y&R $3000; Perry Mason P&G: tide 173N m-f L B&B $3500; Nora Drake: Bristol-Myers, DCSS; Toni W&D $3000; Brighter day P&G: cheer 176N m-f L Y&R $2650	Fred Robbins m-f 2-2:25 N L; Sam Hayes news S C Johnson wax 505N 2:25-30 L NL&B m-eal**; Ladies Fair C m-f L $3500 wk	No network service m-f; Jane Pickens N m-f L; News 2:55-3 m-l
3	Joe Emerson Gen Mls flour 19C SE stns L K-R m-f $2000; Martin Block (cont'd)	Hilltop house Miles: alka sltzr 147N r4-4:15 L Wade m-f $2600; House party Lever: surf 181N r3-30-45 T BBDO m,w,f; Pillsbury flour 192H r1S:45-4 T LB $6000 Five ½-hrs m-th; Wizard of odds Toni Co 180H m,w,alt f T LB shr $3200	Ruby Mercer Show N co-op L	Life beautiful P&G: tide, zest 177N m-f L B&B $2750; Road of life P&G: crisco 172N m-f T Compton $2750; Pepper Young P&G: camay 175N m-f L B&B $2700; Rt to happiness P&G: dreft, tide 166N m-f L D-F-S $3000
4	Jack Owens H 4-4:25 L m-f; Betty Crocker Gen Mills m,w f 4-25-30 (see 2:30 pm); Valentino N m-f L; Music in the afternoon Var m-f L	No network service; Sunshine Sue Corn Products 55Rich m,w,f L Miller $2000; No network service; News 4:55-5 N m-f L	Afternoon News Wash L m-f 4-4:15; Mutual Music Show N m-f T; Welcome Ranch Waro, Mass co-op T	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500; Stella Dallas Sterling Drug 157N m-f L D-F-S $2800; Widder Brown Sterling Drug 162N m-f L D-F-S $2800; Woman in house Manhattan soap 195H m-f L SB&W $2500
5	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Lum 'n' Abner H co-op L; Musical Express N m-f T	No network service m-f; Curt Massey time Miles: alka sltzr 149H r6:30-45 T Wade m-t $10000	Songs of the B-Bar B (Bobby Benson) W L 3 shows: $1500; Wild Bill Hickok Kellogg Co 467H m,w,f T LB $5500; Cecil Brown news S C Johnson wax 520N 5:55-6 L NL&B m-f**	Just Plain Bill Whitehall: anacin Murray; Carter Bates $2800; Fr Page Farrell Pharmaco: DCSS Am Home Prodts 348N all das L Murray $2750; Lorenzo Jones Colgate: tab, lihpst 186N m-f L Esty $2750; Pays be Married D m-l L The Three Plant

TUESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whispr'g streets Toni: prom home perm tu,th 10:25-45 LB share $4500; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Kellogg, Burnett tu,th, alt f 10-10:15; Knomark Mogul Int'l Cellucotton FC&B all das; Gen Motors Frigidaire Div tu,th,all f FC&B; Toni Co tu,th,all f 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L; Faith in our Time N 10:15-30 L; F Singiser news S C Johnson m-eal 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11	Welcome travelers P&G m-f (see mon); Blow; Bob Hope Gen Fds: jell-o m-f (see mon) Y&R; Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock; Modern Romances Ex-Lax: ex-lax, jests 11:25-40 335N tu-t L W&L $3000; Ever Since Eve N m-f L 11:40-55; White Hs Report W 11:55-12 L	Godfrey (cont'd) Nat'l Biscuit tu,th alt f McCann-Erickson; Pillsbury Mills tu-t 11:15-30 Leo Burnett; Make up yr Mnd Continental Bkg m-f (see mon) Bates; Rosemary P&G: ivory snow m-f (see mon) B&B	Wonderful City N m-f L; H Engle news S C Johnson m-eal 11:25-30 NL&B; Queen for a day Quaker Oats 539H tu,th T S&M share $5500; P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plant
12	Don Gardiner N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves; No network service	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade; Capitol comment S C Johnson m-f NL&B 12:15-20; Hazel Markel Miller Hi-Lite 563W tu,th L 12:20-30 Mathisson; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1	Paul Harvey news co-op m-f; Ted Malone co-op 153N m-f L; No network service m-l	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G: oxydol m-f (see mon) D-F-S; Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L; Here's to My Lady N m-l T; Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T; Dorese Bell N 2:30-35 T tu,th; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G: tide m-f (see mon) B&B; Nora Drake Bristol-Myers, DCSS all da Toni Co, W&G; Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L; Sam Hayes news S C Johnson m-ent 2:25-30 NL&B; Ladies Fair C m-f L	No network service m-l; Jane Pickens N m-f L; News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves; Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade; House party Kellogg Co 191H tu,f L LB share $6000; Pillsbury Mills m-th 3:30-45 seg LB (see mon); Wizard of odds Manhattan Soap 179H t,th,f T SB&W shr $3200	Ruby Mercer Show N m-t L co-op	Life Beautiful P&G: tide, zest m-f (see mon) B&B; Road of life P&G: crisco m-f (see mon) Compton; Pepper Young P&G: ramay, duz m-f (see mon) B&B; Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25; Dorese Bell N 4:25-30 T tu,th; Valentino N m-f L; Music in the afternoon Var m-f L	No network service; News 4:55-5 N m-f L	Afternoon News Wash L m-f 4-4:15; Mutual Music Show N m-l T; Welcome Ranch co-op Waro, Mass m-f T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Lum 'n' Abner H co-op L; Musical Express N m-f T	No network service m-l; Curt Massey time Miles Labs m-f (see mon) Wade	Sgt Preston of the Yukon Quaker Oats 397Detr L tu,th S&M $4250; Sky King Derby Fds: peter pan prods 545C tu,th L NL&B $3200; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married H m-f L The Three Plant

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Minn Mining m,w,all f BBDO 10-10:15; Knomark Mogul Int'l Cellucotton FC&B 10:15-30 all das; Snow Crop m,w,all f 10:30-45 Maxon; Star-Kist Tuna m,w,all f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-t L; Faith in our Time N 10:15-30 L; F Singiser news S C Johnson m-eat 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11	Welcome travelers P&G m-f (see mon); Blow; Bob Hope Gen Fds: jell-o m-f (see mon) Y&R; Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock; Modern Romances Ex-Lax tu-t 11:25-40 Warwick & Leg'r; Ever Since Eve N m-f L 11:40-55; White Hs Report W 11:55-12 L	Godfrey (cont'd) Lever: prpsodent m,w, alt f McCann-Erickson; Pillsbury Mills m-f 11:15-30 Leo Burnett; Make up yr Mnd Continental Bkg m-f (see mon) Bates; Rosemary P&G: ivory snow m-f (see mon) B&B	Wonderful City N m-f L; H Engle news S C Johnson m-eat 11:25-30 NL&B; Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plant
12	Don Gardiner N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves; No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever: spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade; Capitol comment S C Johnson, m-f NL&B 12:15-20; Guest time N 12:20-30 L&T; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1	Paul Harvey news co-op m-f; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G: oxydol m-f (see mon) D-F-S; Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L; Here's to My Lady N m-f T; Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T; Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G tide m-f (see mon) B&B; Nora Drake Toni Co m-f (see mon) Weiss & Geller; Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L; Sam Hayes news S C Johnson m-eat 2:25-30 NL&B; Ladies Fair C m-f L	No network service m-l; Jane Pickens N m-f L; News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves; Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade; House Party Lever: surf m,w,th (see mon) Ayer; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Wizard of odds Toni Co m,w, alt f Burnett	Ruby Mercer Show N m-f L co-op	Life Beautiful P&G: tide, zest m-f (see mon) B&B; Road of life P&G: crisco m-f (see mon) Compton; Pepper Young P&G: ramay, duz m-f (see mon) B&B; Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25; Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S; Valentino N m-l L; Music in the afternoon Var m-f L	No network service; Sun Sue 4:15-30 Corn Prods m,w,f C L Miller; No network service; News 4:55-5 N m-f L	Afternoon News Wash L m-f 4-4:15; Mutual Music Show N m-l T; Welcome Ranch co-op Waro, Mass m-f T	Backstage wife P&G: cheer, zest m-t (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-l L; Lum 'n' Abner H co-op L; Musical Express N m-f T	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) W L; Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar all m,w,f Murray; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das; Lorenzo Jones Colgate m-f (see mon) Esty; It Pays to be Married H m-f L The Three Plant

THURSDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whispr'g streets Toni Co tu,th 10:25-45 Leo Burnett; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Kellogg, Burnett tu,th,alt f 10-10:15; Knomark Mogul Int'l Cellucotton FC&B all das; Gen Motors: Frigidaire tu,th,alt f FC&B; Toni Co tu,th,all f 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L; Faith in our Time N 10:15-30 L; F. Singiser news S C Johnson m-eal 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11	Welcome travelers P&G m-f (see mon); Blow; Bob Hope Gen Fds: jell-o m-f (see mon) Y&R; Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock; Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'r; Ever Since Eve N m-f L 11:40-55; White Ns Report W 11:55-12 L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson; Pillsbury Mills m-f 11:15-30 Leo Burnett; Make up yr Mnd Continental Bkg m-t (see mon) Bates; Rosemary P&G: ivory snow m-f (see mon) B&B	Wonderful City N m-f L; H Engle news S C Johnson m-eat 11:25-30 NL&B; Queen for a day Quaker Oats tu,th (see tu) S&M; P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-f (see mon) Esty; Second Chance N m-f L The Three Plant
12	Don Gardiner N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves; No network service	Wendy Warren Gen Foods m-t (see mon) B&B; Aunt Jenny Lever spry m-t (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade; Capitol comment S C Johnson: m-f NL&B 12:15-20; Hazel Markel Miller Hi-Lite tu,th 12:20-30 Mathisson; No network service m-l	Pauline Frederick co-op N m-f L; No network service m-f
1	Paul Harvey news co-op m-l; Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G oxydol m-f (see mon) D-F-S; Young Dr Malone P&G: crisco, joy m-l (see mon) Compton, Blow; Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-l L; Here's to My Lady N m-f T; Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T; Dorese Bell N 2:30-35 T tu,th; Martin Block Show m-l 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R; Perry Mason P&G: tide m-f (see mon) B&B; Nora Drake Toni Co m-l (see mon) Weiss & Geller; Brighter day P&G cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L; Sam Hayes news S C Johnson m-eat 2:25-30 NL&B; Ladies Fair C m-f L	No network service m-f; Jane Pickens N m-f L; News 2:55-3 m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves; Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade; House party Kellogg Co: 173H 3:15-30 T L Burnett tu,th; Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett; Wizard of odds Manhattan Soap t,th, alt f SB&W	Ruby Mercer Show N m-f L co-op	Life beautiful P&G tide, zest m-f (see mon) B&B; Road of life P&G: crisco m-f (see mon) Compton; Pepper Young P&G camay, duz m-f (see mon) B&B; Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25; Dorese Bell N 4:25-30 T tu,th; Valentino N m-f L; Music in the afternoon Var m-f L	No network service; News 4:55-5 N m-f L	Afternoon News Wash L m-f 4-4:15; Mutual Music Show N m-f T; Welcome Ranch co-op Waro, Mass m-f T	Backstage wife P&G cheer, zest m-t (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-f (see mon) D-F-S; Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Lum 'n' Abner H co-op L; Musical Express N m-t T	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Sgt Preston of the Yukon Quaker Oats tu,th (see tu) S&M; Sky King Derby Foods tu,th 5:30-55 NL&B; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das; Lorenzo Jones Colgate m-f (see mon) Esty; If Pays to be Married H m-f L The Three Plant

FRIDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S; Whispr'g streets Gen Mills m,w,f 19-25-45 Knox-Reeves; When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 3 M's BBDO Kellogg, Burnett 10-10:15 alt f; Knomark Mogul Int'l Cellucotton FC&B all das; Frigidaire, FC&B Snow Crop Pills Maxon 10:30-45 alt f; Star Kist R&O Toni Co W&D 10:45-11 alt f	Cecil Brown news co-op N m-f L; Faith in our Time N 10:15-30 L; F Singiser news S C Johnson m-ent 10:30-35 NL&B; Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon); Blow; Bob Hope Gen Fds: jell-o m-f (see mon) Y&R; Break the Bank Miles Labs m-f (see mon) Wade
11	Grand Central Station Campbell Soup m-f 11-11:25 Ward Wheelock; Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'r; Ever Since Eve N m-f L 11:40-55; White Hs Report W 11:55-12 L	Godfrey (cont'd) Lever McC-E Nat'l Biscuit Co McE alt f; Pillsbury Mills m-f 11:15-30 Leo Burnett; Make up yr Mnd Continental Bkg m-f (see mon) Bates; Rosemary P&G ivory snow m-f (see mon) B&B	Wonderful City N m-f L; H Engle news S C Johnson m-eat 11:25-30 NL&B; Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty; Phrase that pays Colgate m-t (see mon) Esty; Second Chance N m-t L The Three Plant
12	Don Gardiner N m-f L; Oklahoma Wranglers N 12:15-25 T; Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon); Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves; No network service	Wendy Warren Gen Fds m-f (see mon) B&B; Aunt Jenny Lever spry m-f (see mon) FC&B; Helen Trent Am Home Prods m-f (see mon) Murray; Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade; Capitol comment S C Johnson; m f NL&B 12:15-20; Guest time N 12:20-30 L&T; No network service m-f	Pauline Frederick co-op N m-f L; No network service m-f
1	Paul Harvey news co-op m-f (see mon); Ted Malone co-op 153N m-f L; No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton; Ma Perkins P&G: oxydol m-f (see mon) D-F-S; Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow; Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L; Here's to My Lady N m-f T; Luncheon with Lopez N m-f L	No network service m-t
2	Mary Margaret McBride co-op 97N m-f L&T; Betty Crocker Gen Mills m w f 2-30-35 D-F-S; Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) Compton; Perry Mason P&G: tide m-f (see mon) B&B; Nora Drake Toni Co m-l (see mon) Weiss & Geller; Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L; Sam Hayes news S C Johnson m-eat 2:25-30 NL&B; Ladies Fair C m-f L	No network service m-f; Jane Pickens N m-f L; News 2:55-3 m-f
3	Joe Emerson Gen Mills m-t (SE stne) Knox-Reeves; Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade; House party Lever: surf m,w,f (see mon) L Burnett; Green Giant Co: canned peas Burnett f only; Wizard of odds Toni Co, LB: Manhattan Soap SB&W alt f	Ruby Mercer Show N m-f L co-op	Life beautiful P&G: tide, zest m-f (see mon) B&B; Road of life P&G: crisco m-f (see mon) Compton; Pepper Young P&G: camay, duz m-f (see mon) B&B; Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-t L 4-4:25; Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S; Valentino N m-f L; Music in the afternoon Var m-f L	No network service; Sun Sue 4:15-30 Corn Prods m,w,f C L Miller; No network service; News 4:55-5 N m-f L	Afternoon News Wash L m-l 4-4:15; Mutual Music Show N m-t T; Welcome Ranch co-op Waro, Mass m-f T	Backstage wife P&G cheer, zest m-t (see mon) Y&R; Stella Dallas Sterling Drug m-f (see mon) D-F-S; Widder Brown Sterling Drug m-t (see mon) D-F-S; Woman in house Sterling Drug m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L; Art & Dotty Todd H m-f L; Lum 'n' Abner H co-op L; Musical Express N m-f T	No network service m-f; Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) Wash L; Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett; Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt f; Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das; Lorenzo Jones Colgate m-f (see mon) Esty; If Pays to be Married H m-l L The Three Plant

SATURDAY

Time	ABC	CBS	MBS	NBC
10	No school today co-op 9-10:30 211Cinc L; Space patrol Nestle Co 350H all wk L C&P start 1/3; Ralston Purina cereals 340H all wk L Gardner $3500	Galen Drake Animal Fdtn 65N L en 10:15-30 Moser & Cotine ¼hr $1050 ½hr $1500; Robt Q Lewis 10:30-12 Helene Curtis 211N L Gordon Best; Doeskin Prod 211N L Grey ¼hr $2600	Woody Woodpecker Show (with Mel Blanc) co-op H 10-11 L; F Singiser news S C Johnson m-sat 10:30-35 NL&B; Woody Woodpecker Show (cont'd)	Breakfast in Hollywood H; Mary Lee Taylor Pet Milk 185C r8:130 Gardner [illegible]
11	Platterbrains N L&T; All-league clubhouse N T	Robt Q Lewis Nebi Corp 161N L BBDO 11-11:15; Van Camp Sea Fd 201N L BW&S 11-15-30; Mutual of Omaha Bozell & Jacobs 11:30-45 seg; Milner Prods 133N 11:45-12 L ½hr Best $2000	Helen Hall N 11-11:15 T; Conference Call N L; H Engle news S C Johnson m-sat 11:30-35 NL&B; US Military Academy Band N L	My Secret Story N; Woman in Love N
12	101 Ranch Boys Lancaster, Pa L; American farmer C,Wash L	Bill Shadel News Campana: cosmet 115N 12-12:05 T W-F-N $450; Theatre of Today Cream of Wheat 150N 12:05-30 L BBDO $4000; Stars over Hollywood Carnation Co: evaporated milk 201H L&T EW $4000	Man on the farm Quaker Oats [illegible] feed Chicago III T S&M 1750; Fifth Army band C L	US Marine Band Wash; US Army Band Wash
1	Navy hour Wash L; Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500; Peter Lind Hayes Show N L	Johnny Steele's Orch C L; Symphonies for Youth H L	National farm & home hour Allis-Chalmers farm equipment 186C,Wash [illegible] Gittins [illegible]; All-Star Parade of Bands Var
2	Metropolitan Opera Texas Co. 375N L 2-5 Kudner $15,000 thru 4/17	Let's Pretend N L; Make Way for Youth Detr L	Symphonies for Youth (cont'd); Sam Hayes news S C Johnson NL&B; 101 Ranch Boys Harrisburg L	Road Show 2-6 pm Var L (Music, news, [illegible] 1-min partic [illegible])
3	Metropolitan Opera (cont'd)	Report from Overseas N L; Adventures in Science Wash L&T; Farm News Wash L; World Assignment N L	Bandstand USA N L; Sports Parade Phila L	Road Show (cont'd)
4	Metropolitan Opera (cont'd)	UN on the Record N T; Operation Music N L; Washington USA Wash T	Salute is the Nation Wash L; Mac McGuire Show Phila L	Road Show (cont'd)
5	Marthe Lou Harp N L; Pauline Carter H L; Pop Concert C L&T	Saturday Sports Roundup Var L; Daniel Schorr News Wash L; Symphonette Longines-Wittnauer Watch Co 175N 5:30-6 L V Bennett	Lee Hieblin News S C Johnson Wash 5-5:05 L NL&B**; Teen-Agers Unlimited N 5:05-55 L; E Haller news S C Johnson 524W 5:55-6 L NL&B sat only**	Road Show (cont'd)

21 YEARS
of Intimate Glimpses

RADIO-TV MIRROR, the only national magazine to cover both radio and tv for the listening audiences, is proud to announce its Seventh Annual awards. These solid-gold-medal awards are presented to the favorite stars and shows of 1953-54 as selected in RADIO-TV MIRROR's *annual nationwide poll of readers.* Award winners are featured in the May issue, on sale April 7.



1933



1943



1954

RADIO-TV MIRROR
AWARDS FOR 1953-54

RADIO-TV MIRROR takes this opportunity to thank networks, agencies, sponsors, stars, and others who have assisted us. Your cooperation has made RADIO-TV MIRROR...

... America's Oldest and Largest-Selling Radio and TV Magazine*

*Over 875,000 Sale, February Issue
(publisher's estimate)

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What kind of promotion should you use to get the most out of baseball sponsorship?

THE PICKED PANEL ANSWERS



Mr. Paulson

The 1954 season home games of the Atlanta Crackers will be televised over WSB-TV. This will be the second consecutive year of sponsorship by approximately 90 Ford dealers within the WSB-TV area.

To stimulate interest in the games a plan has been worked out whereby the various Shrine organizations and the participating Ford dealers offer 50,000 "booster books" at $5 each, containing four tickets to any of the games at Ponce de Leon Ball Park, Atlanta, home of the Crackers. This advance sale serves a dual purpose. It not only will provide a certain advance guarantee, but also it will encourage the public to "buy" a share in the television project—stimulating interest in baseball generally. During the 1953 season it was found that 75% of the purchasers made use of their "booster" tickets, while the remaining purchasers were willing to make this investment in order to enjoy the televised series. (Unless a minimum number of books is sold, guaranteeing a certain paid attendance at each game, Ford won't televise the game.)

The advance promotion on the "booster books" is released over WSB-TV announcing the availability of the books at all Ford dealers and Shrine organizations. Thus, a great value in goodwill is already being engendered for Ford dealers through their part in providing baseball in the living rooms of hundreds of thousands of Georgia homes up to 150 miles away.

The Ford Dealer advertising committee had the desire to bring "Ford" before the ball park audience as well as the television audience. In the negotiations arrangements were made for the ball park management to promote "Ford Night" once a week during the home games at Ponce de Leon Park. For this purpose two million gate tickets will be provided for the 1954 season and will be used each night for drawings on "Ford Night." The holder of the winning stub receives a new 1954 Ford each Wednesday night. The park management finds that this free Ford promotion has been very successful in past years to insure good attendance.

Audience ratings placed the Ford—Cracker baseball games in Number One position during the 1953 season.

RUSS PAULSON
Manager, Atlanta Office
J. Walter Thompson Co.
Atlanta, Ga.



Mr. Afaganis

Before we discuss baseball sponsorship I think it would be wise to mention a few facts about baseball itself, here in Edmonton, and the position of our station, CFRN, in relation to the sporting audience.

1. The year 1953 brought Edmonton Eskimo Baseball team into the Western International Baseball League for the first time. Pro-ball was back in Edmonton for the first time in 15 years. In the past few years baseball had been rated as a minor sport, so far as attendance was concerned.

2. The job of building baseball once again was going to be tough, and everyone concerned with the sport knew this.

3. CFRN is known as the sports station for Northern Alberta, and of course was counted upon to give it full support.

Now we get into the meat of the story:

Edmonton Motors, a well established General Motors dealer here in Northern Alberta, realized the tremendous value they would receive in this sponsorship, not only in the increase in sales of their particular product, but also the goodwill that could be established locally, and rurally.

Promotion immediately swung into action. A theme song was established along the line of "Take Me Out to the Ball Game"—to link Edmonton Motors with baseball. This theme song along with recorded promos. was played approximately 400 times during baseball season, supported by newspaper advertising.

Aside from local newspaper advertisements, 29 rural newspapers were also included in the campaign. Attractive signs were placed in the sponsor's showroom giving broadcast information and of course including the picture of CFRN's sportscaster.

One thousand baseball rule books were printed. The cover plugged the sponsor and the station. The CFRN sportscaster and baseball officials made personal appearances before local groups including the huge "knothole" gang—children under 14 years of age—promoting baseball and creating interest. Ball players were interviewed on the air, with the personal touch in mind to create a friendly atmosphere between ball player and spectator.

Every possible means of promoting

baseball to the public through radio was used, including spot plugs on personality shows over CFRN.

Wednesday and Saturday became baseball nights over CFRN. People recognized that Edmonton Motors was bringing this sport into their homes.

One more factor which contributed to success—our sportscaster. We believe Al Shaver is one of Canada's outstanding sportscasters and should be included in this success story. It's axiomatic that a good sportscaster is very important in promoting baseball or any other sport.

And now, here's the end result, or, the success story:

Edmonton Motors found that although they could not pin-point the actual increase in sales, their customers and potential customers appreciated their part in baseball, and the company received hundreds of good comments and notes of appreciation because of the sponsorship. The amount of goodwill created, according to their management, was tremendous and is bound to have an effect on the future business of Edmonton Motors.

Edmonton outdrew every other Western International League city for the entire season. Baseball became so popular that city officials inaugurated steps to build a new, main grandstand for the baseball park.

Both sponsor and station feel the year was a tremendous success and this year will be looking forward to even greater achievements.

ERNIE AFAGANIS
CFRN
Edmonton, Alberta



Mr. Smith

The Hollywood Stars, two-time Pacific Coast League baseball champions, were sponsored over radio last season for the first time by the Seven-Up Bottling Co. of Los Angeles, Inc., whose franchise covers the two lush counties of Orange and Los Angeles.

Long recognized and emphasized in the national magazine advertising of the parent company out of St. Louis that sports and Seven-Up had a natural affinity, it was logical that we

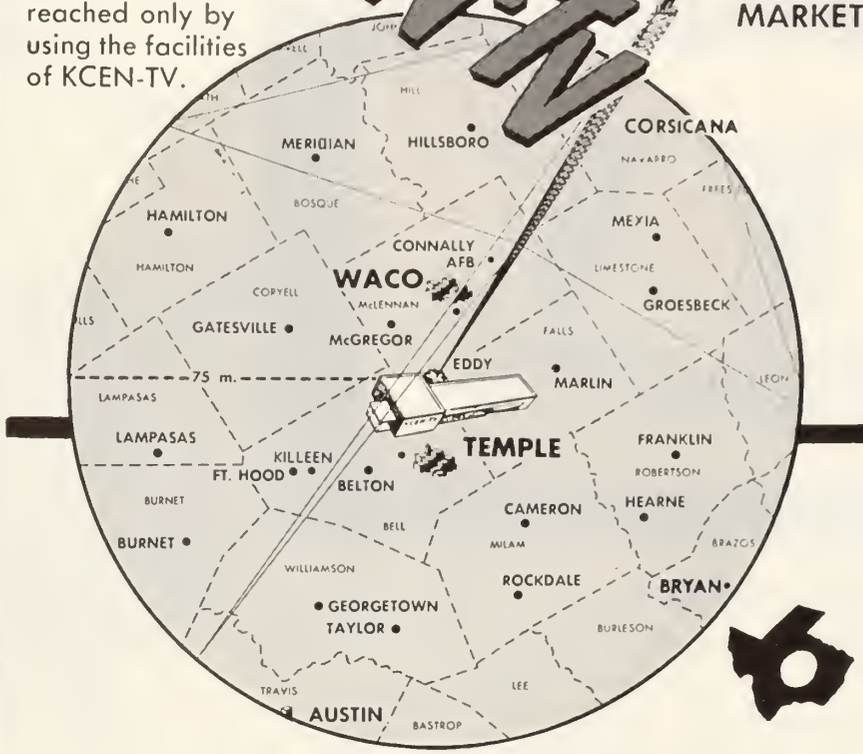
(*Please turn to page* 129)

preferred

KCEN-TV

Recognized as the important new metropolitan market of Central Texas, this complete Billion Dollar potential is reached only by using the facilities of KCEN-TV.

FOR FULL COVERAGE OF THE TEMPLE-WACO MARKET!



THESE ARE SOME OF THE ADVERTISERS USING KCEN-TV

Lucky Strike Cigorettes	Toni ond Prom Home Permanents	Mrs. Baird's Bread
Buick Automobiles	Gulf Products	Brackles Speciol Dressing
Ajox Cleonser	Johnson's Wax Products	Fritos ond Cheetos
Polmolive Soop	Chesterfield Cigarettes	Grond Prize Beer
Halo Shampoo	Tide, Lilt, Cheer ond Camoy	Humble Oil & Refining Co.
Colgate Dental Creom	RCA Products	Ireland's Chili
Polmolive Shove Creom	Wesson Oil and Snowdrift	Lone Star Beer
Polmolive After Shave Lotion	Bowes Seol Fost	Magnolia Petroleum Co.
Fob	Supreme Bakers	Maryland Club Coffee
Crosley Applionces	Budweiser Beer	Potricio Reid Cosmetics
DeSoto Cars	Bulovo Watches	Peorl Beer
Ford Cors ond Trucks	Dentyne Gum	Mrs. Tucker's Shortening
G. E. Applionces	Folstoff Beer	Western Holly Stoves
Minute Rice	Kool Cigarettes	Halsum Breod
Jello	Oldsmobile Automobiles	Jax Beer
Gillette Razors	Schlitz Beer	Coca-Colo
Gillette Blue Blades	American Beouty Flour	Southern Select Beer
Gillette Shave Creom		

KCEN-TV is the only VHF station in this area. Antenna height is 833 feet . . . maximum power 100,000 watts.

KCEN-TV VHF CHANNEL 6
TEMPLE, TEXAS
P. O. BOX 188

NBC INTERCONNECTED

Owned and operated by the Bell Publishing Company; represented by George P. Holingbery, notional representative; Clyde Melville Co., Texas representative.

SLICER

SPONSOR: Kitchen Magic AGENCY: Direct

CAPSULE CASE HISTORY: *Last August WTVI went on the air, the first uhf station in a market which had been served by vhf tv since* 1947. *A few weeks ago WTVI ran one* 10*-minute program for Kitchen Magic at* 10:00 *p.m., Sunday,* 17 *January. The sponsor offered a slicer gadget on the program (WTVI's one-time* 10*-minute rate is* $140*) and two telephone answering services were kept busy taking* 302 *phone orders, received from every zone in the St. Louis area. Monday's mail produced another* 126 *orders, for a total of* 428 *units sold.*

WTVI, Belleville-St. Louis PROGRAM: 10-minute demonstration



FRUIT JUICE

SPONSOR: Duffy-Mott Co. AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *To test the sales effectiveness of* Jamie, *The Pulse, Inc. asked* 1,000 *television homes in metropolitan New York during January if they had watched five different programs, one of which was* Jamie. *Results showed there was a* 41.4% *higher incidence of purchasing Mott's Apple Juice among viewers of* Jamie *than among non-viewers. There was* 13% *higher purchasing incidence of Sunsweet Prune Juice among viewers of* Jamie *than among non-viewers. Talent cost of* Jamie *is* $14,420 *net; time cost (*28 *ABC TV stations) is* $15,000 *gross.*

ABC TV, New York PROGRAM: Jamie

DEPARTMENT STORE

SPONSOR: Belk-Simpson Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Shortly before last Christmas WGVL received a letter from the manager of South Carolina's largest department store. It read, in part: ". . . The thought occurred to me that you people at WGVL might like to know how pleased we are with* Santa's Workshop, *our program which you are currently televising Monday and Friday nights. The response has far exceeded all expectations, with thousands of letters coming to us from scores of towns and cities in both the Carolinas and Georgia. It has paid off in sales, too, as we have checked results in every way possible. . . ." Cost of* 10 *programs was* $1,500.

WGVL, Greenville, S. C. PROGRAM: Santa's Workshop

GLASS CUTTER

SPONSOR: Grant Tool Co. AGENCY: Dire

CAPSULE CASE HISTORY: *Grant Tool Co., a lar mail order house, bought one* 10*-minute telecast KTVU at* 11:00 *p.m. following the station's late sho* Capitol Theatre. *KTVU—a uhf outlet—had been on t air only three weeks at the time. Don Kamin, on beha of the tool company, wired KTVU, "Your mail an phone count was terrific . . . please send me avails fo this weekend." The station sold* 117 *of the combinatio glass cutter-knife sharpeners at* $1.98 *each (plus C.O.D postage) at a total time cost of* $43.75.

KTVU, Stockton, Cal. PROGRAM: 10-minute demonstration-pitc

REAL ESTATE

SPONSOR: Tolson & Assoc. AGENCY: Direc

CAPSULE CASE HISTORY: *Tolson & Associates, Real tors has found that* 2:30 *a.m. is a good time to sel houses. On Friday,* 20 *November* 1953 *the compan bought one* $75 *announcement which resulted in mor than* $100,000 *worth of sales within two days. Ther were* 11 *houses sold as a direct result of the announce ment—and they ranged in price from* $9,000 *to* $12,000 *The program on which the announcement appeared fea tures motion pictures. It's telecast from* 1:10 *to* 2:45 *a.m*

KTTV, Los Angeles PROGRAM: Jackson's Late Theatr

DANCE CHART

SPONSOR: Tip Top Bread AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: *"Uncle Joe" Bova demon strated a new dance step to his juvenile viewers las month. Then he told his audience that if they wanted diagrammed chart showing how to execute the step they should send in a self-addressed and stamped envelope To simplify the directions, which must have sounded pretty complicated to his small-fry friends—many of pre school age—Bova explained "that's like sending a lette to yourself." Result? More than* 1,000 *requests within two days of Bova's single announcement. Cost of the show is* $510 *per half hour (gross) for time.*

WNBK, Cleveland PROGRAM: Tip Top Comic

SOFT DRINK

SPONSOR: Dr. Pepper Bottling Co. AGENCY: McDonald & Haggard

CAPSULE CASE HISTORY: *In May* 1953 *officials at Nashville's Dr. Pepper bottling plant signed with WSM-TV for a special campaign to promote a six-bottle carton. After six months on the air, area sales of the six-bottle carton were twice what they were the previous year. The Dr. Pepper Nashville manager said, "In addition to the terrific sales increase, we feel* Ruffin Reddy *and WSM-TV have given Dr. Pepper added prestige. We've tested our audience with proof-of-purchase mail several times, and I'm continually amazed at the tremendous selling power of WSM-TV." Each participation costs* $62.62.

WSM-TV, Nashville PROGRAM: Western Corral



Got something to say?

. . . tell it where they're waiting for you!

The secret lies in tested, established local participation programs commanding loyal audiences. In Rochester, you'll find the *most* and the *best* of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

"HOME COOKING"

for instance: with Trudy McNall, 9:30 to 10 AM daily, Monday thru Friday. The *only* cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, $60.00.

WHAM-TV CHANNEL 6

WHAM-TV ROCHESTER, N. Y.'s FIRST STATION

round-up

Honolulu market facts outlined in KULA booklet

Hawaii, says KULA, is a $1.5 billion market with 500,000 potential customers, and Honolulu (KULA's base of operations) ranks among the top third of the United States' 200 leading city markets "in all important categories."

KULA claims that of the 20 largest U. S. cities, Honolulu ranks first in effective buying income—$7,198 per family, or 30% higher than the American average. The high income figure is based on all of Hawaii's eight racial groups, according to KULA. The station asserts that Honolulu's population is larger than Providence, R. I., or Salt Lake City; that its retail sales are larger than Jersey City or New Haven; that its general merchandise sales are larger than Charlotte, N. C., or Peoria, Ill.; that its drug sales are larger than Sacramento or Akron, and that its food sales are larger than Fort Worth or Bridgeport.

These and a variety of other market facts are outlined in an attractive 28-page book being distributed to sponsors and agencies by the Honolulu station. The booklet, which includes photographs of the market, claims KULA reaches the "500,000 people in wealthy Hawaii" through its block programing "to Hawaii's tastes." because of its 10 kw signal on 690 kc and and through its merchandising. ★ ★ ★

KAAA sells newspaper space to mark station's birthday

The publisher of the *Red Wing* (Minn.) *Republican-Eagle* was rather surprised one day last month when his chief local competitor—KAAA—sold 1,600 inches of advertising in the paper. It netted the newspaper nearly $1.000.

Reason for KAAA's space-selling efforts on behalf of the newspaper was the radio station's fifth anniversary. H. D. "Hal" Cory, promotion manager for the station. decided that to properly chronicle the anniversary, the city's newspaper should have a special 12-page KAAA Anniversary section. Cory —who was advertising manager of a newspaper before joining KAAA—sold the space, laid out the advertising, wrote the copy and dummied the paper. He also picked up about $1,000 worth of advertising for KAAA, plus some long-term contracts signed as a result of the promotion.

Said Cory: "We're quite proud of the promotion because of the unusual sales pitch used in bringing it to a successful conclusion. It is gratifying to be able to walk hand-in-hand with one's competitor, especially when it happens to be a newspaper. . . ." ★ ★ ★

Uhf stations in vhf areas start heavy promotions

Heavy uhf promotion is being conducted by two East Coast uhf stations which have gone on the air within the past few months in areas covered by vhf outlets. One of the uhf stations is doing its best to lure national business while the other—though not reticent to accept national accounts—is concentrating on local business.

On the air about three months, WTOV-TV, Norfolk, Va., now is giving advertisers the benefit of a "Baker's Dozen" merchandising plan.

The station offers exclusive out-shelf merchandising in all Colonial Stores, which WTOV-TV says is the largest food store chain in the South; window displays in all Peoples Service Drug Stores, said to be the South's largest drug chain; mailings of jumbo post cards to all retailers in the station's area; movie trailers in six theatres, four shows daily, seven days a week.

The other new uhfer, WRTV, Asbury



Home for "Home": new $200,000 studio

This is a bird's eye view of NBC TV's new $200,000 studio for "Home," the network women's service program that had its debut earlier this month. NBC says the set is "the most completely workable permanent set in television." Concentric turntables in the center hold a large automobile. Clockwise around the set are an earth pit for gardening (at left of camera); a "tumbler" which revolves and inverts heavy objects for views of all surfaces; the "cookery" for food features; the "editor's area" for interviews, with monitors for remote pickups and a "flashcast" strip for headlines and other visuals; a workbench for how-to-do-it segments; a "spiral pick-up" which has compressed air outlets to billow filmy materials upwards and a pickup arm from the ceiling to turn and drape fabrics; a set which will reproduce all weather elements "live"; an area for room setups; an area for fashion shows; an area for commercials. In the foreground is a remote-controlled camera mounted on a telescopic arm suspended from the ceiling that can zoom from an over-all view to a close-up. By SPONSOR's presstime, 9 sponsors had signed for participations on "Home." It's aired from 11 a.m. to noon.

Park, N. J., has "no illusion of joining a network or competing for big national advertisers," says Harold C. Burke, vice president in charge of operations. Like WTOV-TV, WRTV faces stiff vhf competition. It's been on the air about a month and a half, and so far its major promotional effort has been to sell itself to vhf set owners.

The station pays dealers 25c for every householder they personally call on in an effort to sell a uhf converter. The dealer gets the quarter regardless of whether a converter actually is sold.

To get extra local enthusiasm stirred up, WRTV is presenting programs about more than 50 local organizations with a total membership of 137,000 people. As another attention-getter the station recently turned its operation for an entire day over to local high school students. ★ ★ ★

Briefly . . .

Billing itself as "the only radio station with studios in Harlem," WLIB, New York, recently claimed another distinction: It is now the only commercial radio station with a transmitter inside the New York City limits. The new transmitter, opposite 86th St. on East River, the station says now offers sponsors "effective metropolitan coverage equal to any major network or independent station in New York." Pulse says more Negroes listen to WLIB than any other station, says outlet.

* * *

Movielab Film Laboratories, New York, is holding quarterly departmental meetings at which the staff members discuss ways of working together more efficiently. Saul Jeffee, president of Movielab, told SPONSOR that his company thought the motion picture companies wanted their work in a hurry. But he says that tv stations and networks are even worse. "We're faced with a constant deadline," he said, "and by having regular meetings different departments can get together and figure out ways of working together more smoothly and faster."

* * *

KGO, San Francisco, is the latest radio station to equip its salesmen with a pocket-sized portable radio. KGO said the little radios bear the slogan, "Wherever I go, I tune KGO." The salesmen use the radios in auditioning programs for clients and agencies.

(*Please turn to page* 131)





some spots are bette

If you're trying to make a mark for yourself . . . let good pictures pull the big audiences.

The Television stations represented by NBC Spot Sales have lined up star-studded late night films that are attracting wide-awake adult fans. The prices are right, too! Spots in one of the nation's richest retail markets come as low as $36 each.

And late night movie spots sell! Local advertisers who depend on advertising for survival prove it night after night. For instance:

For the best spot, at the right time, at the right p



han others

ppliance dealer sold 55 television sets with only one spot announce- in late night movies.

ain of super markets just renewed sponsorship for the fourth straight ... last month achieved an average ARB of 26.7.

o-week contest on one station's midnight movies drew 58,011 entries.

, too, can win critical acclaim for your own advertising sales sages. Just ask your NBC Spot TV salesman to help you ne a schedule of late night movie spots.

representing
TELEVISION STATIONS:

WAVE-TV	*Louisville*
WRGB	*Schenectady-Albany-Troy*
KONA	*Honolulu, Hawaii*
WNBT	*New York*
WNBQ	*Chicago*
KNBH	*Los Angeles*
KSD-TV	*St. Louis*
WNBW	*Washington*
WNBK	*Cleveland*
KPTV	*Portland, Ore.*

representing
RADIO STATIONS:

WAVE	*Louisville*
KGU	*Honolulu, Hawaii*
WNBC	*New York*
WMAQ	*Chicago*
KNBC	*San Francisco*
KSD	*St. Louis*
WRC	*Washington*
WTAM	*Cleveland*

BC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

SMALL-TOWN AMERICA

(*Continued from page 42*)

goodly percentage of retail sales deriving out of towns with small concentration of population.

Again using the U.S. Census of Business as a source, SPONSOR found that better than 55% of retail grocery sales derived from towns with populations under 50,000. Close to 60% of tire auto accessories sales are attributable to such communities. Some 45% of national proprietary and drug store sales derive from towns with populations under 50,000.

To show how retail sales of any one product break down by city size groups, here are figures indicating over-all national retail gasoline sales in 1948 broken down by size of city:

City population	*No. of gas stations*	*Retail sales (in thousands)*
Over 500,000	16,887	$817,581
250,000-500,000	7,714	342,544
100,000-250,000	11,049	475,608
50,000-100,000	10,006	427,726
TOTAL	45,656	$2,063,459
25,000-50,000	11,621	$499,615
10,000-25,000	17,465	720,371
5,000-10,000	13,233	523,272
2,500-5,000	11,558	423,049
Under 2,500	88,720	2,253,535
TOTAL	142,597	$4,419,842
Total for the U.S.	188,253	$6,483,301

It is apparent, then, that Smalltown, U.S.A., is a retail market of such size that no manufacturer of a nationally distributed product can afford to ignore it in his advertising allocations. But how can the advertiser reach Smalltown, U.S.A.?

The most efficient means of reaching the smaller community is to be found in radio, on a spot or a network basis. The advantages of including smaller communities in a spot schedule are the same, of course, as those which pertain to any spot buy. And two networks serve the smaller community. Keystone makes a specialty of it. Mutual Broadcasting System covers the smaller community as part of its activities as one of the four major national networks.

Keystone Network, with 700 affiliated radio stations, is most powerful in towns with populations under 10,000. Mutual Broadcasting System, with 565 affiliated radio stations, is strongest in towns with populations ranging from 10,000 to 100,000. (For complete breakdown of size of cities covered by these networks, see charts page 43.)

Keystone is a transcription network. It provides sustaining and commercial programing on tape for its 700 affiliates. The character of these KBS affiliates is truly local, with all programing and appeal keyed directly to the particular Smalltown, U.S.A., market in which the stations are located. Close to 400 KBS stations are 250-watters whose coverage area coincides exactly with the average town of 25,000 or fewer people in which these stations are located. The bulk of KBS stations, or 76% of them, are in one-station markets, that is, towns which can be reached only through KBS.

Mutual Broadcasting System is the "grass-roots" radio network, with an aggregate audience of 60 million people in 45 of the 48 states. Many of these MBS stations are in the large metropolitan centers, and, in fact, an advertiser may choose to cover the major markets via a limited MBS network, bypassing its penetration into Smalltown, U.S.A.



However, for national advertisers who're seeking broad coverage, several facts about the 565 MBS affiliates assume importance. Of the 565 MBS markets, 267 throughout the U.S. are in non-tv areas. In other words, MBS has access to about 12 million radio-only homes in markets not yet covered by tv. An MBS study of the network's penetration revealed that MBS attracts two out of every five radio listeners throughout non-tv U.S. Further, three out of every five radio listeners in Smalltown, U.S.A., in markets where MBS has the only network affiliate, listen to the MBS station. (For distribution of MBS stations, see chart on page 43.)

The advent of tv has made smalltown radio coverage more important than ever before. When advertisers relied on network radio for the bulk of their advertising penetration, they considered spill-over coverage from powerhouse stations sufficient to reach into the smaller markets. Today, with both air media carrying a sponsor's message throughout the country, advertisers have become more aware of the need to penetrate into grass-roots markets, as well as the need for so doing by means and advertising psychology that is radically different from their pitch in major markets.

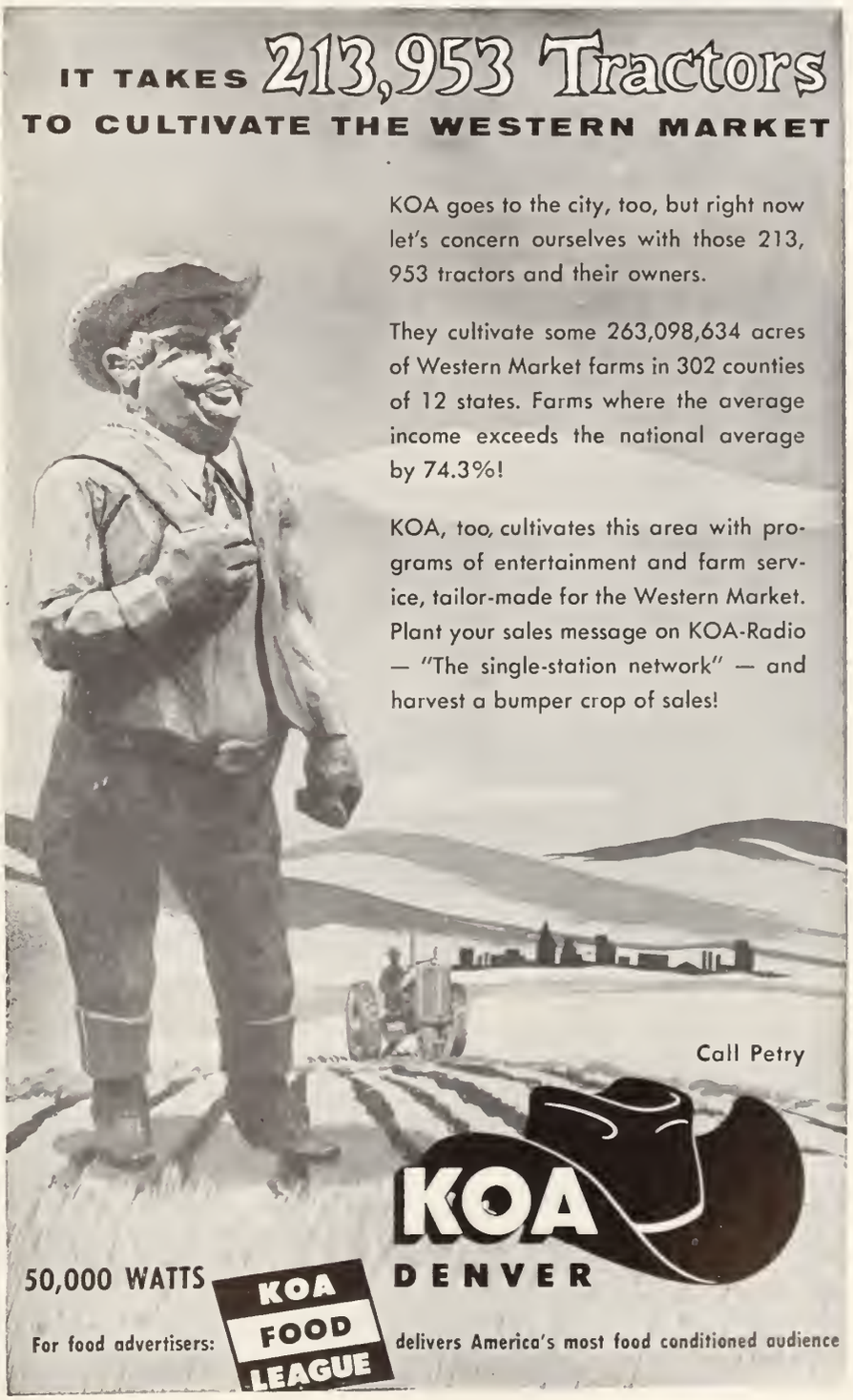
The 3,000 counties in the U.S. with small communities within them actually contain individual entities that are not only different from the metropolitan market, but that differ from each other. Listening habits in Smalltown, U.S.A., are as different from those in the metropolitan center as are the living patterns. And in these smaller communities the population relies on radio for its entertainment to a far greater extent than in those larger cultural centers where a greater selection of distractions is available. By the same token, Smalltown, U.S.A., has displayed a far greater station and program loyalty than can a big-city audience.

With these differences in local tastes in mind, Keystone Network relies mostly upon its affiliated stations for programing that will appeal to the small-town audience. As a taped network, it provides musical programing to its stations upon request, out of the two e.t. libraries that the network has acquired. The other type of programing the network furnishes its affiliates is taped programing provided by various sponsors.

The independent programing of KBS affiliates is keyed to local tastes with strong emphasis upon local news, weather, sports and entertainment coverage. Slightly under 50% of the KBS affiliates program independently during those hours when they do not broadcast KBS tapes. Through KBS, advertisers can buy local programing adjacencies or participations economically by taking advantage of bulk buying.

Mutual Broadcasting System provides advertisers with mass-appeal programing with good merchandising possibilities. Through the MBS Multi-Message plan a Blue Book of advertisers have taken advantage of the economic combination of good penetration into Smalltown, U.S.A. plus programing that can be tied in effectively with point-of-sale displays.

Jacques Kreisler Mfg. Co. (N. W. Ayer), is one advertiser who is using MBS for the dual purpose of coverage and merchandisability. This watchband manufacturer used MBS' Multi-Message plan for the first time





CUT OUT FOR YOU!

SELL to the market in which 73% of OKLAHOMA'S retail sales are made...

with a station whose coverage is concentrated 98% therein!

Yes, WKY is powered and programmed exclusively for Oklahoma.

WKY RADIO

Owned and Operated by
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman
Oklahoma City Times
Former-Stockman • WKY-TV
Represented by THE KATZ AGENCY

throughout summer 1953, for the purpose of keeping the brand name in the consumer's mind at a time when vacation plans take priority over luxury purchases, and to establish a franchise against competition in those markets previously untouched by national watchband advertising. During 1953, some 14% of the firm's budget went into MBS sponsorship.

A 100% air media advertiser, Kreisler Co. is going back to MBS on 29 March for a 13-week run. At this time the firm is participating both on NBC TV's *Kate Smith Show* and *Today*. A 400-station lineup on MBS will carry the watchband commercials into Smalltown, U.S.A. simultaneously.

At a cost of $1,500 a minute, Kreisler bought into the MBS Multi-Message Plan: one minute in *The Falcon*, MBS, Mondays, 8:00-8:30 p.m., another minute in *Mickey Spillane*, MBS, Tuesdays, 8:00-8:30 p.m. These two programs, the sponsor feels, reach the type of mixed adult and older teenage audiences that are potential watchband customers. In sales meetings with jewelers throughout the country, Kreisler stressed both the low cost of this buy and the programs' merchandising possibilities.

Carter Products Co. (Ted Bates), is another sponsor who uses MBS for its extensive coverage, both in metropolitan areas and principally in Smalltown, U.S.A. A cold-season MBS advertiser in 1953, Carter Products Co. rotates commercials for four products (Arrid, Rise, Nair, Carter's pills) on MBS. Carter's MBS buy: *Nick Carter*, Sundays, 6:30-6:55 p.m. and later in the year, *Squadron*, Sundays, 6:00-6:30 p.m. During the 13 weeks of cold season when Carter was on MBS, the firm cleared 510 stations, which penetrated at an economic cost into the small towns which the remainder of the firm's advertising did not touch.

The appeal of these two programs was sufficiently broad to deliver to Carter Products Co. a large audience of potential buyers for all its products: people over 35 for the Carter Pills, young girls for Nair depilatory, men for Rise shaving cream and a general audience for Arrid.

Miller Brewing Co. (Mathisson and Associates), recently bought a series of news programs on MBS because the firm feels "that particular net's station-cities closely match the Miller High Life distribution pattern." The brewery found, "An affiliated local station is better adapted to the task of cooperative merchandising with the Miller distributor than is an even more powerful station covering a number of Miller markets."

The brewery's choice of programing is divided between male and female appeal because the firm has found rapidly increasing sales of beer for home consumption. *Miller High Life News High Lights*, featuring Robert F. Hurleigh on MBS Mondays, Wednesdays and Fridays 9:25-9:30 p.m., is keyed to men: Hazel Markel, MBS Tuesdays and Thursdays 12:20-12:30 p.m., reaches the women.

Among Keystone advertisers who consider this radio network a regular part of their advertising plans are such old-time KBS sponsors as Carnation Milk, Anahist, Pepto-Bismol, Van Camp Foods. Some 50 advertisers in the food, drug, automotive fields have been using KBS for several years at a low cost to insure that sizable percentage of their retail sales which stems from that group of consumers which no national firm can afford to overlook in this competitive year: the citizen of Smalltown, U.S.A. ★ ★ ★

WCBS LETTERS

(*Continued from page 49*)

hold tasks to do, comforts me when I'm sick or sleepless, helps me to be well-informed, though domesticated. Best of it, it never says 'I don't know' when I want to find out the time, the weather or who won the fight!"

Another housewife emphasizes radio's constant presence. If you rang her doorbell, asked her why she liked radio, she'd say:

"Radio is the only on-the-go entertainment in the world today — and most of us are on the go most of the time today. We housewives mark Antony's words to his friends and countrymen about a loan of their ears, because that's about all we have to lend from dawn to dusk. And what can beat the wide range of drama to be *shared* without being *chaired?* The immediacy of news almost as it happens! Music? I can cook to a concert. Information and education? I can clean while in class. All those in favor?—The 'ears' have it!"

Ring another doorbell, and the people might stress radio's importance to the family as a unit:

"We like radio in our little family

you can

SEE

the

difference!

In 1928 there were four television sets in the Schenectady area that were able to receive this first dramatic program, "The Queen's Messenger," from the General Electric Company's experimental television station. Today 356,000 receivers in the 14,000 square miles that WRGB covers, tune regularly to the full-time programming of WRGB. The vast area of Northeastern New York and Western New England now sees the difference made by 26 years experience in television. Take a closer look with your NBC Spot Sales Representative. See the difference WRGB can make for you.



First General Electric television drama in the mechanical scanning days of 1928.



The regularly scheduled "Susan Kaye Cooking Show" in the WRGB studios of 1954.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales

New York • Cleveland • Chicago • Detroit

Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

because the sound of radio identifies some of the happiest and warmest moments in our home life. The radio is on at night when we are relaxing after a long day—it awakens us and entertains us pleasantly in the morning—we turn it on during the baby's night feeding—the children listen to it at meal or play time.

"Radio is a *friendly sound*—a *family* sound in our household. That's why we love it, and why we'll never be without it!"

You can't draw a graph about the phrase "radio is a *friendly* sound—a *family* sound in our household." But you get the idea of radio's importance in family life. Here's another example:

"I like radio because it is an understanding guest who comes into my home, entertains me, instructs and enlightens me. It's an easy, relaxing guest who doesn't make me sit in the living room and give him my full attention, but lets me go on with whatever I want to do."

Listeners who wrote letters stood a chance of winning a table model radio for the best letter each day (78 radios were awarded over the 13-week period of the contest). At the end of the contest the two best letters were selected, with first prize—a new Mercury car—going to a Noroton, Conn. housewife (SPONSOR, 8 March, page 130). A New Jersey policeman won second prize, a week's vacation for two in Puerto Rico.

Most of the 78 winning letters and many of the others seemed to reach the same conclusion as last year's Politz study for Henry I. Christal stations (SPONSOR, 14 December 1953 and 10 August 1953). The letters and the Politz study both indicate:

- People with tv sets still listen to radio.
- People listen to the radio while doing something else.
- People say they need the radio for information (news, weather, time) as well as entertainment.
- People say radio is a necessity.

Notice how each of the following contest letters emphasizes at least one of the four findings made by Politz:

"A musician and singer, a teller of tales
A breezy dispenser of newsy details,
I 'list' without looking—no time lost from chores
And real eyes might scorn what my 'mind's eye 'adores
Anywhere, anytime, easy to tote—
My perfect companion, my gloom antidote."

* * *

"A family of four, including three-month-old baby, and a six-room house require a schedule. Keeping the radio on is a perfect way to keep scheduled. Up at 6 with Sterling . . . by Bob Haymes time, beds are made, dishes done and diapers are spinning. Bill Leonard and I bathe baby. Joan Edwards and I feed her. Godfrey time is Mother's 'tea' time (baby's nap time). *Make Up Your Mind* for fish oil and orange juice . . . Rosemary finds us dressed for outdoors.

"Noontime. I turn the radio off reluctantly, grateful chores made so pleasant."

* * *

"Because — Because I'm always hurrying, being teacher, housekeeper, mother and gardener—because I want the news and haven't reading time—because I must know the correct time and my clocks never synchronize—because I must know the weather for

HERE KANSAS BEGINS

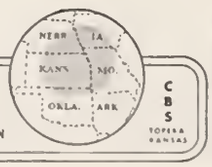


Westward from a pioneer stone fence post stretches 400 miles of America's richest wheat lands, dotted by farms and small towns. This is WIBW-land . . . 100% agricultural . . . big scale in its operations, its needs, its buying . . . with farm income of over $1.5 billion.

Many advertisers are "discovering" this huge, unexploited market. At the same time, they're also "discovering" that the quickest, lowest cost way to sell their product is to use the medium that is the first choice of these farm families themselves—WIBW.

WIBW

Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



WHEN THE PRESIDENT DIED . . .

Dallas heard it *before* Washington

Within a minute of the wire that told of President Harding's death, Dallas heard the news. A WFAA newscast was on the air —and WFAA was first in the nation to announce the president's passing.

It's a long way back to Harding's death in 1923. The cumbersome TRF set and the parlor it graced have disappeared. But radio has since become part to most every phase of human existence, with the news broadcast an important means of immediate, mass dissemination of the news.

WFAA earns its welcome into listeners' homes. In times of emergency or distress Southwesterners turn first to their "neighbor of the air" for help. In December a lost boy was found within the hour by a man who heard the youngster's description on WFAA's 7:00 AM news. A week later the wreckage of a missing plane was located when a farmer who heard the crash associated it with a WFAA report. And just before Christmas WFAA arranged for a mother's appeal to reach across the seas to her son—one of the 22 Korean Veterans who chose Communism.

There are six veteran newsmen who report, re-write and edit the 26½ hours of news broadcast on WFAA every week. The people of the Southwest depend on WFAA for the *complete* story of newsworthy events of local or world-wide significance.

One of a series: WFAA's established leadership in the Southwest



Mr. and Mrs. Warren G. Harding, photographed shortly after his nomination for the Presidency.

WFAA
820 · 570
50,000 WATTS 5000 WATTS
DALLAS
NBC • ABC • TQN

ALEX KEESE, Station Manager
EDWARD PETRY & CO., National Representative

Radio Services of The Dallas Morning News

SEÑOR BUSINESSMAN...



TALK IS CHEAP
(but RESULTS are beeg!)

when you advertise your product over KIFN . . . Arizona's only full-time Spanish-language station!

Si, señor . . it costs surprisingly leetle to tell your sales story to Arizona's 85,000 Spanish-speaking people! But the results . . . ah, amigo, the results will warm your heart like tequila!



Ask coffee-man Señor Folger, who sold 708 pounds of coffee to Phoenicians from just 27 spots on KIFN! Ask Moe's Food Fair, which sold 2500 pounds of pinto beans (along with other advertised items) in one weekend! Or ask the very pleased boss-man of Quality Furniture who received 220 letters from prospective customers, from a single musical quiz program on KIFN!

Ah, yes, amigo the KIFN audience listens and buys! $20,000,000 was spent by Spanish-speaking Arizonans for goods and services last year! If YOU want to sell this rich market, you're wise to speak its language! (We translate your message into Spanish for free broadcast it over KIFN for a minimum charge. (Compare and see!)



ASK THESE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E 42nd St
New York,
New York

HARLAN G OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

driving over a treacherous hill—because I'm interested in polities and can't keep up with them outside—because, I love the theatre and can't afford it—because, I'm interested in new merchandise and can't shop around—because, I like music and can't make it—because, friendly radio voices are company when I'm alone—and because television hurts my eyes—I love radio."

* * *

"My reasoning is simple. In '28 we were married, we selected radio along with our modest home furnishings. Ever since, radio has been a natural part of our lives. I recall how *vitally important* it was to us then.

"As the babies came, it never dawned on us to hire 'sitters.' We had everything, happy home life and always fine radio entertainment.

"Today, things are different. Financially comfortable, we own six radios. Our children grew up, went to college and studied with radios playing.

"I believe and hubby agrees, that radio has helped us remain a happy, united family."

HUDSON DEALER

(*Continued from page* 45)

Moran's personality probably had more to do with the success of his television efforts than any other single factor. Jim says the secret of his appeal lies in the fact that he's "always himself."

He points out, "I've never taken a diction or dramatic lesson in my life. And I never will." It's the "Common Joe" touch that gets him across to viewers. His occasional grammatical lapses and mispronunciations give his audience a sense of personal identification, add to the believability of his messages.

The key to his success on tv lies in his ability to relax before the camera and speak to viewers with sincerity and conviction, exactly as he would if he were in the showroom.

Jim says, "It seems to us that the ideal climate for selling merchandise would be to be able to bring every possible customer into our place of business where we could demonstrate our product and tell our sales story. Since this is impossible, we use tv to bring our sales room to our prospects. That is why we try to do such a good job of lighting our cars and displaying our wares—and why we avoid the use of high pressure and gimmicks and hysterical-type sell.

"We don't use high-pressure salesmanship because we would never talk or act like that with folks who walked in our front door."

Jim's casual manner carries over into his stint as m.c. on *Courtesy Hour* and *Barn Dance*, and he dons Western garb to get into the mood of the show on the latter.

Moran thinks he's found the perfect solution for reaching the greatest amount of adults through his program lineup because "there's enough variety so that there's something for everyone." The three types of programs—movies, variety acts and farm jamborees—have widely varied appeal.

The commercial copy itself on all three shows stresses exclusive features of Hudson models as well as such factors as price, trade-in allowances, dependability. All are written in an easy-going, low-key style that is much the same as ordinary conversation:

"I know many of you folks are curious to know just how much your car is worth on the market and in trade. Well—there isn't a better time than right now to find out because we are very glad to go on record telling you *exactly* how much the car you now own is worth—on our 1954 Hudson. To begin with, the most popular cars, the cars more people buy are the three so-called lowest-priced cars. Now the reason for this is very simple. It just seemed to be the only new car you could afford—so you bought it. It may not have had all the luxury you wanted. It may not have had quite the performance you hoped for and it may not have had all the room and comfort you wanted. But did you know that you can move up into a far more luxurious automobile—a far more handsome automobile—a far more exciting automobile—for *less money?* It's true and right now—I'd like to have you compare the car you own with our 1954 Hudson. . . ."

Moran cross-plugs the shows during the commercial to stimulate viewer interest in an attempt to increase the number of advertising impressions per person. If the same person hears Courtesy Motor commercials on two different shows each week, he's more likely to remember sales arguments, becomes a better sales potential.



Q

Which Kansas City radio station reaches the largest number of daytime listening homes in rural and small city Mid-America – seven days a week – the year around?

A

KCMO, Kansas City's only 50,000 watt station. The 1953 composite Conlan "Study of Listening Habits" in Mid-America rates KCMO over *all other* Kansas City stations. In fact, KCMO serves a larger Mid-America audience than *any* other station heard in the area.* Simple sales arithmetic shows that KCMO is your best buy in the rich, expanding Mid-America market.

**There's good reason, too. For information on how KCMO's bright, fresh programming commands the loyalty of Mid-America's largest audience, contact KCMO or the Katz agency.*

KCMO radio

50,000 Watts at 810 Kc.

125 E. 31st St., Kansas City, Mo., or THE KATZ AGENCY

"It's a Meredith Station"

Occasionally Moran uses giveaways to test the pull of his various programs and determine their comparative popularity. One such offer involved one announcement that free yo-yo's would be given to children who visited the showroom over the weekend with their parents. Over 5,000 yo-yo's were disposed of during the following weekend and Moran had to purchase 3,000 additional toys to meet the demand.

Alertness to trends and willingness to experiment characterize Moran's business ventures as well as his television efforts.

Jim began his business career after high school as a gasoline pump attendant. Within a few years he had a station of his own and two years later he owned three stations. After a stint in the armed forces during World War II Jim opened his own Ford agency in suburban Chicago Heights. Shortly afterward he bought the Hudson agency which at the time consisted only of one small building. Now his business takes up a full block and he has 400 employees.

Moran's television appearances are not confined to selling Hudsons. He's become a civic personality through such activities as telethons for the Cerebral-Palsy foundation, various cancer research organizations and the City of Hope. He has become so well-known a personality, in fact, that he was recently asked to run for mayor.

Moran was one of the forerunners in the growing trend for the use of air by auto manufacturers and dealers, and he was one of the first of the "personality" auto salesmen. All his chief competitors in the Chicago area now have regular air schedules.

Auto manufacturers as a group have become more and more air-conscious in recent years as the supply of cars has caught up with—and is now overtaking—demand. During the first eight months of 1953 auto manufacturers more than doubled their gross network time billings for the same period of 1952. In 1953, the figure is $11.884.278; for 1952, $5,772.834. (See "Automobiles on the air," SPONSOR, 16 November 1953, page 43.)

★ ★ ★



WEEK AT AGENCY

(*Continued from page* 39)

looked over at the battery of clocks behind Garroway's tv desk.

"Let's go grab some breakfast," he said.

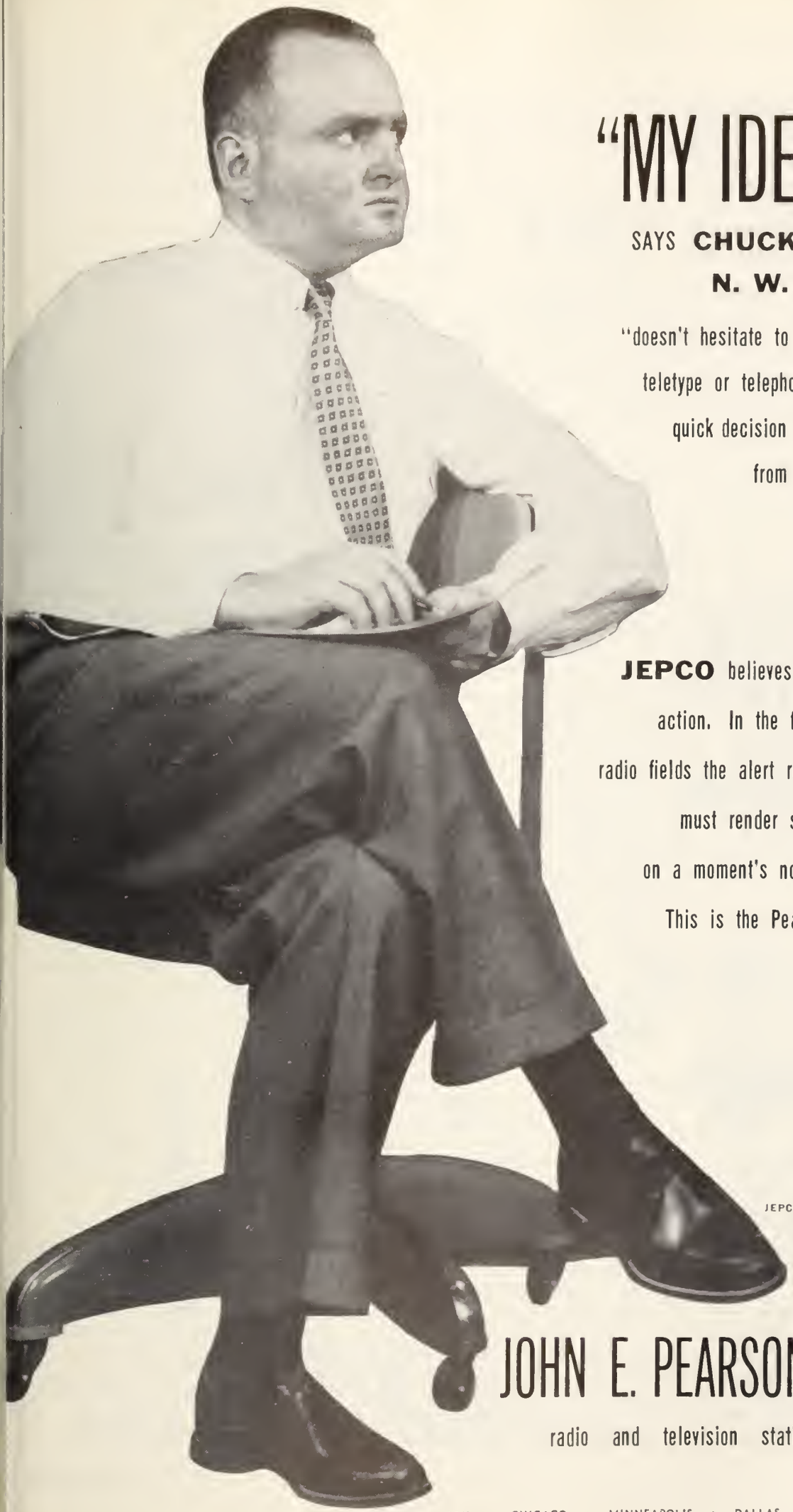
It was 10 minutes after eight. The sun was up, people on their way to work were staring through the huge glass windows at Garroway; the Telop One Club was in full swing.

I was hungry, I realized.

* * *

Two-Sixty Madison Avenue is one of the new crop of "junior skyscrapers" in Manhattan. It stands like a glass-and-stainless-steel wedding cake at the corner of 38th Street and Madison Avenue in what used to be the quiet residential section of Murray Hill back in the *Life With Father* era.

The fourth and fifth floors, and part of the third, are occupied by Cunningham & Walsh, an ad agency that is a lineal descendant of the Newell-Em-



"MY IDEAL REP"

SAYS **CHUCK WILDS** OF

N. W. AYER,

"doesn't hesitate to use the teletype or telephone when a quick decision is needed from a station."

JEPCO believes in fast action. In the fast-moving tv and radio fields the alert rep must render service on a moment's notice. This is the Pearson policy.



JEPCO knows how the wind blows

JOHN E. PEARSON COMPANY

radio and television station representatives

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

NEW ARRIVAL!
...BIG CHANGE AT WVET
A B C
Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!
5000 WATTS • 1280 KC.
Change To WVET Now
WVET
ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

AM WEVD FM
4 Reasons Why
The foremost national and local advertisers use WEVD year after year to reach the vast
Jewish Market of Metropolitan New York
1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power
Send for a copy of "WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St. New York 19

mett agency founded in 1919. The agency employs 320 people, of which 37 have been with Newell-Emmett and C&W for over 20 years. Fred Walsh, the president, and Jack Cunningham, executive vice president and operational head, have been with the firm since the start.

C&W is not a "big" agency in the sense that Thompson, McCann-Erickson, Y&R, BBDO and a few others are "big." It does not have a string of branch offices (although it has a "service office" in Hollywood) around the world. It does not have a sharply defined hierarchy and extensive departmentalization.

But it is far from small. This year, Cunningham & Walsh will handle about $43 million worth of advertising from 33 clients, of which about 40% will go into radio and television, both network and spot. A dozen clients of the agency are active in air advertising. They range from the Bank of Manhattan, which spends about 20% of a $550,000 budget in local (New York) radio-tv spot campaigns, to giant Liggett & Myers, the agency's biggest account, which spends about half of a SPONSOR-estimated $13,000,000 in a long string of net and spot operations.

Fortified with ham, eggs, coffee and toast, I arrived promptly at 9:00 a.m. on Monday March first. The lobby was empty except for eight red-headed elevator operators who looked like airline hostesses in their cream-colored uniforms. This was the building's "gimmick," I learned; there were eight more red heads on the other shift. The starter, a Technicolored magnificence in his white cap and jacket with red trim, blue trousers and blue tie, nodded pleasantly. He had brown hair.

At the fourth-floor reception room, a simple lounge in wood paneling and pastel greens, I was announced to Howard Johnson, the agency's public relations director who had been designated to show me around.

"People always think I'm the guy who runs the roadside restaurants," he told me as we started down a long corridor to the southeast corner of the building.

Agencymen were arriving in their offices, settling down, drinking coffee, reading papers and memos. I caught quick glimpses of offices as I went past. Buff and terra-cotta. Cool greens. Beige rugs. Mahogany desks. Modern but not modernistic. Comfort but not luxury. Huge picture windows. Air conditioning that hadn't taken the weekend chill out of the place.

"This will be your office," said Johnson, stopping finally before an empty office on the 38th Street side. "One of the girls from my department works here. Joanne Keene. She's away for a week." I stared at a pile of toddler-sized dresses on top of a filing cabinet and at some swatches of material on the desk.

"Joanne handles special promotions with women's magazines. She's our sewing expert." Johnson explained. He produced a big pile of newspaper clippings, biographies and back issues of trade publications.

"Now that you're a junior executive here," he smiled, "you'll want to get yourself oriented a bit on the history of the agency. I've scheduled an appointment for you this morning with Jack Cunningham and one this afternoon with John Sheehan, our radio-tv director. Read through this stuff and give me a call when you're ready."

An hour later I felt ready, and dialed Johnson on 245.

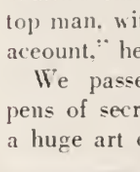
He said, "We've got a little time, so I'll give you the Forty Cent Tour."

"We moved in here in July 1952," Johnson called over his shoulder as we took off at a fast trot. "Our part of the building was designed specially for us. You're on the fourth floor. Along this part of the Madison side are media executives, including Newman McEvoy, our v.p. and media director."

He waved to McEvoy, a tall, angular man with close-cropped gray hair who looked over the top of his glasses and waved back at Johnson. Several junior executive types, in dark flannels and tweeds, were busily discussing something with McEvoy. "Media group meeting," said Johnson.

"On the north side of the floor is the Liggett & Myers department—account men, art and copy, L&M publicity, radio-tv, production—and Fred Walsh's office. He's our president and top man, with E. H. Ellis, on the L&M account," he said as we hurried along.

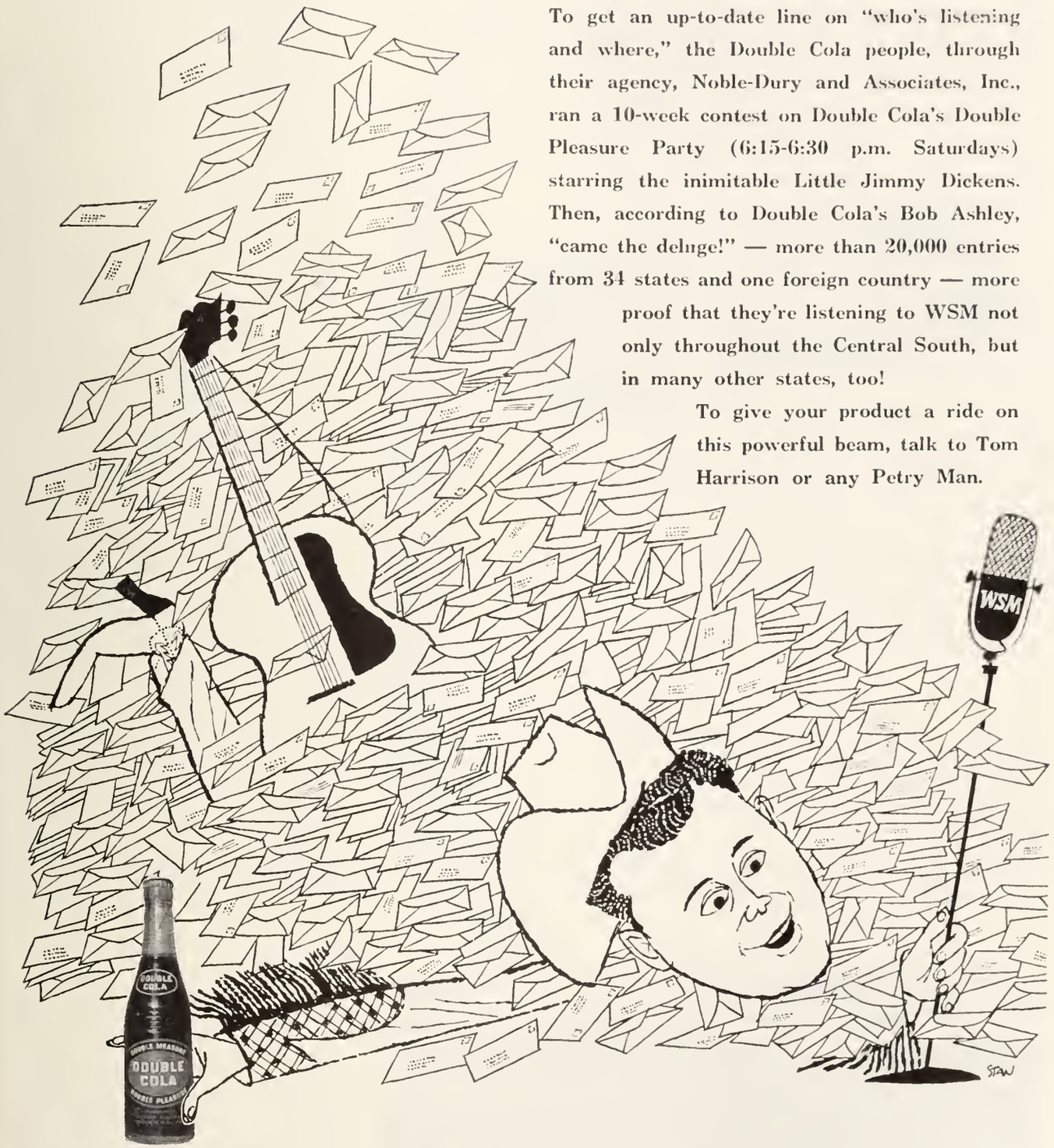
We passed executive offices, bull pens of secretaries and media buyers, a huge art department busily creating


MORNING AND AFTERNOON
JOHNNY SHAW
SPINS THE GOSPEL RECORDS
FOR THE MID-STATE
NEGRO AUDIENCE
VIA
WSOK
NASHVILLE, TENN.

CAME THE DELUGE!

To get an up-to-date line on "who's listening and where," the Double Cola people, through their agency, Noble-Dury and Associates, Inc., ran a 10-week contest on Double Cola's Double Pleasure Party (6:15-6:30 p.m. Saturdays) starring the inimitable Little Jimmy Dickens. Then, according to Double Cola's Bob Ashley, "came the deluge!" — more than 20,000 entries from 34 states and one foreign country — more proof that they're listening to WSM not only throughout the Central South, but in many other states, too!

To give your product a ride on this powerful beam, talk to Tom Harrison or any Petry Man.



WSM *Nashville • Clear Channel • 50,000 Watts*

Chesterfield ads, an eat-in lunchroom (for C&W-ites who are in a hurry), mail room, mimeo, checking and billing departments, communications.

Johnson paused, and cleared his throat discreetly.

"We're very informal here," he said, "but you might as well learn which men's room to use." He pointed down a hall. "That one."

We were now about a block from the office assigned to me.

"There's another and fancier one on the Madison side," he added, "but it's for high brass. We have a special super executive john on the fifth floor, complete with shower, lounge and bar, but that's reserved for clients."

We went through a door into the entrance hall. An elevator stopped. We stepped in. "Five" said Johnson to the red head in charge.

C&W's fifth floor is like the fourth. More executive offices along the Madison side, the research department (in process of moving to the third floor), the radio-tv department (other than L&M), audition room, copy-art conference room, more art and production offices, personnel, the famous C&W oval conference room (walnut walls with a huge oval Korina table big enough to seat 25 people), and, of course, the client lounge and shower.

Outside the conference room, a secretary stopped us.

"Mister Cunningham will see you now," she said.

* * *

John P. Cunningham at 57 is the operational head of C&W. A relaxed New England Yankee who likes to wear casual tweeds in the office, he was sitting behind a huge mahogany desk that looked big enough to use as a badminton court.

"Come in," he shouted through the open door of his office.

I suddenly realized that all the doors of all the executive offices I had seen had been open.

Cunningham put down a pink coffee cup that could have doubled as a small bird bath, crushed out an L&M filter-tip cigarette and waved us to a big foam-rubber sofa near his desk. Except for the desk, the room could have been the living room of a wealthy bachelor's apartment.

"So, you're going to work here for a week, eh?" he chuckled. His accent was Bostonian. His face was still brown with what looked like a Florida tan.

"Let me tell you a few things about how this agency operates," he said, lighting an L&M and offering me one. "This is not a one-man shop. I'm not 'the boss' and neither is Fred Walsh. This agency is run by a management group of 12 directors, eight of whom are creative guys. Writers, artists, radio and tv guys. These eight men probably spend 90% of their day producing advertising for Cunningham & Walsh clients, in addition to guiding the agency.

"We have a democratic type of management. It makes us very flexible, and gives us plenty of room to grow, even though we're a pretty good-sized agency right now. We estimate that we're now tenth among agencies in radio-tv billings and seventeenth in total billings. I also think we're balanced nicely media-wise. About 40% of our total billings are in radio-tv. If we were 50% or 60%, like some of the big soap agencies, I'd think we were getting a little top-heavy.

"On the other hand," said Cunningham as he looked reflectively at the big pink coffee cup, "I want you to know that we think radio and tv are very important media. In fact, I feel that television will ultimately become the country's top advertising medium, closely supported by radio.

"We're entering an era now where air media are being developed so that clients can buy on an insertion basis, with program content control being in the hands of networks and stations. When you buy air media in the near future, you'll be buying audiences. Rates will be geared to audience sizes. Small clients as well as big clients will be able to use all kinds of air advertising."

He paused and looked at me directly from under thick black eyebrows. "There's something else about the agency you ought to know. Someday our junior executives will run this agency. Meanwhile we want them to be loyal to the *agency* not just loyal to a bunch of old men.

"Our junior executives and operating executives help determine agency policy to quite a degree. For example, we may be considering an account. Now, our usual bench-mark for taking an account is $200,000 in billings. Suppose this account is only $100,000. Should we take it? Can we help such a client develop his sales to the point where his advertising appropriation will be a half million?

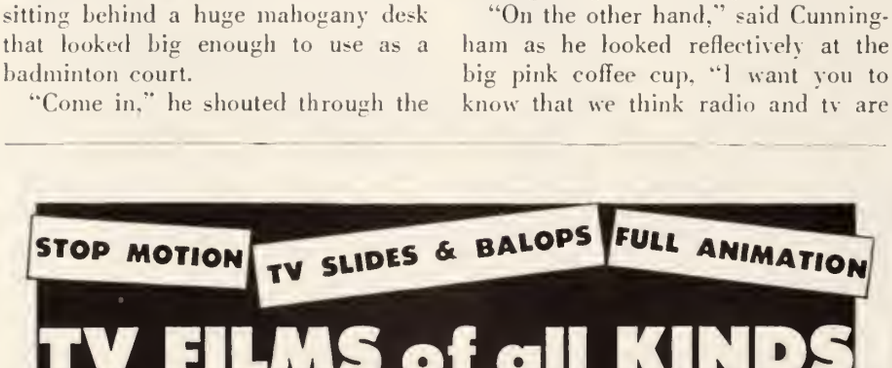
"I'd never make such a decision all by myself. I'd walk down the aisle and call as many executives out of their offices as I can and we'd have a shirt-sleeve huddle. We seek the opinions of younger men and we let them spark ideas. In other words, if you have a hot idea while you're here, pass it along. Do you see what I mean?"

I told him I did. Mr. Cunningham squinted out at the bright morning sunlight on Madison Avenue, five floor below. "Fine," he said. "This afternoon we'll put you to work."

* * *

I had been assigned to John Sheehan, a big, hearty Irishman who once ran the OWI's wartime radio efforts and who now heads up the radio-tv operations of C&W on all general accounts, except L&M. It was mid-afternoon. I was sitting in Sheehan's office, which is on the Madison side of the fifth floor.

"We've all got to be alert to all of the radio-tv possibilities of all of our agency accounts," he said. "Sometimes you'll find it's a matter of educating the client. But it isn't a formal



drive. Liggett & Myers is one of the most active accounts in radio and television. But we've managed to develop a good basis of participation by many other clients in air media.

"Our general radio-tv department may sound small at first, considering this is a forty-million-dollar agency. But Liggett & Myers is handled by a special group run by Win Case and Norm Gort and radio-tv buying is handled by the media department. Our job is to create and supervise.

"In this department there's Dave Lewis, who's pretty much my right-hand guy; Tom De Huff, who works mostly on tv; Joe McDonough, who works mostly on radio, and me. And you. Actually, we can expand at a moment's notice when we have to. Many of our copy and creative and account people have extensive backgrounds in radio and television. In fact, when we're all putting our heads together on an air campaign for a new account I'll have as many as 15 people in my office.

"We try," he said, echoing something Jack Cunningham had said a few hours earlier, "to be informal, to get ideas from a creative group."

He looked up as a tall slim man with horn-rimmed glasses, a neat mustache, and a well-tailored gray suit entered through the open door.

"I've got those Cliquot Club film spots, John," said the man with the mustache. "Are you free to have a look?"

Sheehan introduced us. The visitor was Dave Lewis, formerly radio-tv director of the Caples agency.

"We've just acquired the Cliquot account," said Sheehan. "These are some tv commercials done for them by their former agency. We want to look them over to see where we're goin gin the future. We can run them off in the audition room."

We started out of the room. As we walked along, Sheehan turned to me. "There's one thing Jack Cunningham always tells us. You should know it too."

"What's that?" I asked.

"When you're in the Cunningham & Walsh offices, it's as if you're on the client's payroll. You're an 'agency-man' in the client's office."

We went into the audition room, a brown-and-gray room with cork walls that looked as though it might be the executive preview theatre of M-G-M. In one corner sat a 24-inch



★ **KOIN-TV is Oregon's *most powerful* station**

KOIN-TV's strong 56,000 watt signal (soon to be 100,000 ERP) plus a towering antenna height of 1,114 feet above average terrain is resulting in effective coverage of far more area in the rich Oregon and Southern Washington market than any other Portland station. Set sales are skyrocketing!

★ **KOIN-TV is Portland's only VHF station**

KOIN-TV's sharp VHF signal is the only television reaching many shadow areas. Reception and picture quality are excellent.

★ **More people mean more sales**

KOIN-TV's tremendous coverage—its great lineup of CBS and selected ABC shows, as well as solid local programming has built a loyal, responsive audience. Write, wire, or phone for availabilities and complete market data. KOIN-TV is your best buy in this rich Oregon market.

KOIN-TV

CBS

CHANNEL 6 • PORTLAND, OREGON

Avery-Knodel, Inc.—National Representatives

tv set; in the center of the wall, below a pull-down movie screen, was a big radio-phonograph that would delight the heart of any hi-fi fan. Since I am an electronic hobbyist, I was drawn to it like an iron filing to a magnet.

I looked at it reverently. Sheehan caught my eye. "It cost over 2,000 bucks," he said.

Others trooped into the room. Bud Baker, the account executive. Joe McDonough, a writer-producer. Joe went into the projection room and we settled ourselves in chairs as the house lights dimmed.

On the screen, a minute commercial unfolded. It was a gimmicky spot which featured a young boy dressed up like an Eskimo. In the background, a quartet extolled the virtues of Cliquot Club beverages to the tune of *Jingle Bells*. This was followed by a 30-second commercial that was a cut-down version of the minute film. The lights went up, and the discussion started briskly.

"We might do something with that jingle," said Bud Baker, a small man in a pin-stripe suit.

"We might. But I'm always a little leery of public domain tunes," said Sheehan.

"Isn't there a certain incongruity in that spot?" said Dave Lewis. "I mean, where the Eskimo boy says Cliquot is a 'good mixer.' Should a kid like that be talking about making highballs?"

Bud Baker jotted something on a piece of paper.

Joe McDonough appeared from the projection room. "Since the Eskimo is their trademark gimmick, maybe it would look better with animation instead of a live actor." The group discussed this briefly, and it was decided that some animation ideas might be worked out.

Dave Lewis produced a red Vinylite transcription. "This is the lead-in they used with the *Cliquot Club Eskimos*, back years ago. I think it's kind of bouncy. Might be a jingle in it." He went over to the hi-fi player, put the transcription on the turntable and played with the controls. "Listen to this."

The record spun. Out of the speaker came a bouncy tune that sounded like soundtrack music for an early Mickey Mouse or a favorite dance tune of the late George Washington Hill. It was punctuated by jingling sleigh bells, cracking whips and the intermittent bark of a sled dog.

"I think a new arrangement could be made of that," said Lewis. "We could work up a jingle to fit it."

"What kind of a jingle?" asked Sheehan.

Lewis obliged, playing the record again. Lewis' jingle was strictly ad-lib. He used the dog's bark as a device to emphasize "Cliquot Club."

"Shall I sing it again?" Lewis asked.

Sheehan looked at his watch. C&W knocks off at five. It was about 10 after five.

Sheehan chuckled. "O.K. Dave. You're on your own time. Sing it in Eskimo."

Bud Baker grinned. "I've got a better idea, Dave," he said. "Show 'em all how versatile you are. Sing it in Dog."

* * *

A good research department is to an ad agency what the Intelligence section is to a military task force. Targets are scouted, measured, defined; clues,

"Still Openings"

IN THE BLUE RIBBON LIST



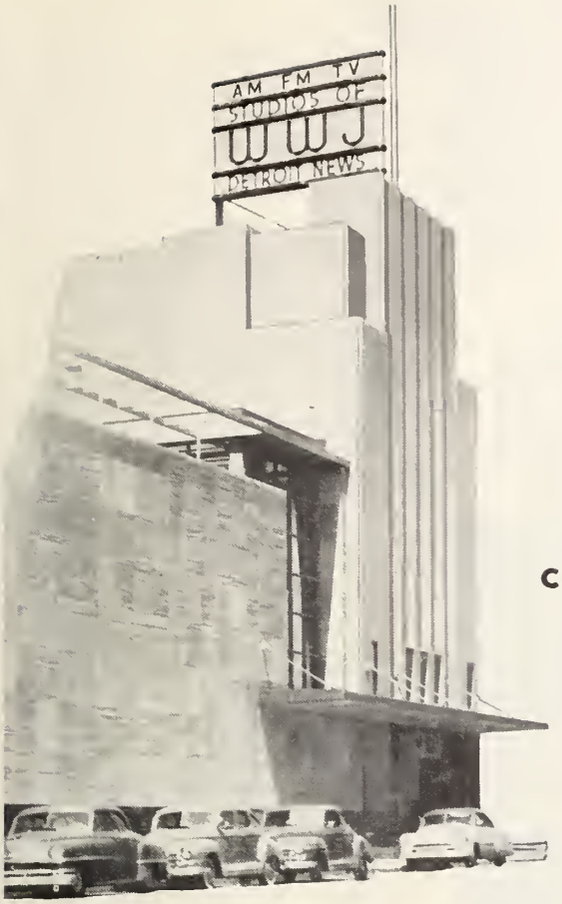
Join this parade of successful advertisers! Prestige accounts build better results. **KTVH** business offices in Wichita and Hutchinson; studios in Hutchinson; Howard O. Peterson, General Manager.

CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS



companions in progress

WWJ-TV and NBC

WWJ-TV celebrates its 7th Anniversary this month.

Beginning in 1947, and for almost two years, WWJ-TV was Michigan's *only* television station, the pioneer in building programming concepts and the desire for set ownership.

Affiliation with NBC-Television in January 1949 gave to Michigan viewers their first network programs. Ever since, audiences have welcomed WWJ-TV's local programs and the outstanding products of NBC showmanship, side by side.

WWJ-TV is proud to be part of television's expansion and development in the great Michigan market, and is equally proud of an abiding association with television's greatest leader and pioneer... NBC

At the start of its eighth year, WWJ-TV, Michigan's First Television Station, salutes the National Broadcasting Company ... a stellar companion in progress.

In Detroit ...
You Sell More
on channel 4

WWJ-TV
NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY

data, surveys are sifted and fed to planners. Cunningham & Walsh's 27-man research department, headed by Gerald W. Tasker, is no exception.

It was to the research department that I went on the morning of Tuesday, the second of March. I explained to Tasker why I was at C&W for a week—something I was getting good at, since I'd been doing it with everyone I met—and sat back while he told me how his department worked.

"We check on all kinds of things for the agency and for clients," said Tasker. He is a research veteran who conducted the first coast-to-coast coincidental radio check for L&M in the days before there were rating services. "We might have to make a survey for reaction to a new product. We just did one like that for Colgate on whether Super Suds' new detergent should be blue or white. We compile rating histories of shows and time slots, pre-test commercials and study the kind of impact on consumers that different media have.

"A lot of our research work, naturally, is in connection with radio and tv. We use Pulse local radio ratings, Hooper's radio-tv ratings and American Research Bureau's tv ratings. We also use Nielsen Coverage Service, Rorabaugh, Executives' Radio Service, Media Records and Schwerin. In addition, we maintain a large library of radio-tv data provided by networks, stations and the trade press.

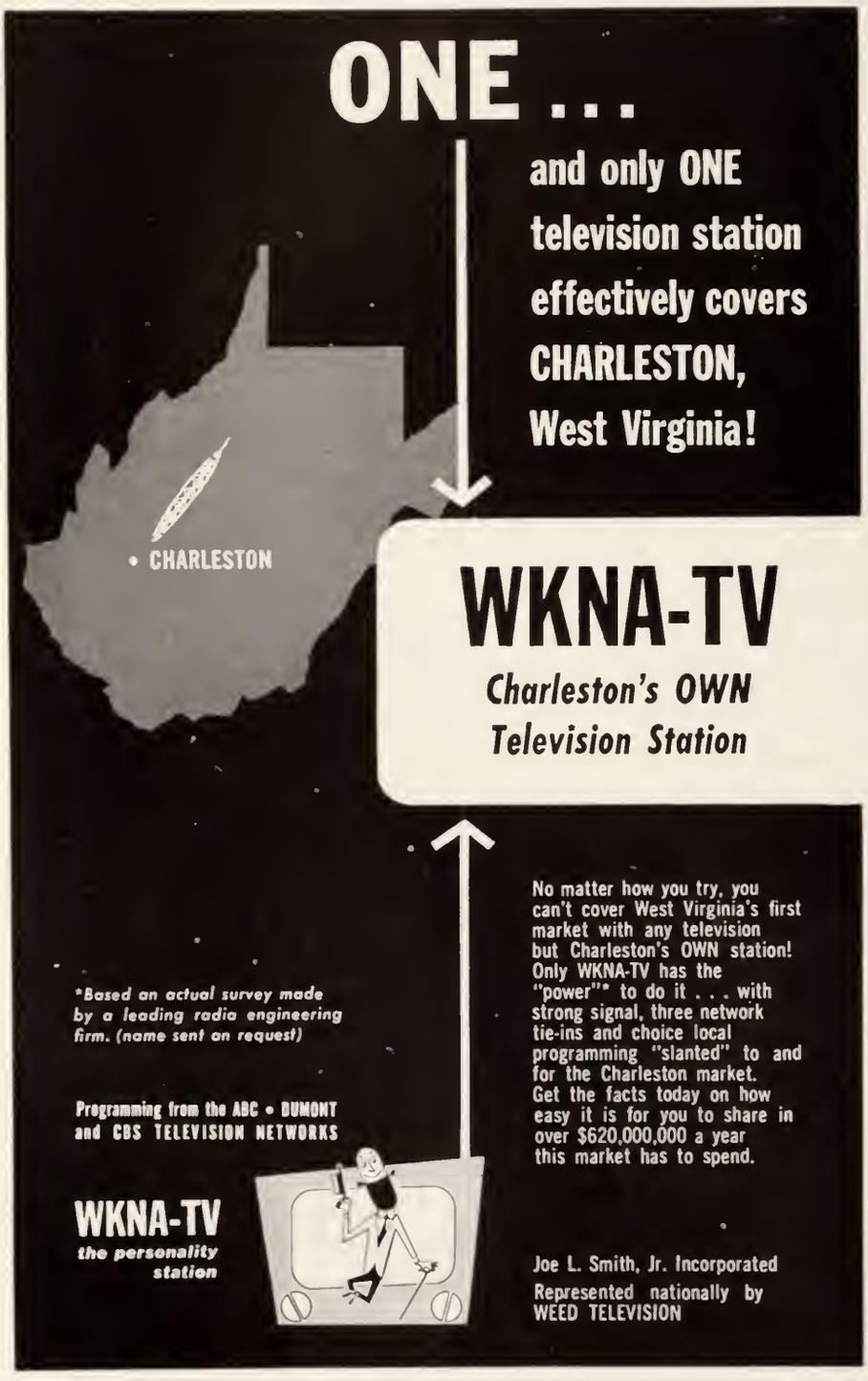
"Seven years ago we set up Videotown in New Brunswick, N. J. As you know, it's a probability sample of New Brunswick, which in turn is roughly a cross-section of the U. S. With this as our barometer, we carefully watch for important trends in radio listening in tv homes, in acceptance of tv program types, color tv and living habits in tv homes.

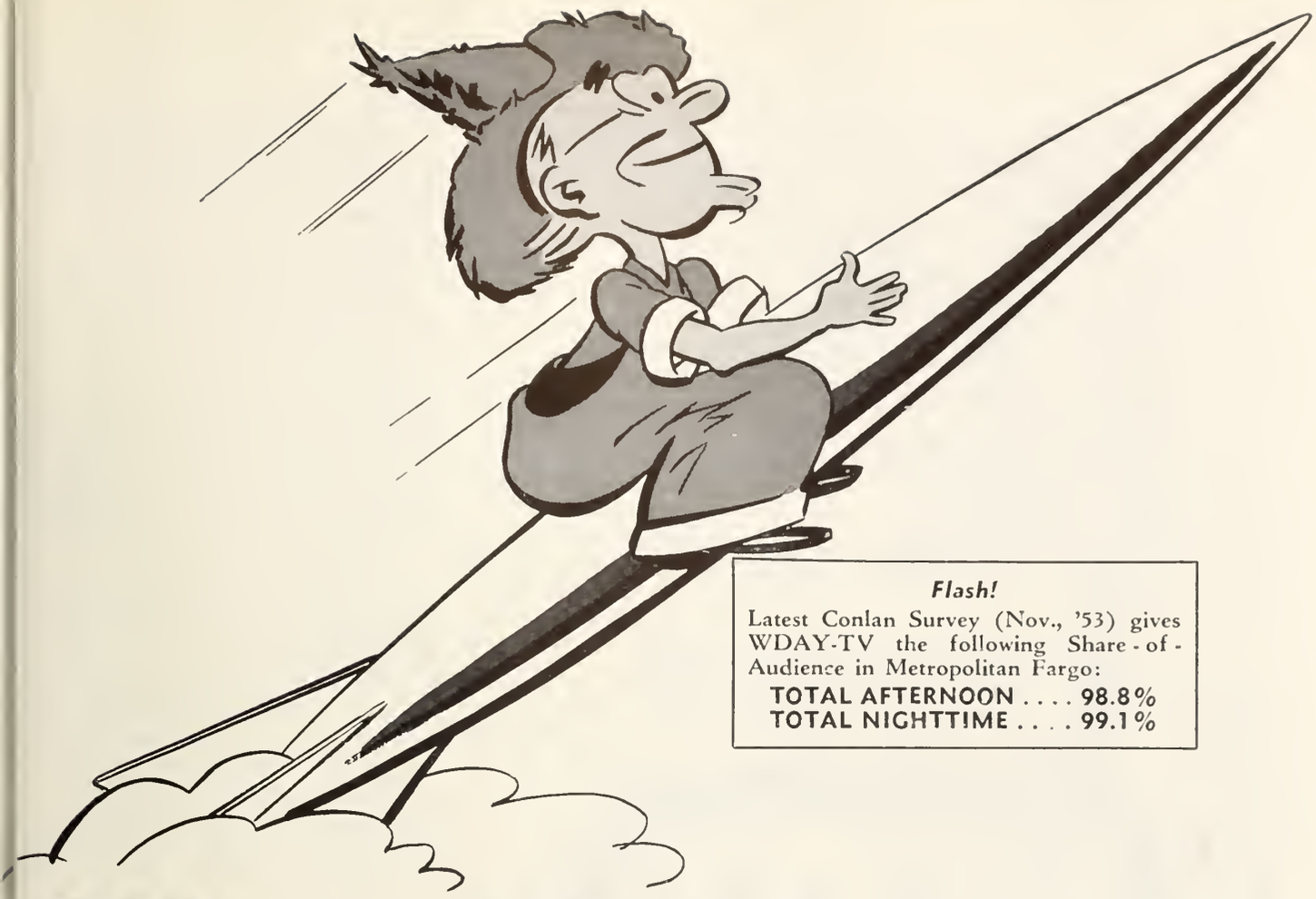
"We've learned a great many interesting things from Videotown. For example, we've learned that there is considerable radio listening, particularly on a multiple-set basis, in tv homes. We've also learned that daily routine of housewives has changed as a result of tv. Nowadays, they do more work in the mornings, less in the afternoons, more in the early evenings and less at night than they did seven years ago. This gives us an important clue as to when we are likely to reach them best either by radio or by television."

He paused, and pulled out a big chart. On it were bar charts which showed the ownership of various durable-goods categories. Tasker pointed to the chart and said:

"This is something new. We've learned so much from Videotown, our own research baby, that we've set up a somewhat similar 'town' out in the Midwest. This one is a study of durable consumer goods—rugs, china, silverware, radios, tv sets, autos and other items. Now that we've got the Universal Pictures account, we're thinking of setting up still another 'town' to study movie attendance over a long period of time.

"When we turn up an interesting trend or valuable piece of research, we usually circulate a report around the office. Our department sits in on big meetings with clients and often works very closely with the radio-tv department. For instance, we helped them work out a three-way sponsorship arrangement for Chesterfield, Narragansett Brewing and a major oil company by which each of the three sponsors gets almost as much impact,





Flash!
Latest Conlan Survey (Nov., '53) gives WDAY-TV the following Share-of-Audience in Metropolitan Fargo:
TOTAL AFTERNOON 98.8%
TOTAL NIGHTTIME 99.1%

WDAY-TV FARGO, N. D.

NOW ON FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING PRACTICALLY
ALL TOP-RATED PROGRAMS
FROM ALL 4 NETWORKS

(AND LEADING FILM PRODUCERS)!



Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives

at a lower price, as he would if he was in a two-way sponsorship. We divide the game up into sets of three innings and rotate the client positions.

"This year we're going to check again to see how well this has worked out. We'll be checking soon in our Videotown research for 1954. And, there are always client surveys, product surveys, pre-testing of commercials and depth interviews with consumers. So we stay pretty busy."

This sounded a little like a polite hint. And Tasker is a vice president of the agency. And the research department was due to move in the next day or so to quarters on the third floor. So I thanked him and went back to my office.

* * *

I got my second work assignment Tuesday afternoon.

The job: to prepare a storyboard for a 20-second tv "Christmas Club" commercial for The Bank of Manhattan Co.

The assignment was handed out at one of those informal "meetings" which I was beginning to realize were pretty much the standard way of imparting knowledge or orders at C&W. In a matter of minutes, the radio-tv department was assembled in Sheehan's office. Sheehan took charge.

"Ordinarily," he told me, "a group meeting like this will kick ideas back and forth. No one guy will really 'produce' an entire commercial. But, since you're new here, you're going to do a solo flight on this one."

He handed me a big black storyboard pad, and a number of small space ads used by The Bank of Manhattan Co. in New York dailies.

"This account uses a special grease pencil technique in their space ads, which we took over last fall. It's a sort of deceptive simplicity, since the art is done by some of our top guys. I want you to work up a tv commercial for Bank of Manhattan's Christmas Club promotions, which will start in December. You'll follow the same basic approach as in the newspaper ads, since the grease pencil art has now become identified with the bank. Keep in mind that you're talking to both men and women. Don't be too slick or too cute."

He tapped on the storyboard pad. "Don't forget that you've only got 20 seconds of visual and 18 seconds of audio. So keep it simple."

Back in my office, I read my way through the two-dozen small space ads and the sample storyboard Sheehan had given me, and started to put some ideas down on paper. It's hard to be Christmasy in March.

At the same time, I tried to keep track of my thought processes for purposes of the article for SPONSOR. I felt a lot like a doctor who was taking out his own appendix.

* * *

Next morning, after some plain and fancy doodling, I had my storyboard worked out for the Christmas Club commercial. This was the gist of it:

The first panel showed a bare tree. The next two panels showed a slate on which animated figures multiplied out "$2 times 50 weeks equal $100." Then I switched to a sketch of the same tree now covered with dollar bills, and followed this with sketches of the bank, of a man entering the bank, and winding up with the bank's plaque.

The audio took off from "Wish money grew on trees?" and went on to spell out how Bank of Manhattan's Christmas Club could help two bucks grow to a hundred in a year's time, with no fees and charges.

In the afternoon, I managed to get hold of Sheehan and Bank of Manhattan's creative account executive, Jack Williams, and show them the storyboard.

They gave it to me nice and straight.

"I like the slate idea," said Sheehan, "but you jump into it too quick. There isn't enough relationship between the money-on-trees question and the slate gimmick. Your answer doesn't satisfy the curiosity I've built up. You've got to get across the idea sooner that the man from Manhattan can help you build up a Christmas fund. Then, after you've sold the idea, you can pay it off with the money-laden tree."

Williams, a big chubby man with a grey streak in his wavy brown hair, added some comments.

"The whole trick to these tv commercials is whimsy. This account is a 'fun' account, but the humor can't be slapstick. It has to be believable. Something that *might* happen. Look." He pointed to the storyboard, where I had carried the idea of a star on top of the tree over to a star on top of the bank. "This isn't really believable. There wouldn't be a star on top of the bank like that.

"But," he added thoughtfully, "the Christmas tree idea has a lot of possibilities."

Later that day, my storyboard went into the creative hopper at a huddle of the radio-tv staff. My week at C&W was up before I could find out what finally happened to my brainchild. However, I like to think this December I may accidentally snap on my tv set and see a suddenly-familiar Christmas tree laden with grease-penciled dollar bills saved up at the Bank of Manhattan Co.

* * *

My last two days at Cunningham & Walsh were pretty hectic.

I sat in on bull sessions in the radio-tv department. I drank coffee (free!) at C&W's eat-in lunchroom. I wandered through the art department and watched everything from ads for inexpensive, fast-turnover Chesterfield and Super Suds to luxury cruises on American Export Lines being produced. I lunched with John Sheehan in the swank pseudo-Mediterranean atmosphere of the nearby Tuscany. I wrote a set of three radio commercials for a morning newscast that Northwest Orient Airlines sponsors up in Anchor-



age, Alaska. I sat in on a "quickie" media-buying session of the Liggett & Myers group and listened to them discuss the problems of evaluating new tv station additions to the *Dragnet* lineup.

I suddenly realized it was Friday afternoon when I noticed an employee's time sheet, for the week beginning 8 March, sitting in the "In" box on my desk.

I just sat and smoked an L&M from the pack I had swiped in Jack Cunningham's office and looked at that time sheet. I had been running around the agency so much, I decided, somebody in the payroll department probably figured I really worked there.

* * *

As I rode down from the fourth floor to the lobby, I felt a slap on the back. I turned. It was Tom De Huff, the agencyman I had met at 5:30 on Monday morning.

"Let's go grab a 'Commuter's Special' at the Turkey," he said.

I agreed. We got off and went through the big stainless steel door in the lobby into the New England decor of the White Turkey restaurant at 260 Madison.

We edged our way through the crowd at the bar, and perched on two big green barstools. A bartender with a slightly harassed expression came over.

De Huff turned to me. "What'll it be?"

It had been a long week. I was in no mood to be original. "Rye and ginger ale," I told the bartender.

"The same," said De Huff.

In a moment or two, the bartender was back. He poured rye from jiggers into the highball glasses. Then he reached for two splits of ginger ale. Canada Dry ginger ale.

"What's this?" said De Huff, eyeing the splits.

The bartender looked a little startled. "We got their advertising agency upstairs. J. M. Mathes. So, we stock Canada Dry."

De Huff looked past the two bottles, then at the bartender.

"Got any Cliquot Club?"

"Nope," said the bartender, "we don't get much call for it."

"You will," said Tom De Huff.

★ ★ ★

• ***Do you like the personal touch? Would you like more stories from inside radio-tv firms? SPONSOR invites your comments. Write 40 E. 49th St.***



SPOT CARRIERS

(*Continued from page 41*)

rier buys with spot or other types of network campaigns but it's my opinion that the better spot carriers will beat any kind of radio buy when it comes to the cost of reaching a radio home."

Admen point out, however, that this type of spot-carrier plan should not be bought only on the basis of cost. One account man told SPONSOR:

"I would never advise a spot carrier buy if the client is going to depend solely on it. I see spot carriers as a supplementary buy. They should not be expected to carry the major part of the advertising load or spearhead the basic pitch. Once you've put your name or sales message across, the spot carrier is terrific as reminder advertising because it gives you plenty of coverage at low cost."

The reason agencies hold up a finger of warning is that this type of spot-carrier coverage tends to be thin. To carry on the comparison cited above, the advertiser who buys one participation in three shows won't reach each home as many times as the buyer of a full show. The latter reaches fewer homes, other things being equal, but he reaches them more times, so that his penetration is more effective.

The Schwerin Research Corp., with years of experience in testing the effectiveness of commercials, summed it up this way for SPONSOR. Said Horace Schwerin:

"The first consideration for any advertiser is to define the story he wants to tell and then determine how much time he needs to tell it. For a number of reasons the time required varies widely for different products. Some products need the two or three commercials of a show to say what has to be said with maximum efficiency; others are most efficiently told in as little as 20 seconds.

"Some products with two or more uses gain more from devoting two commercials on a single program to these uses rather than promoting them separately at different points in time. That has been true in tests we have run for drug products, where the big gain from having their own program has been in achieving higher remembrance of other attributes about the product rather than of what the product can be used for.

"Studies we have done for several clients who make a variety of products have shown that all the products can benefit from being associated together in one program, particularly if they can be tied together under one overall theme related to the sponsor's name. Some of the appliance makers are good examples of this.

"On the other hand, of course, some 'families' are essentially not harmonious enough to benefit from this approach; food companies that also make dog food would be an evident example of this."

The pro's and con's of spot carriers often revolve about the question of how important it is for the commercial to be integrated into the program. Says Schwerin:

"Much consideration has been given to the possibilities of 'integration,' use of the star and so on, to the neglect of what is perhaps more fundamental because more inclusive—the ability of the program to establish the proper environment. This is needed more by some products than by others, depending on the nature of their claims, the kind of salesman they can use to best advantage and similar considerations.

"The 'flavor, taste' concept, for instance, can benefit greatly from being on a show that sets up the right environment. Products with no well-defined mood and with sales points that are not demonstrated are less apt to gain much from having their own program, at least on television, where unimaginative reiteration has little effect on the viewer."

A good number of agencymen feel that while an advertiser who shares a network program with other products loses a certain amount of program identification there is enough identification left to be merchandised if the advertiser really wants to take the trouble. Sponsors of Godfrey, Garry Moore, Sid Caesar and Imogene Coca use these stars in point-of-sale pieces and print advertising. And where there is no big name connected with a spot-carrier buy the advertiser finds he can still take advantage of his buy by pointing out to dealers how active he is on the air. For this purpose a program name is thought more effective than a list of markets would be in a spot buy.

Most advertisers have gotten over the feeling that sharing a program with other clients takes all the value out of it. That feeling was a hangover from the old radio days when it was unheard of to cosponsor a show and when single sponsorship fitted the economics of network radio.

During the 30's, however, the advertiser could not jump into network advertising on a moment's notice, which is what spot carriers permit on both radio and tv and which is one of the big reasons advertisers use them.

"The spot carrier is ideal for a client who has to be fast on his feet," said an agencyman. "This is especially true of auto advertisers these days. The spot carrier is perfect for announcing new auto models. The auto advertiser wants to come in for a short time and he wants to spread the word around to as many people as possible that his new car will arrive or has arrived. Copy before the car arrives doesn't have to be detailed and technical or penetrate deeply. The point is just to get coverage."

Buying a network spot-carrier announcement is a simpler operation than buying the same number of stations on a spot basis, admen point out. Said one:

"No agency buys a spot carrier just

70%

Yes 70% of SONG ADS business is successfully carried on through the mails.

You too can have us as your "Hollywood Branch" creating radio and tv musical commercial packages—Your clients can have the advantage of top musical and film talent well within their radio or tv budget.

Why not write today about our $75.00 audition record. It works for others and it can for you.

Song-ads COMPANY
6000 Sunset Blvd., Suite 203
Hollywood 28, Calif.
HOllywood 5-6181

Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!

because it takes less time and involves less paper work. But you can't overlook the fact that these plans let you see what you're getting."

Said another: "Those spot carriers are handy to have around. They're nice for a guy who doesn't have much money and it's nice to know you can jump into the networks in a hurry if you have to. Of course, one of the reasons they're readily available is that they're seldom sold out. If they ever get sold out and the advertiser has to wait a long time for an availability there would be no reason to use them for short-term ad blasts. National spot would be better."

While the comparison of spot carriers and national spot inevitably comes up in discussions with admen a number of those queried by SPONSOR regarded such comparisons as a waste of time. The consensus was, briefly, this:

Network and spot are different media, used for different purposes. If you want flexibility in your markets, time periods and message. then there is no argument. The answer, obviously, is spot. If you want high cumulative audience figures, if your message doesn't vary by markets, if you're satisfied with a limited amount of program identification, then you can use a spot carrier.

One attitude that occasionally pops up is that the radio networks are just using spot carriers to get rid of unsalable time, the implication being that if it is unsalable, there is something wrong with it. This argument is aimed particularly at nighttime radio spot carriers.

The fact remains, however, that some of the top air clients are now in nighttime radio spot carriers. Examples: P&G is in both Mutual's Multi-Message Plan and the CBS Power Plan; R. J. Reynolds has been a participant in the Mutual plan for almost two years.

The spot carrier seems not only destined to stay but has been expanding rapidly in both radio and tv. This month saw two new carriers on daytime tv alone, *Home* on NBC and the *Morning Show* on CBS. NBC Radio's new radio participation blueprint envisages nearly 24 hours a week of programing offering announcements for sale. In addition to the current "Three Plan" plus *Weekend*, *Road Show* and *Big Preview*, NBC is preparing, for 4



In Memphis and the Mid-South the ladies are



"Shopping at Home"

with OLIVIA BROWNE

Yes, 9:30 A.M. Monday through Friday finds WMCT's feminine listeners tuned in for the latest household hints and shoppers' specials, done up "a la Browne." It's a breezy package, featuring Cathy Bauby with her expert guidance on fashions, exercise and charm. For participating spots, loaded with "sell," see your nearest Branham office.

WMCT

CHANNEL 5 • MEMPHIS

NOW 100,000 WATTS

Memphis' first TV Station

WMC WMCF WMCT

National Representatives
The Branham Company

NBC-TV-BASIC

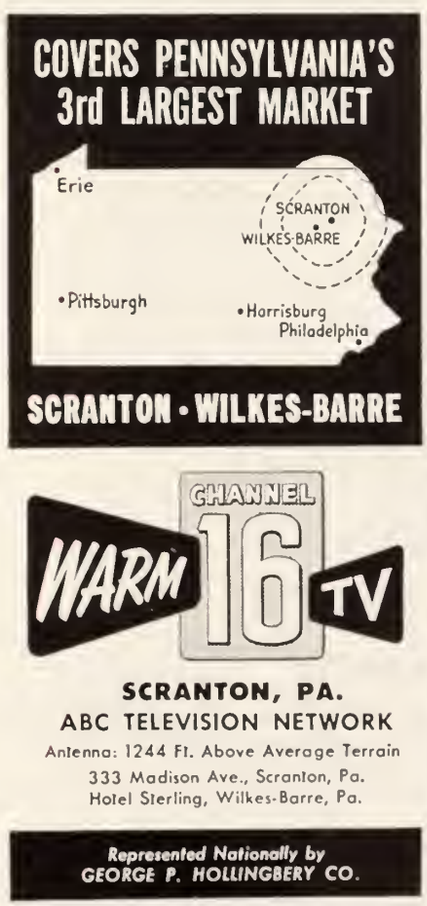
Also affiliated with ABC and DUMONT

Owned and Operated by
The Commercial Appeal

April debut and with the approval of its Radio Affiliates Committee, four new programs. The network has the go-ahead from the committee to make these four shows as long as three hours each. At least one of these will be at night.

In proposing the new spot carriers NBC Radio suggested the establishment of all participation programs as a class of NBC Radio network programs, with specific compensation formulas for stations and special rules about co-op sales. The new rules provide that "in any segment where at least one network participation has been sold, the stations may sell any cued announcement on run of schedule, i.e., subject to immediate removal to another unsold availability. . ."

ABC Radio, which has been trying to find some kind of spot-carrier idea to replace the Pyramid Plan, recently came up with a "half sponsorship" idea. For the first time the network will sell its 15-minute shows in halves. Included in this is *Ever Since Eve* in the morning and ABC's four 15-minute shows in the 8:00-9:00 p.m. slot. ABC's new d.j., Martin Block, is being offered in chunks during the afternoon. ★ ★ ★



BLOCK'S MEDIA TESTS

(*Continued from page* 50)

1. *The objective is determined.* What is going to be tested—media, copy or both—has to be established. This is an important first step, for it's easy to wind up testing copy when it's media you want to test, or vice versa, Abrams says.

2. *Test markets are chosen carefully.* At least two and preferably three cities are used. Reason: So many things can go wrong in one. Quite often Block Drug has had to eliminate the results from one of the cities because of an unexpected occurrence that invalidated all the returns. In choosing markets Abrams follows certain principles such as getting cities that have a diversified industry and using isolated markets where there's no overlap. For example: Block Drug never uses Paterson, N. J., for anything it does there would be affected by New York advertising. Instead it will take a city like Dayton or Columbus, which are self-contained and medium-sized. It also avoids cities that are too far away, such as on the West Coast. It doesn't use New England (except for Hartford, Conn., "which is a very good test city") because of the conservative nature of the people, who are slow to change. By the same token, the South is a poor testing ground for Block Drug, for it feels price is such a factor there that the product must be priced low to have a chance of success.

3. *The media facilities of the city itself are checked.* Today, for example, it is important for Block Drug to have tv stations in test markets. And if it's a tv test, it tries to avoid single-station markets. The reason is it wants to be able to extend the test results to the rest of the country, and the important single-station markets are shrinking rapidly. As for other media, the city should have comparably good newspaper and radio facilities.

4. *The cooperation of dealers and wholesalers is obtained in advance.* A market had to be dropped in one test some time ago when the wholesaler refused to cooperate after it began.

5. *Distribution is checked carefully against advertising coverage.* There is no point in testing unless you have the merchandise in the stores. Abrams feels. For example, tv's coverage frequently exceeds an advertiser's distribution. The result is that would-be buyers get annoyed. Abrams recalls that Senator Leblanc had a different theory for Hadacol—he advertised to get distribution—but Abrams doesn't particularly agree with it.

6. *Sales are tabulated through a store audit.* Block Drug wants to know sales before, during and after the test. It uses M. A. Wallach Research of New York to check stock and invoices and determine the movement of goods. Abrams cautions that the audit must be run long enough to determine the "before" and "after" effect. Otherwise you have no base against which to measure results.

In summary, Abrams' advice is: "Use markets typical of the U. S. so that anything you do can be extended nationally. Otherwise you won't be able to repeat your local success on a larger scale. But in assessing the results of one inter-media test, don't project them blanket-like to all parts of the country. You'll find results differ not only from one market to another, from one medium to another, but also from one product to another. That's one reason you have to keep testing."

He warns, "When your test results are in, don't accept the statistics blindly. Use good common sense and *question* anything that looks out of line. For example, in a recent test one city looked surprisingly poor in comparison with two other cities in the same grouping. Reason? One of the stores had run out of merchandise in a certain size and this temporary out-of-stock situation distorted the entire result. When this store was removed from the auditing panel, the city lined up with its two companion test markets."

Another important consideration, Abrams adds, is to see that experts—not beginners—interpret figures. "One firm, I recall, spent thousands of dollars in a test operation, then turned the facts and figures over to a trainee for interpretation, with the general instruction, 'Write us a report on this!'"

Finally, Abrams says, "Don't forget the cost factor. Often the results of tests are so outstanding that the cost of attaining them is overlooked. Work out the advertising-to-sales ratio carefully!" ★ ★ ★

49TH & MADISON

(Continued from page 35)

cussion point with my public relations committee. They usually think of tv as everything in a three-station television town.

JOHN D. FRENCH
Director Public Relations Dept.
The United Appeals of Franklin County
Columbus

● **SPONSOR has published many articles on the subject of radio's vitality in tv markets. These are available at a small charge.**

REPRINT PERMISSION

The Advertest Bureau suggested that I secure permission from SPONSOR to reprint several charts which appeared in your publication.

The charts are from an article entitled, "Tv feature films: 1953" from the June 15, 1953 issue on pages 41 and 42.

I would like to reprint these charts giving credit to SPONSOR in my forthcoming book, *Tv Film Buying Essentials.*

Congratulations on the fine job done in the January 25, 1954 issue of SPONSOR on the "1954 report on tv film." It may interest you to know that I am teaching a course in tv film buying, believed to be the first in the country.

ELDER F. PREISS
Director of Tv
American Telecasting Corp.
Hollywood

● **SPONSOR allows reprinting of material provided permission is requested in writing and credit is given.**

TV SET COUNT

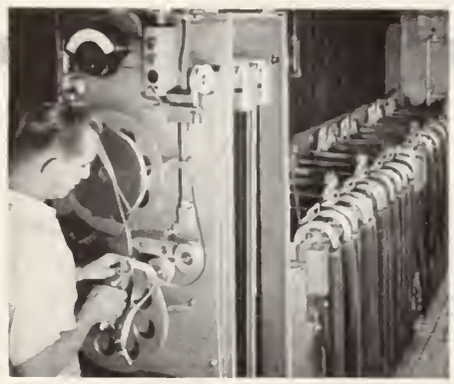
We found the story, "Big tv problem: counting the sets" [22 February 1954, page 27], an interesting one, a story that even disturbed us a little. For many years we have done our utmost to inform interested persons of the "true facts" about Shenandoah Life Stations, Inc. However, at times this is difficult to do when it is necessary to depend on surveys and projections that differ.

Here are two differing set counts for the WSLS-TV area (Roanoke, Va.), for the same time period to illustrate what we mean:

The RETMA set count figures for December 31, 1953, are, Grade "A," 73,314; Grade "B", 39,453; Bonus 0.1 MV/M, 120,609—for a total of 233,-

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE



CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.

YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer**-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

Within 15 Miles of this tower lives the greatest concentration of buying power served by any single station anywhere!

Ask Hal Holman Co. for the proof

WBEL

OFFICES AND STUDIOS
Rockford, Ill. - Beloit, Wis.

• JANESVILLE
• BELOIT
ILL.
• ROCKFORD

5000 WATTS AT 1380
"BASIC INDEPENDENT"

374 sets. The CBS-Nielsen Study figures for November 1, 1953 are as follows: Grade "A", 78,270; Grade "B", 48,340; Bonus 0.1 MV/M, 125,210—for a total of 251,820 sets. That's a discrepancy of 18,446 sets between the two surveys.

FRED L. CORSTAPHNEY
Director Prom. & Merch.
WSLS-TV, Roanoke

FOREMAN FAN

Your magazine always affords me great pleasure and a great deal of information about other facets of the broadcasting industry that I wouldn't otherwise have access to.

One feature I particularly enjoy is Bob Foreman's "Agency Ad Libs." Right more times than wrong, in my opinion, his column is uniquely punchy, provocative and pleasurable reading.

BUDD WILDS
Program-Sales
CBS Radio, New York

RADIO SET SALES

Thanks for the article. "Radio set sales lead tv by 69% in big tv markets" [25 January 1954, page 30].

What's the cost of 200 reprints of this page—we think it's *terrific* and congratulate SPONSOR on passing this information down the line.

GEORGE W. PATTON
General Manager
WBML, Macon

• Cost of 200 reprints of the article mentioned above is $10. Other quantity prices on request.

FAITH JUSTIFIED

Television station operators can readily justify their faith in the medium in the light of an article in the February 21 edition of *The New York Times Magazine Section*. It reads in part, "Important as television is right now . . . it will be even more important in the adult world of today's children." It is suggested to parents that they make television a family activity and discuss programs to help the child become a discriminating viewer. This is more than tacit testimony to the present and future potency of our medium.

JAY HOFFER
Promotion Manager
WJAR-TV, Providence

RADIO/TV DIRECTORY

We would certainly appreciate it if you would be kind enough to send us 10 copies of your "Radio and Tv Directory." We can definitely put these additional copies to good use here at WMIN-TV.

FRANK M. DELVANEY
Vice President & General Manager
WMIN-TV
St. Paul-Minneapolis

• Copies of SPONSOR's "Radio and Tv Directory" are available free of charge to subscribers.

RADIO STORIES

This is just to tell you that I think the two articles, in the December 14 issue, "How six big spot clients use radio" [page 30], and "Who listens . . . where . . . when . . . why" [page 36], are two splendid things.

I know you must feel SPONSOR is doing a nice job. We join here in agreeing with you.

ROGAN JONES
President, KVOS
Bellingham, Wash.

INDEPENDENT STATIONS

Somewhat late I am writing to thank you for the article, "How to get the most out of an independent station," [28 December 1953, page 44]. I feel that it will help the industry get a proper perspective on independent broadcasting.

The members of AIMS have been very happy about the story and are proud to be identified as bellwethers in the field.

ROLLO H. BERGESON
General Manager
KCBC, Des Moines

BANKS ON RADIO

Thank you for the article, "Why all 11 banks in Kingston use radio" [30 November 1953, page 32].

I am currently using it in a campaign to get all four independent financial institutions in Sacramento on the air and hope to have a sequel story for you soon.

JAY ELSON
Account Executive
KXOA, Sacramento

• A limited number of extra copies of the 30 November 1953 issue are available at 50c a copy.

SPONSOR ASKS

(Continued from page 97)

would look on baseball as a great opportunity for product promotion in our California area.

The champion Hollywood Stars under colorful manager, Bobby Bragan, furnished the perfect background for Seven-Up advertising over radio, in outdoor posting, on buses and street cars, and at point of sale in the stores.

Through Mogge-Privett, Inc., Los Angeles advertising agency, who have worked with us for many years, we arranged to broadcast all games of the Hollywood Stars at home and on the road, plus early season exhibition games. Sportscasting as well as the commercials were done by veteran sports announcer, Mark Scott, over KFWB.

Twenty and 30-second spots were used also on five Los Angeles, Pasadena and Santa Monica radio stations, including singing commercials and live selling announcements throughout the season.

Outdoor advertising employing 100% showings on alternate months in all important cities and towns throughout Orange and Los Angeles Counties merchandised the programs. Nearly 300 poster locations during the baseball season were sniped each month with the message "Hollywood Stars—Baseball, 980 KFWB." It was not possible to create special outdoor posters in view of the national outdoor program of the parent company; hence, the need for these special baseball snipes.

A special Seven-Up painted bulletin on the left field fence at Gilmore Field offered $100 to the Hollywood player hitting a round target which was a part of the bulletin. Early in the season, players of the Stars collected $400 for these target-hitting home runs.

Shortly after the season got under way, the Seven-Up Co. started to sponsor Little League baseball teams. Tremendous interest was developed in the communities in which Seven-Up sponsored teams.

Pictures of a number of Hollywood Stars players were used by Seven-Up in publicity stories, showing players teaching youngsters the fundamentals of the game.

The climax of Little League activity was the telecasting over station KHJ-TV in August of Region 8 final championship games by Seven-Up. Wide interest in the telecast and the unusually good attendance at the Little League Park in Santa Monica made many new friends for Seven-Up.

When the baseball season closed in the fall, the Seven-Up Co. stepped in with a radio sportscast by Mark Scott for 15 minutes, six day per week, which was also aired on KFWB, the Hollywood Stars broadcast outlet. This popular feature is still going strong at this writing.

Ample supplies of store display material are in continuous use with the Seven-Up route salesmen. Bottle Hangers, wall signs, cutouts and price cards are regularly used. To this material was also added, as a result of baseball activity, Seven-Up Hollywood Stars baseball schedules, stuffers for cases, case cards, bumper strips and window banners.

While 1953 was the first time the Seven-Up Bottling Co. of Los Angeles, Inc. sponsored baseball broadcasting, the sales results were so favorable that the company has already signed for both rights and radio time for the Hollywood Stars games in the 1954 season. Even though the tab for this year's deal is somewhat greater, Seven-Up management believes it can make a greater utilization of baseball in selling its product than in 1953.

In addition to sponsoring baseball, Seven-Up underwrites an increasing number of Little League baseball teams.

The Seven-Up Youth Foundation was set up to sponsor these non-commercial baseball activities for boys. The newspapers have been generous in their praise of this youth program. It is our belief that more baseball interest by the youth of America will mean far less juvenile delinquency in the future.

According to newspaper accounts, there were more than 4,400 youngsters at Gilmore Field for the first Seven-Up Baseball School in February. Under the direction of Babe Herman, former Big Leaguer and now a Yankee Scout, assisted by more than 15 Coast and Big League stars, rapt attention was given by the youngsters to instructions dealing with pitching, catching, infield and outfield positions.

It is Babe Herman's plan to conduct neighborhood baseball schools for the Seven-Up Youth Foundation to help interested youngsters in all parts of the Orange-Los Angeles Counties territory of Seven-Up.

KWJJ

"Oregon Country Happy Hunting Ground for Smart Advertiser."

Take it from KWJJ — Chief of the Northwest Independents — there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.



National Representative BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

PORTLAND 5, OREGON

CHIEF OF THE INDIES*

*Independent Radio Stations

NAB TIB

REGIONAL RADIO WOW

First in all Periods!*

6-10 a.m.

WOW Pulse 8.3

B station 3.7

C station 2.4

10 a.m.-2 p.m.

WOW Pulse 8.7

B station 4.6

C station 2.3

2-6 p.m.

WOW Pulse 8.5

B station 3.6

C station 3.8

6-10 p.m.

WOW Pulse 10.4

B station 6.3

C station off air

*Mon. thru Fri. Nov. — Dec. 1953 Pulse of Regional Radio WOW Area

RADIO WOW

OMAHA 590 • NBC

A Meredith Station

JOHN BLAIR & CO., Rep.

living in a
CAPITAL *way*



Capitalize on the finest location in Washington by making the Raleigh your headquarters for business and pleasure. Entertain your associates — Pall Mall Restaurant, Raleigh Cocktail Lounge, Old English Tavern. Be near to Government Buildings, downtown stores.

Special Courtesies to HONEYMOONERS!

OTHER MASSAGLIA HOTELS:
SENATOR, Sacramento, Calif.
MIRAMAR, Santa Monica, Calif.
EL RANCHO, Gallup, N. M.

HOTEL RALEIGH
WASHINGTON 4, D. C.
On Famous Pennsylvania
Ave. at 12th Street N. W.

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "*Milestones*" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"*Milestones*" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"*Milestones*" for March:
"Broad Stripes and Bright Stars"
"The Fall of the Alamo"
"Johnny Appleseed"
"St. Patrick's Day"

"*Milestones*" for April:
"April Fool"
"On A Sunday Afternoon"
"Jefferson—Apostle of Democracy"
Thomas Jefferson
"Easter's For All of Us"
Easter Sunday

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

We know that baseball broadcasting helps Seven-Up sales, and our youth program aids in building good future citizens.

Cooperation from the radio station in the way of extra poster messages, announcements and newspaper ads, aided materially in the success of our program last year and augurs well for this year's activities.

JIM SMITH
General Manager
Seven-Up Bottling Co. of Los Angeles



Mr. Hauser

There are many ways that sponsors use merchandising, point-of-purchase and other promotion plans to integrate baseball into their over-all advertising campaign. Many advertisers are finding, however, that no matter how imaginative or brilliant the tie-ins with baseball sponsorship might be, the most important single thing is the baseball broadcast itself.

1954 marks the fifth consecutive year that the Mutual Broadcasting System is broadcasting daily play-by-play descriptions of major league baseball games. The *Game of the Day* programs, conceived by MBS sports director Paul Jonas, were first aired in 1950. Offered on a cooperative basis to local advertisers, the *Game* became a most successful selling medium for both local and national advertisers. Proof of its success lies in the fact that 75% of *Game* sponsors have been coming back for five years.

The *Game* is offered in non-major league areas. Broadcasts are carried from thirteen major league parks. In the event a scheduled game is rained out, Mutual has stand-by crews in various cities ready to broadcast at a moment's notice.

With 425 stations set to carry this year's *Game* programs, MBS expects to attract more than 4,000 sponsors. And as was the case in 1952 and 1953, Falstaff Brewing Corporation of St. Louis, Mo., will sponsor one-half of the *Game of the Day* on alternate days.

Last year (1953) approximately 3,000 sponsored periods were used on the *Game* schedule. High among users of these baseball programs are automobile dealers, gas and oil companies and automobile service stations.

These *Game of the Day* broadcasts have become increasingly popular. Last season this MBS feature reached more homes, more often than in any previous year since its inauguration. The average daily rating (Sun.-Sat.) in 1953 was 10.2 as against 7.7 in '52, a 32% increase. The total weekly rating (Sun.-Sat.) in 1953 was 71.4 as against 56.9 in '52, a 32% increase. Gross homes reached per week in 1953 totaled 7,669,000 as compared to 5,398,000 reached in 1952. And these audience totals do not include the important out-of-home audience.

An interesting statistic offered by a MBS southern affiliate revealed that "farmers' wives have become baseball conscious." No doubt due to Mutual's *Game of the Day* programs.

In addition to games, Mutual also offers five-minute *Warm-Up* segments before game time and five-minute *Scoreboard* sessions following the broadcasts. Among national advertisers using these periods have been R. J. Reynolds, Vitalis, General Mills and Gillette. R. J. Reynolds is sponsoring, for the fifth consecutive year in 1954, the *Camel Scoreboard* segment seven days each week following the *Game* broadcasts.

BERT J. HAUSER
Vice President, Co-op Programs
Mutual Broadcasting System
New York



Mr. Hoffberger

Last year, our company's sponsorship of the Washington Nationals on radio and television was just the point of embarkation from which we launched an all-out promotional program to support our dealers. During the course of the baseball season we conducted two major consumer contests aimed at strengthening our position in the District area and enlarging the perimeter of our distribution territory. To help the front line advertising salvos which radio and television were firing we coordinated this effort with a combina-

tion of dealer merchandising aids, sales promotion exploitation and solid sales effort.

This year we've become a little more ambitious. Not only have we renewed sponsorship of the Washington Nationals on radio and television but we will be privileged to sponsor the broadcasts and telecasts of the Baltimore Orioles, our new home town major league team.

Going back to last year, this is what we did:

Our first consumer promotion was a "Favorite Player" election contest open to everybody of legal age in the Washington-National area. We offered 54 fan prizes, four of which were U.S. Savings Bonds. To add a dash of color to the affair, we agreed to double the denomination of the Savings Bonds if the winners were in the ballpark the night of the contest—or arrived at the ballpark within half an hour after their names were announced on radio and television. This twist had a wholesome effect on game attendance as well as increased listenership.

An important part of the promotion was bringing in the retailers at the point of action. We provided them with entry ballots, ballot boxes, and supplementary point of purchase material. To add to the momentum, a series of newspaper ads was placed to complement the radio and television spots used on the baseball programs to promote the contest. Fleet center fielder Jim Busby was elected the fans' favorite and received a brand new Packard car. The more than 1,000,000 ballots cast in this election gave us an indication of its success.

Later in the season we ran another contest. This time we gave the fans a chance to exercise their ingenuity. They were asked to write on the free entry blanks they got from their National Bohemian dealers, "Boh's a Hit with me because . . ." (National Bohemian is also promoted as Boh). The first prize winner received two choice tickets for every World Series game plus living and transportation allowances for herself and her husband. When the results were tallied, there were more than 40,000 people who entered this contest.

At National, our interest in baseball does not die with the autumn leaves. We try to maintain fan enthusiasm all year 'round. On Thanksgiving Day a full page ad was placed in two Washington dailies which depicted our Mr. Boh trademark pulling on a turkey wishbone hoping for a bang up season for the Nats, while his sons were tugging away on the other side of the bone dreaming of season tickets for the coming year.

Currently, to lend impetus to the Baltimore Oriole season ticket drive we are utilizing our radio and television program properties to encourage the fans to support their new team by getting their season tickets early.

This year we're planning a number of exciting and different promotions in the Baltimore-Washington radio and television areas. Our formula for coordinated action among the forces of selling influence, however, will remain the same. Here's hoping we can tell you a success story next year?

JEROLD C. HOFFBERGER
President
National Brewing Co.
Baltimore

ROUND-UP

(*Continued from page* 101)

More life insurance companies are using spot television. The tv division of Edward Petry & Co. reports that 16 insurance companies were on spot tv during the third quarter of 1953—twice as many as during the first quarter of 1952.

* * *

Last year's increase in radio homes was nearly double the 1952 radio homes increase according to A. C. Nielsen Co. On 1 January 1954 there were 46,646,000 radio homes—98.1% saturation. Television saturation on the same date was estimated at 61.6%.

* * *

The Washington State Association of Broadcasters says that its two-day copy clinic held in Seattle recently was "the first outright copy clinic to be sponsored by broadcasters in the continental United States."

* * *

KJBS, San Francisco, warns that program ratings for the city of San Francisco cannot be projected to a station's entire service area. It's sending advertisers a report of radio listening for the whole "San Francisco *area*" to prove its point.

"KOWL is the most POWER PACKED station of its kind* in America!"



*Serving the Negro, Mexican and Mexican-American markets of Greater Los Angeles and Southern California—more than 1,000,000 buyers!



Representatives:
George W. Clark, Inc.
Chicago, New York
Daren F. McGavren,
San Francisco
Dora-Clayton, Atlanta

4128 Wilshire Blvd., Los Angeles 17, Calif.
TE. 0-5152



TISKET-A-TASKET
A green and yellow basket—
I wrote a letter to my friend
and on my way I lost it—
I lost it—

The great Kansas City primary trade area served by The KMBC-KFRM Team is just one huge green and yellow basket. A MARKET basket — filled to overflowing with the green and yellow of things growing and ripening to be exchanged for "long green" currency and for "gold" coins.

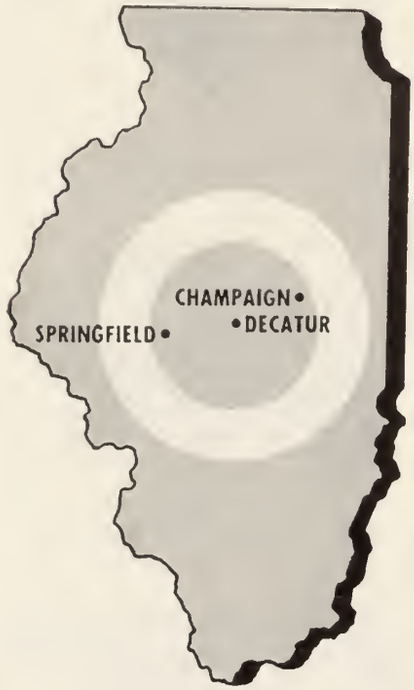
You can enjoy the harvest in the Heart of America — the year around! Write a letter, wire or phone to your friend KMBC-KFRM, Kansas City, or your friendly Free & Peters colonel. The letter won't get lost. It'll pay a BIG profit because the folks in the Kansas City primary area are buying the things they hear about on the radio station they listen to most . .

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

WTVP
CHANNEL 17
DECATUR, ILLINOIS

SOLID COVERAGE
IN THE HEART OF



PROSPEROUS
CENTRAL ILLINOIS

WTVP
CHANNEL 17
DECATUR, ILLINOIS

DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA

SELL IN...
THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!

WTVP
CHANNEL 17
DECATUR, ILLINOIS

National Representative: George W. Clark, Inc.

Newsmakers in advertising



Richard D. Buckley *will be president and general manager of WNEW, New York, following FCC approval of the transfer of the station from Cherry & Webb to new corporation. Buckley, Horace L. Lohnes (Washington attorney) and Harry R. Playford (Florida banker) and two associates paid $2.1 million cash for the 50 kw independent station. Buckley, until last November president of John Blair & Co., says no changes in the station's policy are planned. He has been in the broadcasting industry for 25 years.*



Norman Jay, *formerly vice president, is the newly elected president of Hazel Bishop, Inc., cosmetics firm. Simultaneously with his election, Jay released last year's sales figures. For the fiscal period ending 31 October, sales were $10 million and they're now about 50% greater. This year's ad budget is $5.5 million—most of it for television and newspapers. With a net profit last year (after taxes) of $601,111, the company is spending almost 10 times its 1953 net on advertising this year.*



Paul Adanti, *vice president of Meredith Publishing Co.'s WHEN, Syracuse, made news when his tv station bought a radio station—reversing the usual order of a radio station adding tv. WHEN, one of nation's pioneer tv stations, bought WAGE, Syracuse, for $200,000. Adanti says that up to now Meredith's purchases have included am-tv stations, but this purchase of a radio station shows that the company hasn't picked up its radio stations as a "by-product" and is enthusiastic about radio.*



Saw M. Ballard, *vice president of Geyer Advertising, Inc., has been elected to the agency's board of directors. He also was appointed supervising executive on the Nash Motors account and will head the agency group on the account in the New York and Detroit offices. Ballard's first job 25 years ago was with Geyer's Dayton, Ohio, office. Since then he has been with Delco, Hudson Motor Cars (which, interestingly, recently merged with Nash), Compton Advertising and, until last August, a director of Gardner Advertising's New York office.*

Let's face it!

HAVE YOU A DISASTER PLAN FOR YOUR PLANT?

BOMBS...OR FIRE...OR FLOOD...OR TORNADO ...you can handle them if you act now.

Let's face it... the threat of war and the atomic bomb has become a real part of our life—and will be with us for years. Fires, tornadoes and other disasters, too, can strike without warning.

Whatever the emergency is, everybody's going to want help at the same time. It may be hours before outside help reaches you. The best chance of survival for you and your workers—and the fastest way to get back into production—is to know what to do and be ready to do it. Disaster may happen TOMORROW. Take these simple precautions TODAY:

☐ **Call your local** Civil Defense Director. He'll help you set up a plan for your offices and plant—a plan that's safer, because it's integrated with community Civil Defense action.

☐ **Check contents** and locations of first-aid kits. Be sure they're adequate and up to date. Here, again, your CD Director can help. He'll advise you on supplies needed for injuries due to blast, radiation, etc.

☐ **Encourage personnel** to attend Red Cross First-Aid Training Courses. They may save your life.

☐ **Encourage your staff** and your community to have their homes prepared. Run ads in your plant paper, in local newspapers, over TV and radio, on bulletin boards. Your CD Director can show you ads and official CD films or literature that you can sponsor locally. Set the standard of preparedness in your plant city. There's no better way of building prestige and good community relations—and no greater way of helping America.

Act now . . . check off these four simple points . . . before it's too late.

CD



Don't trim your sales

All economists predict that 1954 is going to be the second-best business year since the war—only a mite down from last year.

Yet some advertisers are frankly worried and thinking in terms of cutting expenses, including their advertising budgets.

Many of our readers will remember SPONSOR's "Let's sell optimism" campaign of 1949—when business seemed to be doing its best to think itself into a recession while all the economic facts pointed to a boom.

SPONSOR's then advertising director traveled about the country selling stations on the idea of "promoting optimism." SPONSOR editorials and articles waged a complementary campaign in print. Frankly, the reaction amazed even us. (The editorial on the subject in the 1 August 1949 issue concluded: "To rephrase a current popular song—'Baby, it's good in here'.")

Much the same situation prevails today. The Korean war is over. Unemployment is mounting a bit. But liquid assets are at record levels. The country is virtually at its peak. Only fear in some people's mind is clouding the horizon.

It's up to the air media to move again into action. As a result of our 8 February 1954 editorial, "Let's sell optimism," WAVE (AM and TV), Louisville, has begun a commercial-announcement campaign in radio and tv to discuss the economic health of the nation. Kentucky and Louisville. The editorial had talked of F. C. Sowell, general manager of WLAC, Nashville, who had written to the NARTB and BAB regarding the same theme.

With the associations and the stations behind the idea, the campaign to convince the country that good times are ahead should succeed. (For SPONSOR article on subject, see "Storm clouds ahead? Don't trim your sales," page 46 of this issue.)

* * *

The man from SPONSOR

When SPONSOR assigned one of its veteran writers the job of working for a week as a Cunningham & Walsh junior executive, we thought of it as a combination observation tour and vacation. But Cunningham & Walsh, which for several years has been sending its own key men out to get the feel of retail selling, took us at our word. They sweated Charles Sinclair, SPONSOR senior editor, through five hectic days of overseeing tv commercial production: writing radio and tv commercials; sitting in on staff meetings.

Charles' week, in fact started at 4:30 in the morning Monday 1 March.

As Charles tells the story (starting this issue page 37) that was a cold morning to be getting out of bed with the chickens and going down to the RCA Exhibition Hall for rehearsals of *Today*. But that was his first assignment from C&W.

Charles' week at C&W was actually inspired by the campaign which the agency has been running under the headline "The man from Cunningham & Walsh." (Usually the "man from" is shown behind a store counter selling goods.) We asked C&W if they wouldn't help give us—and our readers—a better insight into the functioning of an agency radio-tv department through the eyes of an alert reporter.

The story Charles Sinclair came back with is not only one that will transmit the "feel" of an agency radio-tv department: it's also one of the most interesting pieces to appear in the history of SPONSOR. Charles tells the story as if he were sitting across the table from you and he's quite a conversationalist. From anecdotal beginning to anecdotal end, this is a piece you'll have fun reading. Along the way Charles manages to assemble an array of facts, thinking at the agency and a look at how they do things over there at C&W which ought to make "use" value reading for admen everywhere.

SPONSOR plans to continue sending members of its staff out to work for a week—at agencies, in the advertising departments of sponsor firms, at film companies and elsewhere throughout the radio-tv beat. It's part of our constant effort to keep intimately in touch with our business. We hope that we help to serve your interests better in the process—and any suggestions you have for our "The man from SPONSOR" series will be studied appreciatively.

Applause

Kingan is King

All 52 radio stations in Indiana (am and fm) were joined in a statewide broadcast sponsored by Kingan meat products during the final day of the Indiana High School Basketball Tournament (20 March).

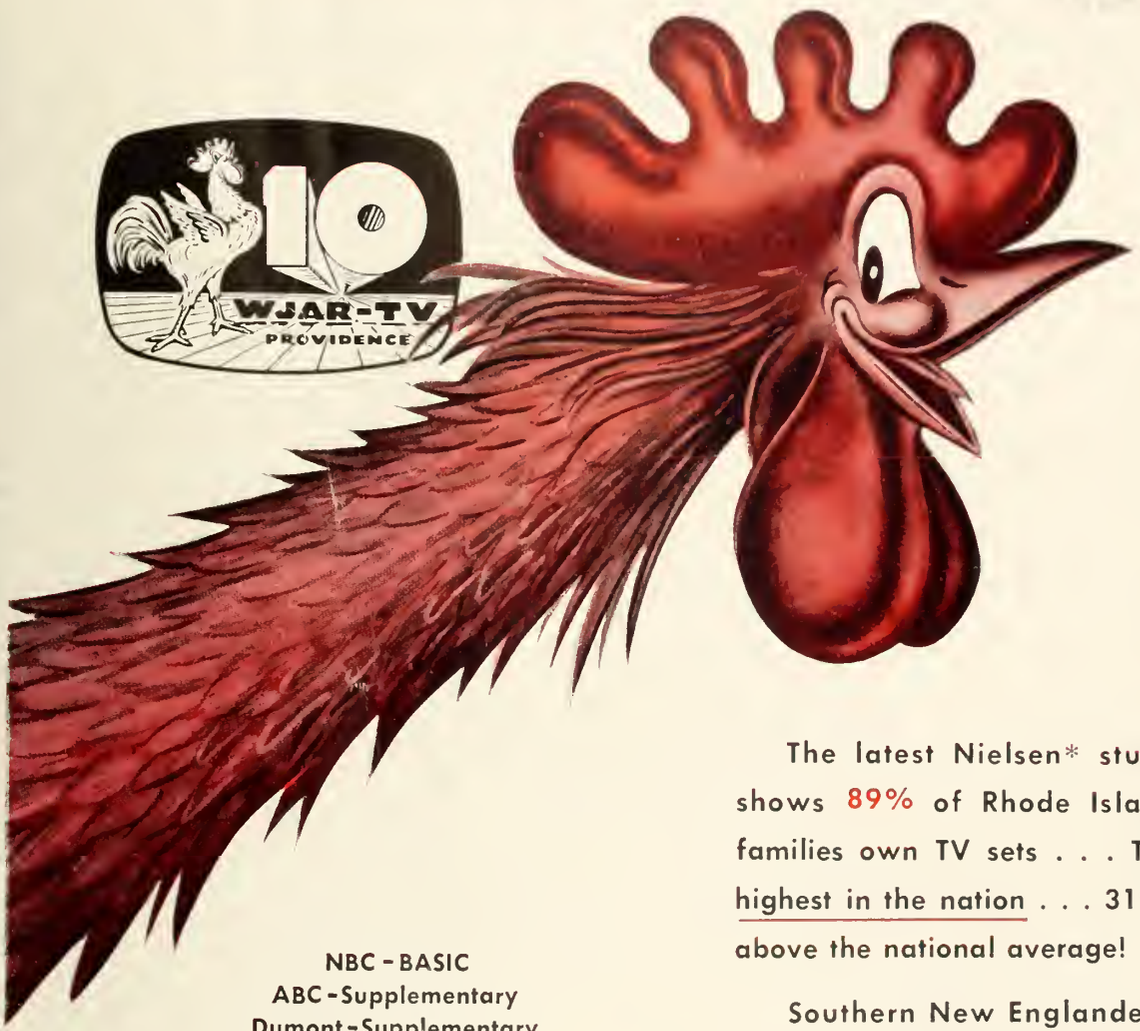
Kingan wasn't sponsoring the games. But right from the Tournament floor, with 16,000 rabid ba-ketball fans listening and watching the broadcast, they honored the 50th Anniversary of the Indiana High School Athletic Association. A documentary plus the offerings of two glee clubs constituted the program.

The "Sell Indiana Radio" Committee of the Indiana Broadcasters Association says that this is the first time that every radio station in a single state had been purcha ed by a sponsor at peak listening time.

As we get it, the sale was developed by the alert IBA. The sponsor was excited and delighted, and with reason. We don't know what he expended on this saturation broadcast, but its immediate and long-range advantages are worth many times the cost.

Other sponsors, and other groups of broadcasters can benefit by the Kingan example. State associations: please note this event.

NOW No. 1 IN THE NATION!



NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

The latest Nielsen* study shows 89% of Rhode Island families own TV sets . . . The highest in the nation . . . 31% above the national average!

Southern New Englanders don't buy TV sets** simply because they're for sale . . . they must like our live-local programs . . . 17 per day Monday through Friday! Proof of our performance!

**(1,098,189 sets in our area)

*Report courtesy of CBS TV Research Dept.

My, how you've grown!



FISH STORY

. . . a true one!



Left, WWDC's Art Brown; Right, Sam Del Vecchio.

Sam Del Vecchio, owner of Frank Del Vecchio & Son sporting goods store, had a problem. How could he get the good fishermen of Washington all the way over to his store in the Southeast section. He solved it the way so many others have found quick and profitable—he bought time on WWDC. Now he says:

> "*Art Brown and WWDC are my two best salesmen. Fishermen from all over town drop by here and stock up the very morning they're going fishing. My store is showing a healthy increase every year.*"

WWDC can help your business grow in the rich Washington market. Let your John Blair man give you the whole story.



In Washington, D. C. it's

WWDC

Represented nationally by John Blair & Co.

P C 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RAL BROADCASTING COMPANY
GENERAL LIBRARY
ROCKEFELLER PLAZA, NEW YORK

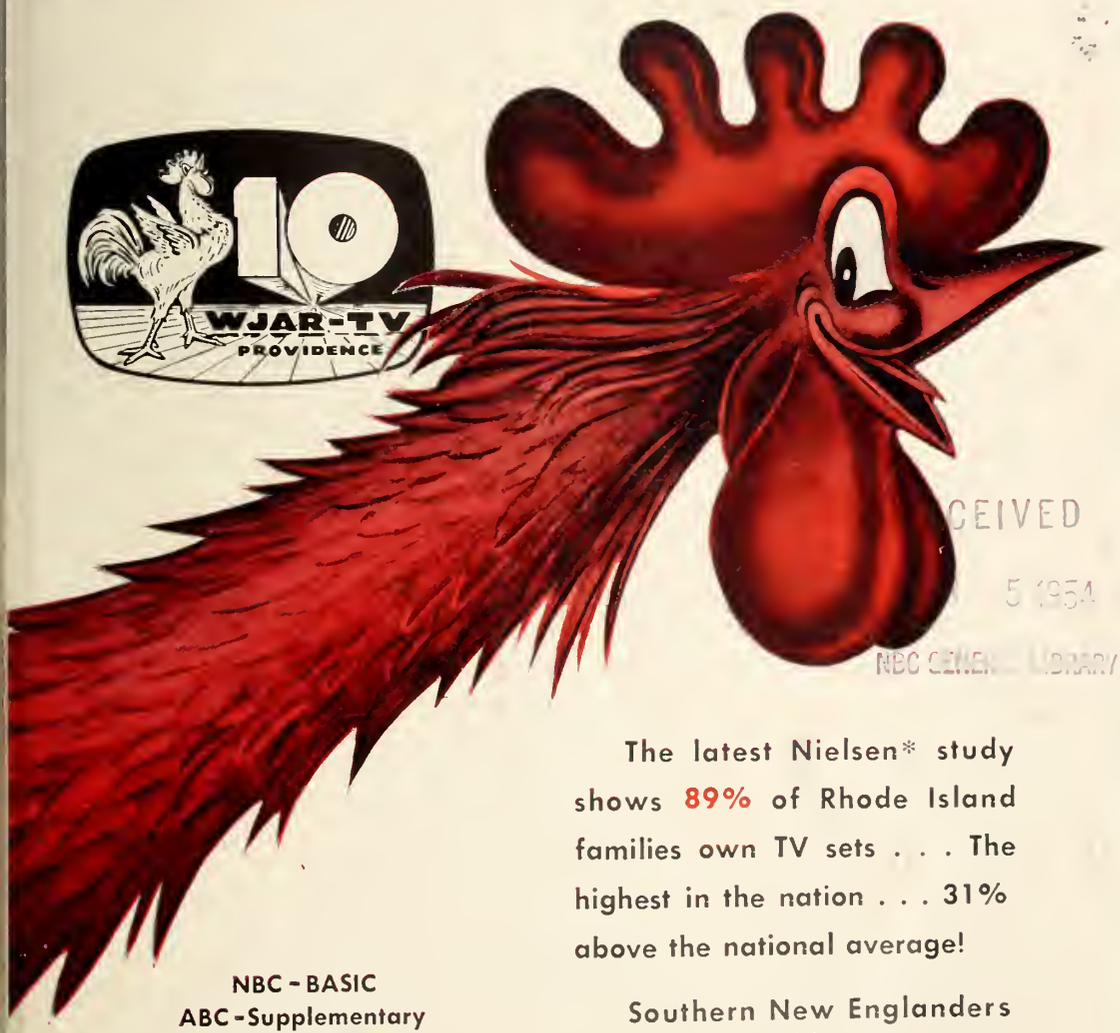
magazine radio and tv advertisers use

SPONSOR

5 APRIL 1954

50¢ per copy • $8 per year

NOW No. 1 IN THE NATION!



RECEIVED
5 1954
NBC GENERAL LIBRARY

The latest Nielsen* study shows 89% of Rhode Island families own TV sets . . . The highest in the nation . . . 31% above the national average!

Southern New Englanders don't buy TV sets** simply because they're for sale . . . they must like our live-local programs . . . 17 per day Monday through Friday! Proof of our performance!

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WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND
National Sales Representatives — WEED TELEVISION

*Report courtesy of CBS TV Research Dept.

YOUR RIGHTS TO A TV TIME SLOT
page 29

Why Longines is heavy in network radio seven days a week
page 32

The Chicago touch: it may give you the show you need
page 34

How ad managers can avoid the ax when sales dip
page 36

PSYCHOLOGICAL SIDE OF MEDIA
page 38

Vitamin Corp.'s heavy air investment pays off in mass sales
page 42

In-store radio gives product sales big boost in Capital
page 46

BALTIMORE
the city of "ground rents"...



In Baltimore you can buy a home without buying the land it's built on—just by paying an annual rent on the ground. That makes Baltimore different—and it's different as a market too!

A HIGHLY COMPACT MARKET!

Baltimore is the most concentrated market in America. More than 1⅓ million people packed right in the city limits and a tiny surrounding area—the densely populated parts of a few counties. W-I-T-H covers the *whole* area—at a fraction of the cost of powerful, expensive network stations, whose own affiliates overlap their coverage areas.

NIELSEN SHOWS W-I-T-H IN LEAD!

In the home city and county, W-I-T-H leads every other radio and television station in Baltimore in N.C.S. weekly daytime circulation! That means you get far more listeners-per-dollar from W-I-T-H than from any other station in town—regardless of power or network affiliation.

A call to your Forjoe man will bring you the whole W-I-T-H story.

IN BALTIMORE **WITH**

TOM TINSLEY, PRESIDENT • REPRESENTED BY FORJOE & CO.

REPORT TO SPONSORS

5 APRIL 1954

Hard times? Admen doubt it

Consensus of ad managers at ANA's record Hot Springs, Va., session re 1954 business: "Excellent." Of 30-some admen questioned, SPONSOR found none who failed to report sales or ad budgets up. Typical was Chevrolet's Bill Power, who said this is 5th straight year auto leader has boosted ad appropriation. Biggest hurdle, ad managers report, was psychological: to persuade consumers hard times are NOT coming.

—SR—

AMF may be back in tv in fall

American Machine & Foundry, which cosponsored "Omnibus" season before last, reports sales and advertising are up. It's using nothing but magazines now but hopes to get back into tv in fall, maybe "Omnibus" again. Firm found tv results gratifying but wanted to "catch our breath." "Omnibus" was its first tv plunge.

—SR—

The time franchise hassle

Uncertain nature of time franchise, pointed up by ousting of U.S. Tobacco's "Martin Kane" from NBC TV Thursday night 10-10:30 time slot to let in "Lux Video Theatre," is further emphasized by effects of NBC's plans for Monday night lineup. Hit by revamping are Firestone, Speidel and Block Drug, whose shows will be replaced by new one-hour Sid Caesar comedy opus.

—SR—

KOTV sold for $4 million

Osage Broadcasting Corp., new firm wholly owned by J. H. Whitney & Co. of New York, will announce today that it's just bought tv pioneer station KOTV (Ch. 6) Tulsa for $4 million. Howard E. Stark is broker.

—SR—

Bakery buys nighttime radio

Gorman's Bakery, Providence, just bought 52-week schedule, one hour daily, 5 days week, on WEAN, Providence, for $21,169 time and talent. Buy has 2 novel features: It's in nighttime (9:05 to 10:00 p.m.), believed to be largest such sale of nighttime New England radio since 1947, and it's in solid 3-hour block of music called "Music in the Night" (9:05 p.m.-midnight). Bakery's sponsorship starts today.

—SR—

BAB, ARBI part in sales test

BAB and Advertising Research Bureau, Inc. (Seattle), have parted company because each feels it can do better on its own. First all-BAB test was recent Macy 3-day radio saturation drive in New York.

Talent costs of tv mystery-detection dramas range from $8,000 to $26,000

About a dozen nighttime half-hour shows on the tv networks can be classified as mystery and detection dramas. Lowest cost of all is "The Plainclothesman" on Du Mont at $8,000 per stanza; highest in the scale are "Man Against Crime" and "Mr. and Mrs. North" both on NBC TV at $26,000 each. Four of the programs are bankrolled by two sponsors each on an alternate week basis.

See list at right for a sampling of talent costs (excluding time) of other to network mystery-detection shows. The complete listing of all shows on the four tv networks appears in Comparagraph, page 77.

Rocky King, Detective, Du Mont	$ 9,800
Danger, CBS TV	$10,000
Man Behind the Badge, CBS TV	$14,000
Martin Kane, NBC TV	$14,000
Big Town, CBS TV	$21,000
Dragnet, NBC TV	$21,000

SPONSOR, Volume 8, No. 7, 5 April 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave. Baltimore, Md. Executive Editorial Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act 3 March 1879

REPORT TO SPONSORS for 5 April 1954

Air media to aid optimism drive

Air media will play a major role in Advertising Council's campaign to "sell optimism" re nation's economic future now getting underway. Joint ANA-AAAA Committee has produced color, sound-slide film, "The Future of America," for meetings, programs. Council meantime is preparing booklet for public, ads for print media, announcements for air.

—SR—

Radio faster than tv, Foreman says

Bob Foreman's talk on "How to Produce Commercials that Sell without Insulting the Public" intrigued ANA members. Tips were noted down by quite a few members of audience. One of Foreman's points, which surprised many, was statement that "tv is a far slower medium than radio." Reason: "Numbers of thoughts in a one-minute radio spot might take two minutes to establish clearly with pictures." He then proved it. Foreman is BBDO v.p. charge of tv. See his column p. 10.

—SR—

2 ears (and eyes) better than 1

Researching its "psychology of media" story page 38, SPONSOR asked head of psychology department of one of nation's top universities what he thinks. His answer: "Isn't the problem simply that 2 ears are better than one, eyes and ears are better than either alone and even one ear is better than none at all? What I am saying is that tv is just ducky if people turn it on, listen to it and look at it. If they don't turn it on, it isn't worth much."

—SR—

Politz outbid Nielsen for study

A. C. Nielsen Co. made bid for $80,000 BAB 4-network radio study but lost to Alfred Politz Research, which did Christal study last year. New study, to begin in May, will be designed to determine "true dimensions of radio." Radio set ownership figures, rooms in which radio and tv sets are located, total number of auto radios are some of facts Politz hopes to uncover. ARF is validating study. Interviews will be used on a nationwide basis.

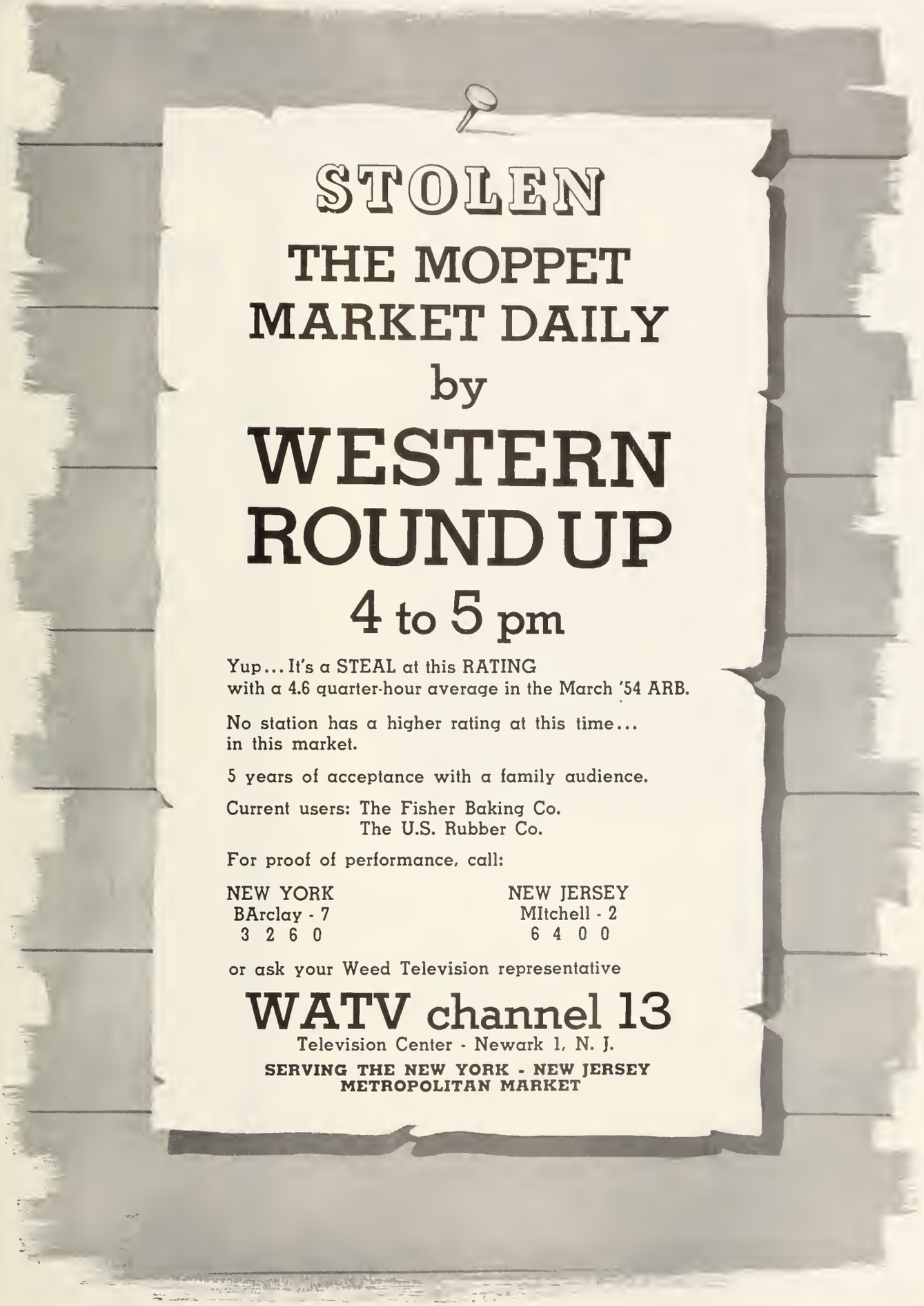
—SR—

ABC sales up but it's still in red

ABC network division of American Broadcasting-Paramount Theatres, Inc., boosted gross income to $54,758,000 from $49,734,000 during first year of merger between network and United Paramount, but still showed loss. President Leonard H. Goldenson, however, says foundation has been provided to "build strong competitive operation." AB-PT as whole showed consolidated net profit of $8.9 million.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Atkins & Durbrow, NY	"Package deal": Driconure organic fertilizer, Tuffy grass seed	Platt, Zachary & Sutton, NY	6 Eastern, Midwestern mkts	Radio: min anncts, partic; mid-Apr; 4 wks
Bristol-Myers, NY	Ipana	Doherty, Clifford, Steers & Shenfield, NY	10 major mkts	Radio: min anncts; mid-Apr; 13 wks
General Foods, NY	Minute tapioca	Y&R, NY	80 mkts thru country	Radio: min partic in home econ shows, dayti; 1 Apr; 13 wks
General Motors, Detroit	Motorama	Kudner, NY	Chi	Radio: 150 min anncts, chnbrks; 23 Apr to 2 May
General Motors, Detroit	Motorama	Kudner, NY	Chi	Tv: 72 tv anncts, 20's and I.D.'s; 23 Apr to 2 May
Howard Clothes, NY	Spring and summer line	Peck Advertising, NY	35 stns in 13 Eastern, Midwestern mkts	Radio: min anncts; 17 Mar-16 Apr, 29 Apr-4 June
Northwestern Airlines, St. Paul, Minn.	Services	Cunningham & Walsh, NY	15 Northwest Airline cities	Radio: min, 20-sec anncts; end Mar; 13 wks



STOLEN

THE MOPPET MARKET DAILY

by

WESTERN ROUND UP

4 to 5 pm

Yup... It's a STEAL at this RATING
with a 4.6 quarter-hour average in the March '54 ARB.

No station has a higher rating at this time...
in this market.

5 years of acceptance with a family audience.

Current users: The Fisher Baking Co.
The U.S. Rubber Co.

For proof of performance, call:

NEW YORK
BArclay - 7
3 2 6 0

NEW JERSEY
MItchell - 2
6 4 0 0

or ask your Weed Television representative

WATV channel 13

Television Center - Newark 1, N. J.

SERVING THE NEW YORK - NEW JERSEY METROPOLITAN MARKET

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Numbe
5 April 1954

ARTICLES

The tv time franchise hassle

What are an advertiser's rights to a time franchise on network tv? How subject is he to broadcasters' whim or policy? In nighttime video where slots are avidly sought, the preemption problem is taking on a new urgency **29**

Longines: radio's biggest watch advertiser

This fall Longines-Wittnauer will have a total of 10 sponsored quarter hours in network radio, spanning seven days a week. Here's why Longines likes radio, with television for extra support **32**

Chicago may give you the show you need

When shopping for a new radio or tv show, a sponsor might do well to look Chicago-ward. The Windy City has developed a creative touch which builds programs out of ideas rather than from expensive star names and old formulas **34**

Ad managers: 4 ways to avoid the ax

A veteran adman gives helpful hints to harassed ad managers on how to keep from being fired when sales head down and the boss' blood pressure goes up **36**

I. Psychology of media

Psychologists have made some interesting discoveries about advertising in different media. Part 20 of SPONSOR's All-Media Evaluation Study presents an analysis of their findings **38**

How air media built VCA vitamins' mass sales

Of Vitamin Corporation of America's $5 million ad budget for 1954, over 60% will go for network tv, 15% for radio. Heavy air investment helped boost Rybutol sales alone from $10 million in 1951 to over $16 million in 1953 **42**

Local programing: where is it headed?

SPONSOR's station "Programing Guide" will be in the hands of subscribers this month. It will give a complete breakdown of programing on local stations, is designed to be a valuable tool for timebuyers **44**

How in-store radio sells drug store items

Seven months ago, WWDC-FM started piping music, news and commercials into some 75 Washington, D. C. drug stores. Since then, Drugcasting has increased sales on advertised items from 60 to 120% in the stores involved **46**

COMING

The first 108 tv stations

In a special section, SPONSOR will catalog pertinent facts and statistics on the 108 pre-freeze tv stations including operating costs, programing problems, key executives. A valuable compilation for permanent reference **19 April**

II. Psychology of media

How can different media be used to create varied effects? SPONSOR chronicles what the psychologists say about this in Part 21 of the All-Media Study **19 April**

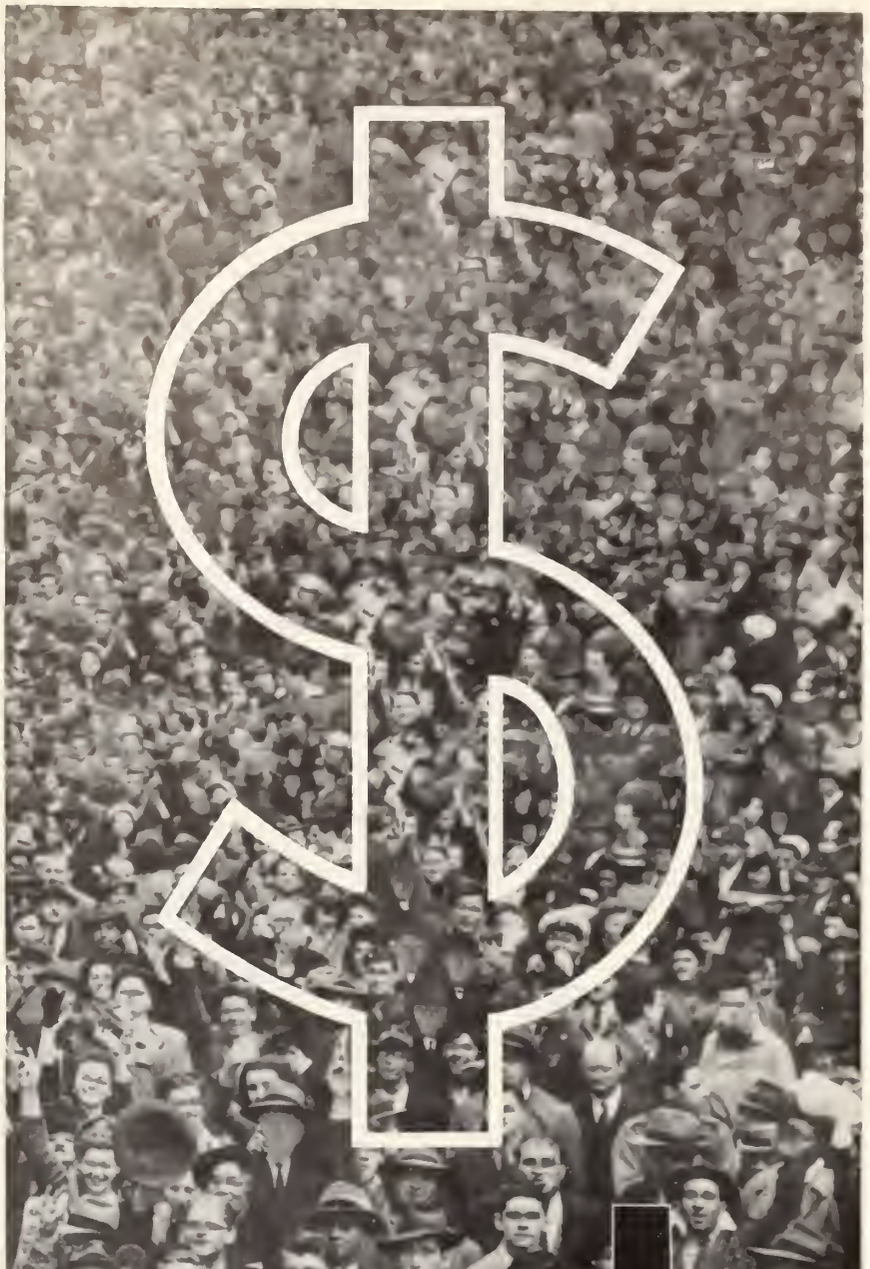
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TIMEBUYERS AT WORK
AGENCY AD LIBS
MR. SPONSOR, Jim Dearborn
NEW AND RENEW
49TH & MADISON
P. S.
NEW TV FILM SHOWS
FILM NOTES
AGENCY PROFILE, James Dougla
RADIO RESULTS
SPONSOR ASKS
ROUND-UP
NEW TV STATIONS
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MUrray Hill 8-2772. Copyright 1954 SPONSC
LICATIONS INC.

Your dollar delivers 89.4% more on KWKH than on Shreveport's second station!



It's a cinch to figure Shreveport's Number One radio value—it's KWKH, hands down.

KWKH gets three times as many Average Daily Listeners as Shreveport's second station—*actually delivers 89.4% more listeners-per-dollar!*

The audience figures above are from the new Standard Station Audience Report—the *more conservative* of the two recent audience surveys made in this area.

Ask your Branham man for all the facts about KWKH's superiority, here in the important Arkansas-Louisiana-Texas area.



"B" KWKH

LISTENERS PER DOLLAR

(1-time, ¼-hour daytime rates)

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*

Fred Watkins, *Commercial Manager*

ONLY 4 STATIONS

ARE powerful enough and popular enough to register audiences in radio survey ratings of **both** Los Angeles and San Diego.

OF THESE TOP FOUR... KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families

KBIG 6540 Sunset Boulevard, Hollywood, California

Music—News—Time

KBIG

The Catalina Station 740 *on your dial*

KBIG uses Outdoor Advertising (illustrated)—plus all other major media in all-year audience promotion

Timebuyers at work

John Morena, *Cunningham & Walsh, New York, buys morning and nighttime radio announcements for L&M Filters in tv as well as non-tv markets. "We can't afford to ignore the value of nighttime radio," he told* SPONSOR. *"Speaking solely on a cost-per-1,000 basis, nighttime radio deserves strong consideration in any spot campaign. The limited availability of prime Class A adjacencies in tv markets sometimes requires the use of early-morning radio as well to reach a mixed adult audience."*

Robert Widholm, *Lennen & Newell, New York, feels that radio stations could make it more appealing for old-time advertisers to maintain their spot schedules by not "short-rating" them. "Suppose an advertiser's been on a station for two years and is getting the 260-time frequency rate," Bob explains. "Then he continues into the third year, but doesn't finish the year. Many stations penalize him with a short rate." He adds that the stations would make it easier for advertisers to stay in radio if they allowed old clients to keep the bulk rate.*

Lucian Chimene, *J. Walter Thompson, New York, says that the relationship between network and affiliate option time may be about to strike a new balance. "It's obvious from the way the affiliates are holding out against the nets in the nets' special requests for 10:30-11:00 p.m.," Lucian says. "This becomes a problem for a timebuyer when he's considering buying into a live local show after 10:30 p.m. on an affiliate. As things stand today, he can't be sure the networks won't be trying to preempt this time."*

Rita Driscoll Simmons, *C. L. Miller Co., New York, says that a lot of medium-sized accounts would be attracted to radio if they could clear a limited network to match their distribution. "Take our Sunshine Sue show, a Southern gal song show, which we have on 91 CBS Radio stations in Southern and Central states," she told* SPONSOR. *"This show gives Corn Products Refining Co. a chance to reach housewives with their Niagara Starch and Karo Syrup commercials in a 15-minute show, without waste coverage, and at a good cost-per-1,000."*



For an exciting sports show...

Add Penfield

Our Sports Director, Add Penfield, has the one most essential qualification for his work—a great love for all sports! In basketball, baseball, football, or when covering a golf tournament, his broadcasts build up the tingling excitement craved by the fans. In wide demand, Add has been announcer for the Duke University football games for many years.

Penfield also attracts a large local following with his expert and authoritative news reports. His popular "News Roundup" utilizes AP and local news facilities. WBIG could not enjoy the *top rating among local radio stations without men of this caliber on our staff.

*Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.

GREENSBORO, N.C.

WBIG

In 27th Year of Broadcasting

CBS AFFILIATE | 5000 WATTS

WLS NOW FULL TIME STATION

FCC APPROVES MERGER
RADIO STATIONS WLS AND WENR

BETTER SERVICE FOR CHICAGO
AND MIDWEST LISTENERS

Leading Stars of Both Stations and ABC Network, Plus Popular New Features, to Bring Listeners the Best of Everything on the Air

"The Station That Gets Results" – that has been the reputation of WLS throughout its thirty years of part-time broadcasting. Now, with full-time operation and the same policies and management that have been so successful in the past, WLS will render even better service to their advertisers and listeners throughout Midwest America.

CLEAR CHANNEL

WLS

FULL TIME

The Prairie Farmer Station

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

REPRESENTED BY JOHN BLAIR & COMPANY



WENATCHEE
WASHINGTON

Leads the PARADE!

KPQ's N.C.S. AREA GIVES YOU

1 1/4 state's cash farm income

2 185 million retail sales

3 Columbia Basin ...fastest growing and increasing farm market.

KPQ 5000 WATTS 560 K.C. WENATCHEE WASHINGTON

Reg. Rep.- Hugh Feltis, Seattle, Wash.
Nat'l. Rep.- Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

In a recent "Man of the Week" television epic on CBS, Ben Duffy was asked if he felt there were too many commercials in the medium and he replied, "Too many spots." He followed by placing the onus for this state of affairs on the networks and stations.

"In a highly competitive business like ours, neither the advertiser nor agency can be expected to act as custodian of spot buying practices. Each advertiser is able to look out for himself and that's all." Those weren't Ben's exact words but they do approximate the thought and since I happen to agree (thank goodness) I'd like to enlarge on this subject.

I don't intend to devote any space here now to the aesthetics or economics of the problem nor to its Irritation Quotient—merely to the advertising aspect.

Time and again I watch local film shows and find that double-spotting of minute announcements is typical rather than unusual. Once, after seeing an account I work on double-dealt this way, I checked and discovered that neither timebuyer nor account man nor advertiser realized this was what he had bought (each believing the commercial would appear solo in the spot). The station rep's answer was that this pattern had been set up long ago, appeared in tiny print in the contract and resulted from film prices the station paid.

Furthermore in so-called normal network practices, we'll run into the hour-long extravaganzas broken right after a closing commercial, then a hitchhike for another of the sponsor's products, then a time signal sold commercially to a product as well as having to accomplish its decidedly commercial job of station identification (all within 10 seconds), and this is then backed up against a chainbreak announcement only to be followed almost instantaneously by the opening announcement of the next program's sponsor. That, friends, is more than normal even if it is commonplace—at least on those fortunate stations where business is good.

On stations which are somewhat shy of advertisers, you find even more commercialized breaks in the programing because of the fact that unsold spot time is doubled and tripled to make way for government plugs, Heart Fund announcements and a raft of copy aimed at attracting audiences to the station's own programing.

So it is not only possible but very likely that the defense-

(*Please turn to page* 60)

NOW

maximum TOWER

+

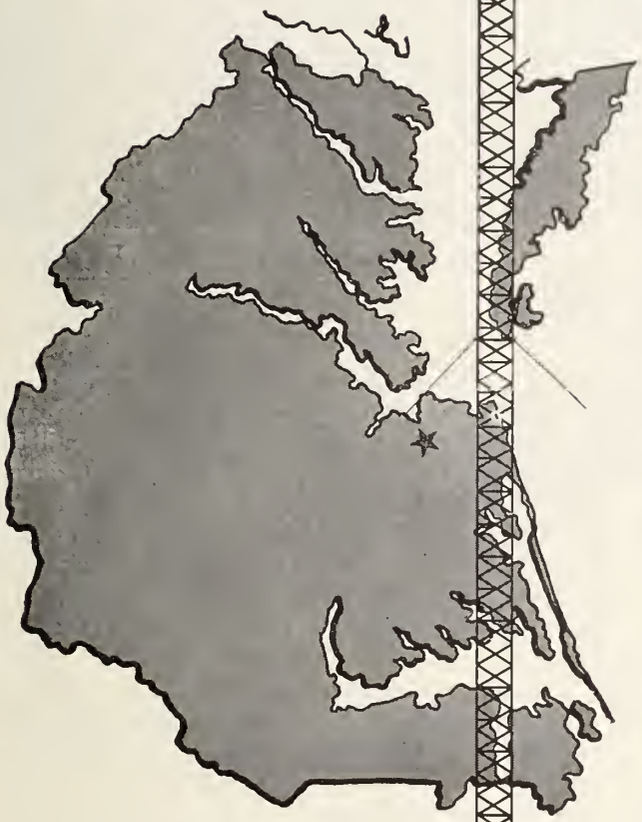
maximum POWER

+

MIRACLE MARKET

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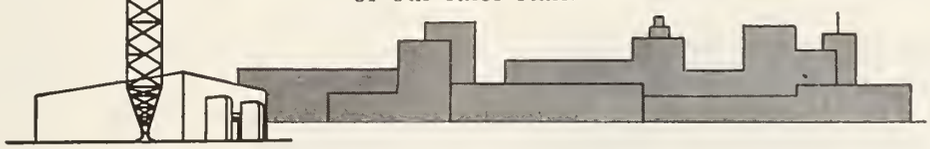
MAXIMUM SALES



NEW 1049′ TOWER
100,000 WATT POWER

WTAR-TV delivers more than mere coverage. Its amazingly high program ratings are insured by complete CBS service; by the best offerings of ABC and DuMont; and by popular local shows developed through four years of operating know-how and experience.

Our tower is in the clouds but our power is on the ground . . . Now serving 49% *more* people in our vastly greater coverage area . . . reaching 1,600,400 population with a solid two billion dollar effective buying income. You need use *only* WTAR-TV, the established VHF station in the Norfolk Metropolitan Market to achieve *total* coverage in America's 25th market. Contact Edward Petry & Company, Inc., or our sales staff.



WTAR-TV

NORFOLK, VIRGINIA

Milwaukee's "Old Nite Owl" JOE DORSEY



Monday Through Saturday
10:00 P.M. — 2:30 A.M.

WIRE REQUEST

RADIO STATION WEMP
MILWAUKEE, WISCONSIN
RE JOE DORSEY'S "WIRE REQUEST" SHOW, HIS FANS INCLUDE SECOND SHIFT INDUSTRIAL WORKERS, AS WELL AS TEEN AGERS. WE ENJOY WIRING IN FAVORITES FOR THE "OLD NITE OWL" TO PLAY. THANKS FOR CATERING TO LISTENERS' MUSICAL TASTES PAST SEVEN YEARS ON MILWAUKEE'S ONLY TELEGRAM REQUEST PROGRAM. WE'LL BE LISTENING.
REGARDS
MILWAUKEE LISTENERS

Outstanding national advertisers on Joe Dorsey's "Wire Request" program also know that he has a broad listening audience.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

James A. Dearborn

Advertising Director
American Airlines, New York

Jim Dearborn is probably the only advertising director in the business whose family isn't allowed to listen to his firm's program. The program: *Music through the Night* from midnight until 5:30 a.m. over six CBS Radio outlets. Its sponsor: American Airlines.

Though the three little Dearborn girls out in Jamaica, Long Island, never listen to the show, Dearborn found that his firm's SPONSOR-estimated $1.5 million investment in 1953 brought AA a mixed adult audience in over 11.5 million radio homes in Boston, New York, Washington, Chicago, Los Angeles and San Francisco.

"The records played by our announcers have a wide appeal," Dearborn told SPONSOR. "They're not meant for the bebop fans, nor are they for the chamber music crowd. Sort of semi-classical."

Radio represented over 40% of AA's $4 million advertising and promotion budget in 1953. Though the airline has never made a conclusive media test, AA advertising executives feel that five-and-a-half hours on the air six nights of the week have to make the traveling people of the U.S. American-Airlines-conscious. (See SPONSOR 4 May 1953.)

"Selling air travel today is very different from the mid-Thirties," explained Dearborn. "There was a time when airline salesmen weren't as subtle as today. If they heard that someone might be planning to go on a trip, they'd just as soon go right to the man's home, stick him in a cab and shove him on their plane."

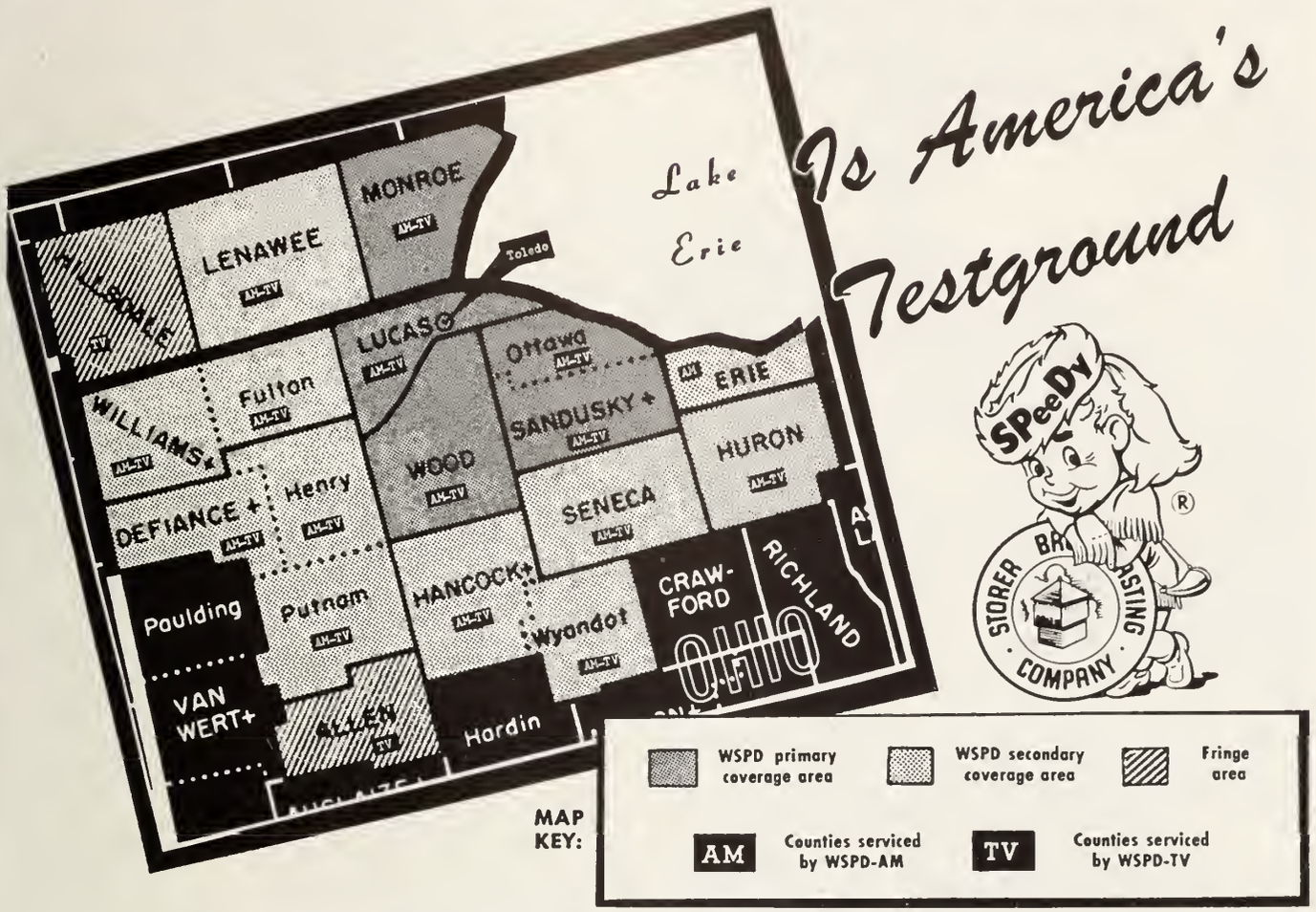
Not that the selling isn't just as tough today, he went on to explain. After the war airlines multiplied like rabbits.

With the increased competition both from other airlines and from other passenger carriers, American Airlines streamlined its advertising strategy. For seven years they had dabbled with radio, putting some 2% of their advertising budget into it for spot campaigns to promote special services. Today spot radio still performs this function for the company but on a larger scale. Through their agency, Ruthrauff & Ryan, AA goes into six of their major markets with a six- to 13-week schedule of announcements (up to three or four a day) to advertise its new DC-7, or its special family rate.

Dearborn, incidentally, has a four-engine airplane of his own. It sits right in his office on the radiator and, he says, "It helps to distract salesmen." ★ ★ ★

WSPD's "Billion Dollar Market"

Is America's Testground



The area covered by WSPD (Radio and/or Television) encompasses 18 counties; 3 in Michigan and 15 in Northwestern Ohio.

Population 1,181,800
Families 359,150
Radio Homes 355,050
Percent tuned to WSPD-AM
Daytime 56.8%
Nighttime 48.6%
*Television Homes 279,029
Percent tuned to WSPD-TV
Daytime 78%
Nighttime 91.5%

EFFECTIVE BUYING POWER
Total—$1,917,277,000
Per Capita $1,622
Per Family $5,338

RETAIL SALES
Total $1,409,122,532
Per Family $3,923
Spent For:
Food $332,271,000
Gen. Mdse. $137,070,000
Furniture & Household—$72,696,000
Automotive $311,027,000
Drug $36,600,000

Toledo's Metropolitan Area ranks high in the nation's 200 leading areas—

Toledo ranks 41st in total retail sales
Toledo ranks 39th in food store sales
Toledo ranks 42nd in gen. mdse. store sales
Toledo ranks 49th in apparel store sales
Toledo ranks 44th in home furnishing sales
Toledo ranks 34th in automotive store sales
Toledo ranks 38th in filling station sales
Toledo ranks 57th in building material and hardware store sales.
Toledo ranks 44th in drug store sales

SPeeDy daily entertains the people whose buying habits account for Toledo's high rating.

*January 1, 1954

Authority for above listening and market information:

Standard Rate & Data Consumer Markets
Neilsen Coverage Service
Television Magazine

WSPD AM-TV
TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company
TOM HARKER, NAT. SALES DIR., 118 E 57th STREET, NEW YORK



WHAT MAKES A NETWORK SHOW?

People, facilities and production; and it takes a top combination of all to provide network programs such as the recent coast-to-coast telecast of New Orleans' traditional Mardi Gras. Just a year ago, WDSU-TV originated the first network telecast of a typical Mardi Gras parade. This year the Ford Motor Company sponsored several NBC telecasts throughout Carnival Day highlighting every phase of the festivities. Network originations are but another example of how Louisiana's *first* television station continues to serve New Orleans and the nation.


WDSU AM TV
NEW ORLEANS FM



"My Ideal Rep"

says ARTHUR S. PARDOLL
of FOOTE, CONE & BELDING

"provides the necessary
information in his first presentation
and eliminates unessential data.
In the careful preparation
of his material, he tries
to anticipate all questions."

JEPCO
knows the stations it
serves. And what the
timebuyer wants to know.
That's why timebuyers'
doors are always open
to a Pearson man.



JEPCO knows how the wind blows

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

New and renew

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Fdtn (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica, NY	CBS 63	Galen Drake Show; Sat 10:15-30 am; 6 Mar; 13 wks
Bauer & Black (Curads), Chi	Leo Burnett, Chi	CBS 180	Art Linkletter; F 3:30-45 pm seg; 30 Apr; 52 wks
Helene Curtis, Chi	Gordon Best, Chi	CBS 211	Robert Q. Lewis; Sat 10:30-45 am seg; 3 Apr; no. wks not available
Harrison Prods (NoDoz, Shut-eye), SF	Sidney Garfield & Assoc, SF	MBS 555	The Shadow; Sun 5-5:30 pm; 18 Apr; 13 wks (partic sponsor)
Jackson & Perkins, Newark, NJ	Maxwell Sackheim, NY	MBS 245	Gabriel Heatter; T 7:30-45 pm; 6 Apr; 4 wks
Longines-Wittnauer Watch Co, NY	Victor Bennett, NY	CBS 45	Chronoscope Digest; Sun 1-1:15 pm; 5 Sep; thru 25 Dec '55
Longines-Wittnauer Watch Co, NY	Victor Bennett, NY	CBS 114	Symphonette addl bdcsts: Sat 5:30-6 pm; 6 Mar; 45 wks; W, F 7:30-45 pm; 10 Mar; thru Dec '55; M 7:30-45 pm; 6 Sep thru Dec '55
Manhattan Soap Co (Sweetheart Soap), NY	Scheideler, Beck & Werner, NY	CBS 175	Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot
Murine Co, Chi	BBDO, Chi	MBS 560	Gabriel Heatter; alt Th 7:30-45 pm; 15 April; 13 bdcsts
R. J. Reynolds, Winston-Salem, NC	William Esty, NY	MBS 350	Camel Scoreboard; 5-min summary foll daily Game of the Day bdcts; 28 Mar thru baseball season
State Farm Mutual, Bloomington, Ill	Louis, Needham & Brorby, Chi	MBS 475	Jack Brickhouse, Sports News; Sat 5:45-55 pm; 3 Apr; 39 wks
Toni Co (Prom), Chi	Leo Burnett, Chi	CBS 175	Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot

Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bell Telephone System, NY	N. W. Ayer, Phila	NBC 200	Telephone Hour; M 9-9:30 pm; 12 Apr; 52 wks
Beltone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC 121	Paul Harvey News; Sun 6:15-30 pm; 18 Apr; 26 wks
Colgate-Palmolive, Jersey City, NJ	Lennen & Newell, NY	CBS 200	Louella Parsons; T 10-10:15 pm; 30 Mar; 52 wks
Gen Foods Corp, NY	Y&R, NY	CBS 163	Second Mrs. Burton; M-F 2-2:15 pm; 22 Mar; 52 wks
Lever Bros, NY	FC&B, NY	CBS 191	Aunt Jenny M-F 12:15-30 pm; 15 Mar; 13 wks

(See page 2 for New National Spot Radio and Tv Business)

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Warren E. Abrams	CBS Tv Spot Sls, mgr Detr office	CBS TV, NY, acct exec net sls
Richard C. Arbuckle	WERE, Cleve, gen sls mgr	NBC Spot Sls, NY, radio acct exec
William Ashworth	WSPD, Toledo, mdsg mgr	Same, also natl sls mgr WSPD-TV
Jacques Biriben	NBC Radio Spot Sls, NY, eastern mgr	WINS, NY, natl sls mgr
Dave Booher	WMBR, Jacksonville, Fla, acct exec	Same, local sls mgr, prog dir
Alvin O. Bramstedt	KFAR, Fairbanks, Alaska, mgr	Midnight Sun Bdcstg, Fairbanks, Alaska (KFAR, KENI, KJNO, KABI), gen mgr
Robert W. Carpenter	MBS, NY, asst dir stn rels	Same, dir stn rels
John Carroll	WKMH, Dearborn, Mich, sls stf	Same, asst sls mgr
Robert E. Chapman	WKY Radiophone Co, Okla City, comml mgr	WKY, dir radio opers
Frank Coffin	KOIN-TV, Portland, Ore, sls stf	Same, local sls mgr
Rex Cole	KATV, Pine Bluff, Ark, slsmn	Same, local sls mgr
Barnes Compton Jr	Crosley Bdcstg, NY sls stf	NBC Spot Sls, NY, tv acct exec
Harold Cranton	BAB, NY, writer natl prom dept	Same, asst dir natl prom
George Crothers	CBS TV, NY, dir religious bdcsts	Same, mgr public affairs bdcsts
Matthew J. Culligan	NBC TV, NY, sls stf "Today" show	Same, sls supvr "Today"-"Home" unit
Ralph H. Davison Jr	KGMB-TV, Honolulu, local sls mgr	Same, sls mgr
Walter L. Dennis	WILS-TV, Lansing, Mich, mgr	WJNO-TV, West Palm Beach, Fla, gen mgr
Alfred DiGiovanni	CBS TV Spot Sls, NY, asst res mgr	Same, res mgr
W. O. Edholm	KFMB, KFMB-TV, San Diego, vp, gen sls mgr	KJEO-TV, Fresno, comml mgr
Powell Ensign	Everett-McKinney, NY, vp & sls mgr	Same, exec vp
John Ettelson	KPTV, Portland, Ore, mgr natl sls serv dept	Same, chg natl-local sls serv dept
Harold S. Falter	WBCO, Bessemer, Ala, mgr	Forjoe, mgr Dallas office
James C. Fletcher	Midnight Sun Bdcstg Co, Alaska, eastern sls mgr, hq NY	Same, NY & Seattle offices, natl sls mgr
Bill Fromm	NY Journal-Amer, asst prom mgr	NBC Spot Sls, NY, tv prom supvr
Cliff Gill	KBIG, Catalina, Cal, opers mgr	Same, also for KBIF, KBID-TV, Fresno (John Poole stn grp)
Charles W. Godwin	MBS, NY, dir stn rels	ABC, NY, asst to vp Ernest Jahncke
Gene Grant	Own rep firm, LA & SF	KBID-TV, Fresno, sls mgr
Frederick Greene	Amos Parrish agency, NY, sls prom, mdsg dept	WBZ-WBZA, Boston, adv, sls prom mgr











Numbers after names refer to New and Renew category

Charles Godwin (3)
Tony Moe (3)
Sid Tremble (3)
Fred Greene (3)
J. A. Hammond (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. *National Broadcast Sales Executives (cont'd.)*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger Gross	Gross & Strauss Adv, Portland, partner	KPTV, Portland, Ore, chg local sls serv
J. Allan Hammond	CFCF, Montreal, mgr	Canadian Marconi Co (owner CFCF), Montreal bdcstg mgr
Leslie Harris	Bernard L. Schubert, NY, vp, partner	CBS TV Film Sls, NY, vp, gen mgr
Roger L. Harrison	KSTP, Mpls-St Paul, acct exec	KSTP-TV, acct exec
Jim Hill	WEAU, WEAU-TV, Eau Claire, Wis, farm serv dir	WCCO, Mpls, assoc farm serv dir
Robert N. Hillock	KCCC-TV, Sacramento, sls stf	KDYL-TV, Salt Lake City, acct exec
A. L. Hollander Jr	Du Mont Tv Net, NY, mgr prog oper	Same, acting dir opers dept
Richard W. Hubbell	WGLV, WEEX, Easton, Pa, gen mgr	Du Mont, NY, acct exec
John Jacobs	Tele-Q Corp, NY, dir res	Same, pres
Pete Jenkins	WICC, Bridgeport, acct exec	WOV, NY, sls rep
John D. Kelly	WSRS, Cleve, stn mgr	WJW, Cleve, vp & asst to pres
Emerson Kimble	WSPD, Toledo, prog dir	Same, stn mgr
Howard S. Kiser	Amer Weekly, NY, adv sls exec	Du Mont, NY, acct exec
Robert J. Leder	WNBC, NY, sls mgr	WINS, NY, vp & gen mgr
John W. Loewe	Film sls rep, Tex, NY	Kling Studios, hd district sls office, Dallas
Collin W. Lowder	KLO, Ogden, Utah, mgr	KIMN, Denver, vp & gen mgr
George U. Lyons	CBS TV Film Sls, Chi, acct exec	Same, mgr new Detr office
Wm. F. MacCrystall	KNBH, Hywd, tv sls rep	KOA-TV, Denver, sls mgr
Don Mann	WBBM-TV, Chi, acct exec	WOKY-TV, Milw, dir tv
H. Roy Marks	WEEI, Boston, sls exec	CBS TV Film Sls, mgr new Boston office
William M. Materne	ABC, NY, coord owned radio-tv stns	ABC TV, NY, asst natl sls mgr
Russell Mayberry	WBBM-TV, Chi, acct exec	Katz Agency, Detr, acct exec
David Meblin	KGO-TV, SF, acct exec	Avery-Knodel, SF, asst Pacific Coast mgr
Paul Mensing	NBC Spot Sls, Chi, acct exec	Same, div radio mgr, Detroit
Paul E. Millen	Natl Sls Co, Boone, Iowa, sls mgr	Lee Stns (KHQA-TV, Hannibal; WTAD, Quincy, Ill; KGLO, Mason City, Iowa), natl sls stf
George M. Millar	WKMH, Dearborn, Mich, vp chg sls	Same, vp & mng dir
Richard H. Miller	Own publicity firm	TPA, NY, dir pub rels
Tony Moe	KNXT, LA, acct exec	CBS TV Spot Sls, mgr Detr office
Jack A. Murray	WIBC, Indianapolis, sls rep	WNOE, New Orleans, sls rep
Norman Nelson	SCBA, Cal, mng dir	BAB, NY, dir natl prom
Burt Neuburger	Kling Studios, Chi, acct exec	Same, dir natl sales div
George Nickson	KBIF, Fresno, stn, comml mgr	Same, gen mgr
James F. O'Grady	Du Mont, NY, area supvr stn rels dept	Same, mgr sls serv dept
Varner Paulsen	WIP, Phila, asst prog dir	Same, prog dir
Leslie H. Peard Jr	WBAL, WBAL-TV, Balt, mgr	Same, vp
Aurele Pellctier	CHRC, Quebec, comml mgr	Same, also asst mgr
Robert Perez	Gore Bros, LA, acct exec	KNXT, LA, sls serv coord
Roy C. Porteous	NBC TV, NY, net sls rep	Same, sls supvr "Today" show
Eric A. Rehnwall	Ziv, Mpls sls rep	KSTP, Mpls, acct exec
Robert E. Rudolph	KEX, Portland, Ore, sls stf	Same, sls mgr
Franklin H. Small	WMIL, Milw, sls mgr	WFBM, Indpls, dir radio sls
George Stevens	WFAA-TV, Dallas, sls stf	Same, local sls mgr
George C. Stevens	WNBC, NY, acct exec	Same, sls mgr
Larry Stevens	KGMB-TV, Honolulu, acct exec	Same, local sls mgr
Eugene S. Sumner	Weed, NY, acct exec	Crosley Bdcstg, NY, acct exec
Charles H. Tower	NARTB, Wash, DC, asst to vp chg employe-employer rels dept	Same, acting mgr EERD
Sid Tremble	KCMO-TV, Kans City, prog dir	Same, comml mgr
Neil J. Vill	Ruthrauff & Ryan, NY, acct exec	Gill-Perna, NY, acct exec
Eugene P. Weil	Bdcstg exec	WBCO, Birmingham, Ala, sls mgr
Don W. White	WBNS, Columbus, O, mdsg mgr	Same, natl sls mgr
John Walter Wiedmer	Simmonds & Simmonds, St Louis, acct exec	CBS TV Film Sls, mgr new St Louis office
William J. Williamson	WLW-D, Dayton, sls mgr	WBZ-WBZA, Boston, sls mgr
Bernard T. Wilson	WTVI, Belleville, Ill, pres, gen mgr	KSTM-TV, St Louis, sls mgr











4. *New Firms, New Offices, Changes of Address*

Louis Benito Adv, 205 Tampa Thr Bldg, Tampa, Fla, new agency (formed by ex-vp Griffith-McCarthy Adv, Tampa)

John Blair & Co & Blair-Tv, new LA offices at 3460 Wilshire Blvd

Chew, Harvey & Thomas, 1528 Walnut St, Phila, new agency formed by 3 ex-partners Gray & Rogers, Phila

Allen Christopher Co (adv specialists in promoting local retailers on tv), new offices 30 E. 60th St, NYC; firm purch by E. Louis Figenwald and Alex Courtney from Harold Kaye Adv

Compton Adv, NY, new address 261 Madison Ave

Jack Denove Prodns, Hywd, new address 7142 Sunset Bldv

Dorrance & Co, NY, new address 126 E. 37th St

Abner I. Gelula & Assoc, Phila, new address Wilford Bldg, 33rd & Arch Sts

Al King Adv, new agency 7818 Forsyth Blvd, Clayton, Mo

Leader Adv Corp, 924 Lincoln Rd, Miami Beach 39, Fla, new firm born from business merger of Sam Ferdinand of Leader Specialty Co, with Harold Kirsch of Harold Kirsch Adv

Lennen & Newell, NY, new address 380 Madison Ave; prev at 17 E. 45th St

Ted Levy Adv, Denver, Colo, new address 1441 Welton St

Gene Rose & Co, Grand Central Term Bldg, NY 17, new pub rels firm formed by Eugene A. Rose, ex-acct exec & dir publ Fred Smith & Co

Spitz Adv Agency, Syracuse, name changed from William Spitz & Co; new address 530 Oak St

Tv Progs of Amer, NY, to move to 477 Madison Ave, from 727 7th Ave

Venard, Rintoul & McConnell, new name of Venard Inc, NY Lloyd George Venard still pres; Stephen R. Rintoul and James V. McConnell to be vps

Numbers after names refer to New and Renew category

R. E. Chapman (3)
A. L. Hollander (3)
Franklin Small (3)
W. J. Williamson (3)
J. C. Fletcher (3)

Robert J. Leder (3)
R. W. Carpenter (3)
Jim Hill (3)
Bill Ashworth (3)
Emerson Kimble (3)













WCOV-TV

ONLY *ONE* TELEVISION STATION DELIVERS

MONTGOMERY, CAPITAL CITY OF ALABAMA

AND THE SOUTH'S LARGEST LIVESTOCK CENTER

Each week WCOV-TV provides this exclusive market with

52 different commercial programs from four networks

34 LIVE studio programs

Affiliated with
WCOV
CBS Radio

WCOV-TV
CBS
CHANNEL 20

Channel 20
CBS NBC ABC DuMont

NOW represented nationally by

Paul H. Raymer Company INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA

DALLAS • SAN FRANCISCO • HOLLYWOOD

Where is the Los Angeles Opera Company?



It isn't.

The San Francisco Opera Company serves the entire West.

The center of western cultural activity is also the scene of hot and heavy sales activity.

Cover the ten San Francisco Bay Area counties with KYA, the independent station of influence. Halo, Life, Lipton's, Dennison's, Carnation, Wilson's Foods and twenty other top national accounts use KYA—how about you?



Here's a choice nite-time availability:

Romblin' Jimmy Dolon's Horse Opero of the Air
8 p.m. to Midnight
Mondoy thru Friday
Romblin' Jimmy Dolon, D.P., from Los Angeles, leods all cowboys in Northern Californio. (pulse-Jon.-Feb.'54) Jimmy come North to clear his eyes ond hit the jockpot on KYA. Get in on this Sirloin Sonoto for Soles!



George W. Clark, Inc., New York and Chicago
Adom Young, Inc., Los Angeles

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

WEEK AT AGENCY

The March 22 issue just came in and I immediately read Charles Sinclair's piece on Cunningham & Walsh ["Agencyman—for a week," page 29]. This is one of the brightest ideas ever in trade journalism and I think it is a very instructive, valuable feature. Excellently handled, too, with a sure, knowing touch.

The editorial note asks whether readers like the personal angle. I think the answer has to be yes.

BERT BRILLER
Tv Sales Development
ABC TV, New York

FACTS & FIGURES

This is the first opportunity I have had to express my gratitude for your Readers' Service department's unselfish cooperation in collecting pertinent data on the radio and television markets for vacationers.

In my wandering through New York, searching for facts and figures, my good friends at NBC asked me if I had consulted SPONSOR, which of course I had.

I am grateful for the time that you gave to my problem and am grateful to SPONSOR for being able to furnish me with the necessary data at a moment's notice.

JOSEPH A. TERY
Director of Radio & Tv
The Caples Co.
New York

CAN'T BELIEVE IT

Thank you for the article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35].

Our company, for one, has a considerably larger staff selling radio only than sold radio and tv combined six years ago. From what I learn that is true of our worthy competitors, the networks and the stations individually. You can not somehow put all these men in a moving picture theatre every afternoon. They run out of movies. I will venture a prejudiced guess that this author is "in conference," "busy," "out of the office" to most of the radio salesmen who telephone him or call upon him personally. I can't believe it.

H. PRESTON PETERS
President
Free & Peters, Inc.
New York

KIDS' COSMETICS

I have just finished reading the very lovely story you prepared on our *Little Lady Story Time* program in the February issue ["How to sell cosmetics to little girls," 22 February 1954, page 36].

May I tell you how delighted I was personally at the reaction of our top executives and the enthusiastic response from so many of our dealers who have seen the story through our sales representatives.

Thanks so much for the splendid cooperation. It was a pleasure to have the opportunity of working with you.

ARNOLD PERLMAN
President
Helene Pessl, Inc.
New York

TV NEWCOMERS

With all due respect to a magazine of SPONSOR's calibre, which reflects the views and opinions of the entire advertising field, we are extremely disappointed at the advice ventured in your February 8 article titled, "10 tips to agencies on how to get along with producers" [page 46].

We appreciate the praise given to small production companies for their "good creative job" and in view of this, would like to ask why you suggest agencies would do well not to deal with them. In an ever-changing, constantly fluctuating field such as the advertising industry, we are of the opinion that advertisers would do well to pay close attention to newcomers in the field of tv production.

Fresh, young ideas and people have no past laurels on which to rest and must constantly produce material of the highest quality and originality in order to establish themselves.

Point No 2. goes on to state that "producers can be judged to some extent by their credit lists." Here again we question the closed-shop attitude. A small producer *must* give quality

nothing **W***orks* **L***ike* **W***antmanship*

Give people the want and you're on your way. The Crosley Group does it with ***W**antmanship*, the dynamic new dimension in selling. Typical of the Group, WLW-D, Dayton, *audiences* your advertising with *promotion* to make sure your sell is seen and heard. ***W**antmanship* explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.



WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the **CROSLEY GROUP**

Exclusive Sales Offices: *New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Hollywood*

©1954, The Crosley Broadcasting Corporation



In New England

they'd rather watch

WBZ-TV

WBZ-TV

BOSTON, Channel 4

WESTINGHOUSE BROADCASTING COMPANY, Inc.

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National representatives: Free & Peters, Inc.

• Coverage proves it! Statistics—if you can stand the word—show that WBZ-TV covers a total population of 5,495,695 in an area of 12,390 square miles. Telecasting on low-band Channel 4, WBZ-TV blankets the area from Biddeford, Me., to Nantucket—and as far inland as Springfield. This means complete coverage of the metropolitan Boston market, plus a bonus area in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. For full data, write or phone.

results, original ideas, etc., for a minimum cost whereas the larger company which has done and redone a beer commercial, for instance, will be tempted to do and redo the good idea it originated on the first one while charging the same price they charged for the first one.

Please let it be understood that criticism is the farthest thing from our minds; we are merely expressing our amazement that SPONSOR would imply that admen should center their attention on the large production companies and not waste their time on the smaller, upcoming ones like ourselves. We are only too aware that youth, coupled with lack of "credits," constitute our biggest selling problems.

We hold the rest of the points in the article in high esteem, with the exception of No. 10, where again it is implied that the smaller or "fringe" producers should be bypassed.

BILL SEA
Sea-King Productions
San Francisco

• **SPONSOR agrees that the small producer should not be frozen out where he can demonstrate creative ability. The article specifically stated that its advice did not constitute rejection of the small film producer. Surely, however, it is not unreasonable to advise the client to check the previous work of a producer in seeking one means of assessing his capability. What would you do if you were the buyer?**

RADIO SUCCESS STORIES

A member of our creative radio staff has asked if you can furnish us with success stories for gas and oil and public utility companies' radio advertising. We have subscribed to SPONSOR for some years and at various times over the past few months I am sure there have been articles on the above subject.

I would much appreciate receiving any articles that you may think pertinent. Our job at present is to convince a client that radio is a medium which could boost his sales immeasurably.

JOHN T. ROSS
Research Division, Radio-Tv Dept.
Cockfield, Brown & Co., Ltd.
Montreal

• **SPONSOR's Readers' Service Department is glad to help subscribers with information like that requested above. Mr. Ross was furnished with a reprint of the 1953 "Radio Results" and tear copies of various radio case histories involving the three kinds of companies he mentions.**

SPOT CLIENTS

Thanks for letting us know about the availability of reprints on "12 big spot clients: how they use the medium" [14 December 1953, page 30].

In order to provide each CBS Television Spot salesman with a copy and have a few left over for further use, as we would like to do, we would certainly like to have 50 copies, if that number is available.

BOB G. PATT
Adv. & Sales Prom. Mgr.
WCBS-TV, New York

• **Reprints of the article, "12 big spot clients: how they use the medium," are available at 20c apiece. Quantity prices on request.**

Please send me 10 extra copies of the articles, "12 big spot clients: how they use the medium," and "Who listens . . . when . . . where . . . why," from your December 14 issue [pages 30 and 36].

This was required reading for all my salesmen last week, after reading the articles myself, and the extra copies will certainly come in handy.

HUGH BEN LA RUE
Vice President
KULA, Honolulu

PUBLIC DOMAIN MUSIC

The February 8 issue of SPONSOR, like every issue, was really *first class*. I enjoyed and benefited much by the section on "Tv film commercials." A real service to all concerned. Very valuable compendium of information. I, for one, am very grateful.

Have any of your past issues dealt with the subject of use and technique of music that is within the public domain? If so, can you tell me which issue it was.

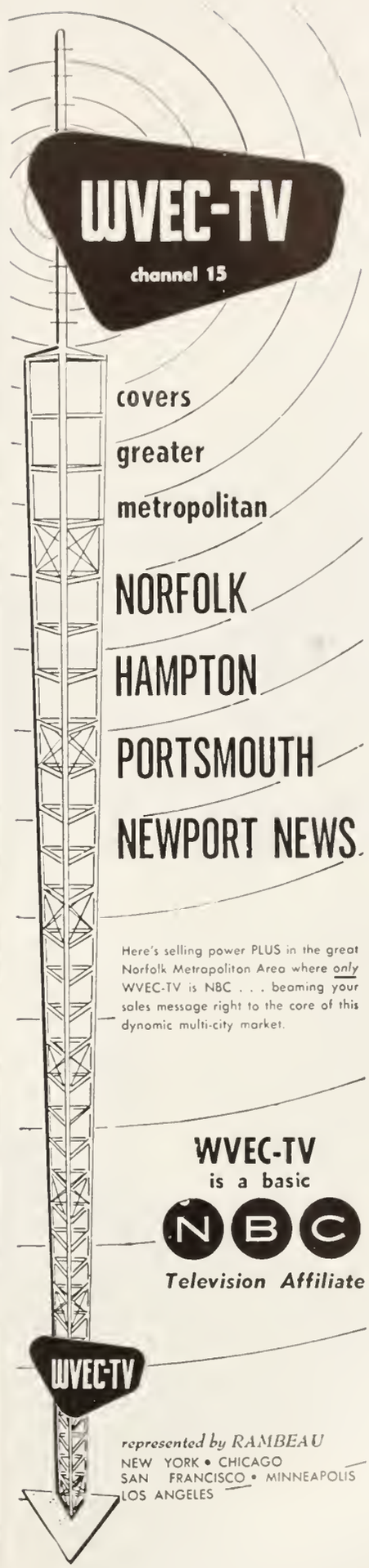
In the event you have not covered this subject yet, can you tell me how and where I can get information on the sources of music that is within the public domain and how does one obtain a directory of available music of this kind, the cost, clearance rights, etc.

Again, may I tell you how much I enjoy SPONSOR which in my opinion is the finest magazine for the radio and tv advertiser.

A. E. ALBINI
Albini & Price Tv Commercials
South Bend

• **SPONSOR has not dealt with the topic of public domain tunes in any full-length article. For information on the subject, write Broadcast Music, Inc., 850 Fifth Ave.**

(*Please turn to page* 115)




CBS

Want to be a hero?

Send for CBS Radio Spot Sales!

We're stationed in the right places to help you take quick, decisive action. For in fourteen of your richest major markets the station we represent is first on the scene.

First every time, too! Month after month, throughout all of 1952 and 1953, each of these fourteen CBS Radio stations delivered the largest average share of audience in its market. And still does.

What's more, the increase in radio homes in these fourteen areas is phenomenal—25 per cent since 1947. And in these fourteen markets alone, well over two and a half million new radios (excluding auto sets) were sold last year—a 20.5 per cent jump over the preceding year.

Want to come through in a blaze of glory and reap a hero's reward? Just put in a call to CBS Radio Spot Sales for choice availabilities on the fourteen top-rung stations we represent. You'll be glad you did!

CBS RADIO SPOT SALES *Representing: WCBS, New York WBBM, Chicago—KNX, Los Angeles—WCAU, Philadelphia—WTOP, Washington—WBT, Charlotte WCCO, Minneapolis-St. Paul—KMOX, St. Louis KCBS, San Francisco—KSL, Salt Lake City WRVA, Richmond—WAPI, Birmingham—WEEI, Boston—WMBR, Jacksonville—The Columbia Pacific and the Bonneville Radio Networks*





McELROY
AT
SUNSET

From the studio and
From the street . . .

6:00-6:55 PM

Monday through
Friday on TV

MUSIC and MIRTH
WEATHER and
SPORTS • NEWS
and INTERVIEWS

Guest stars and

JACK
McELROY

with his gang at
Sunset & Vine!

For participatians contact

KNBH, Hollywood or
NBC Spot Sales

New developments on SPONSOR stories

P.S.

See: "Tv and psychiatry boom Mogen David"

Issue: 26 January 1953, page 28

Subject: Kosher wine zooms to top in many markets using air media

This year's Manischewitz Wine advertising budget is 16 times greater than it was in 1950—the first year that air media were used. In four years, the budget has zoomed from $125,000 to $2 million, with 90% of 1954's appropriation going into radio and television.

In three years kosher wine consumption in this country has jumped from three million to 10 million gallons. Two companies, Manischewitz (Brooklyn) and Mogen David (Chicago), claim 80% of this market. Mogen David, like Manischewitz, is a heavy air user.

Anyone who's listened to radio has heard the Manischewitz "Man-oh-Man" jingle. It's broadcast 2,373 times each week over 130 radio stations in 48 major U. S., Canadian, Alaskan and Puerto Rican markets. Firm uses 50 tv stations in 40-45 markets. Using this type of campaign, Manischewitz expects a 20% sales increase this year. Said Meyer H. Robinson, secretary and treasurer of the company: "We feel that the kosher wine market in this country has been touched only on the surface. . . . Even with all the sales expansion we've enjoyed to date, we still consider the entire United States as virtually a new market."

Manischewitz Wine, bottled by the Monarch Wine Co., is associated on a royalty agreement with the B. Manischewitz Co., makers of matzos and other kosher foods. (See "There's money in matzos," 5 December 1949, page 22.) Monarch first started bottling Manischewitz wine in 1936, but its primary use then was for sacramental purposes. The company found that the sweet kosher wine appealed to America's sweet tooth, however, and hence began its expansion to the general public.

Manischewitz's air campaign is just as heavy in the summer as during the winter, even though summer formerly was considered a poor season for wine. With the year-'round campaign, the company expects to flatten out its seasonal sales curve. ★ ★ ★

P.S.

See: "New Nielsen local ratings plan: what you should know about it"

Issue: 8 February 1954, page 34

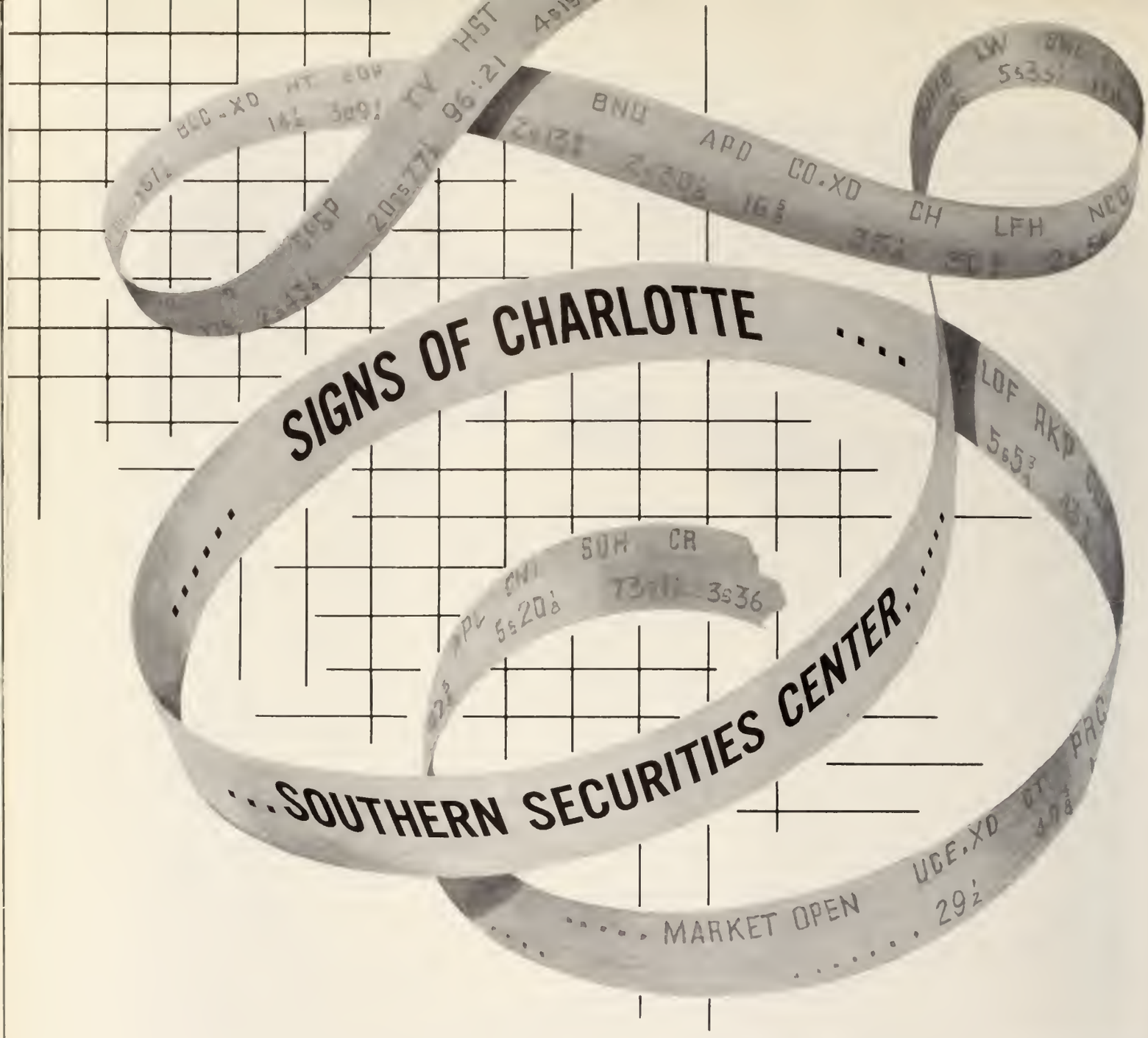
Subject: Nielsen will provide area ratings that measure all local dialing

Nielsen's new system of measuring local radio and tv ratings—basically a diary system with an automatic gadget which reminds listeners to fill out the diary—definitely is going to be ready this fall.

A Nielsen spokesman revealed to SPONSOR that certain networks' owned and operated stations will be among the first to subscribe to the new service. Final prices have not yet been set, he said, but the service will cost about 50% more than the average cost of some of the other local rating services (these include American Research Bureau, Hooper, Pulse, Trendex and Videodex).

"We're shooting for an October-November report," the Nielsen official disclosed. He said the number of cities to be covered in the first report was not decided, but probably will be between five and 10 or 12. After the first report is out, he said, Nielsen will gradually expand to other markets, possibly at the rate of one or two markets a month—depending upon demand for the service. It is expected that at least 30 top markets eventually will be covered with reports for each market to be issued about four times a year. ★ ★ ★


YOU'VE GOT TO GET AROUND
TO GET THE NEWS!
. . . and if you're a KCMO radio and television newsman . . . you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters . . . journalism school graduates. Besides pounding regular Kansas City news beats to *get* the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America . . . KCMO's Radio and Television news department.
KCMO
KANSAS CITY, MISSOURI
Radio - 50,000 Watts
TV - Channel 5
Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"



The signs of Charlotte are signs of a market infinitely more important than its city size suggests. Speculate, for example, on the number of New York Stock Exchang member brokerage houses in Charlotte.

Nine such firms have invested in Charlotte branches. Only Dallas and Memphis among southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole states have fewer SEM brokerage houses. And the *growth* of Charlotte as a market for securities is underlined by the fact that 4 of the 9 have been established since 1946.

Charlotte's out-size prominence as a market for securities proves once more that you sell the city short if you ignore tl rich and prosperous area it serves—dependent upon it for ai transportation, distribution, and many specialized forms of business and cultural activity, particularly—

—radio and television. Jefferson Standard Broadcasting Company's great area stations 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, like Charlo brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company



Sparked franchise controversy: Ousting of U.S. Tobacco's private eye tv show, "Martin Kane," from its NBC TV Thursday nighttime spot aroused client, brought forth contention advertiser who has built an audience during his time period has certain claims to it. The show, whose slot will be taken over by Lever's "Lux Video Theatre," has been selling U.S. Tobacco's products, via Kudner Agency, since 1949 and client, unpacified by offer of another time, has threatened to sue. Photo above shows Lloyd Nolan, one of four actors to play part of detective, during days when commercials were integrated into the show. Non-integrated commercials are now used

What are your "rights" to a time slot?

Loss of time by network clients revives hassle over the franchise concept

by Alfred J. Jaffe

controversy

What are the advertiser's rights to a time franchise?

He talks about them but does he actually have any? Is he completely subject to the broadcaster's whim or policy? To what extent will the broadcaster recognize an advertiser's long-term claim to a specific time period as a matter of good customer relations? How about the law? Is there any legal support for the time franchise concept? Or is it just a trade term?

These questions have a burning relevance to the advertiser. The time franchise is one of the most important factors in air advertising, especially in network tv, where nighttime periods are avidly sought, highly prized and jealously clung to.

A new urgency about the time franchise issue has arisen in recent weeks. A number of network tv clients have become aroused by projected tv program shifts, two of them involving NBC clients and shows which have been in their present time slots since 1949. There has also been talk of CBS' seeking to move the current sponsors of Edward R. Murrow's *Person to Person*—American Oil and Hamm Brewing—out of the tv show in favor of another client, rumored to be Ford. The question of the Murrow show is a rather touchy one since the current sponsors took a chance on the show before it was known what kind of success it would be. Now that it is pulling down good ratings American and Hamm aren't exactly anxious to leave it. (CBS has denied asking the two sponsors to leave the show.)

While it is recognized that NBC is involved in massive program jockeying as part of its new bid for network leadership and while all the clients in question have been offered other periods, even those clients not affected are beginning to wonder where they stand. They see a cloud being cast over the time franchise concept.

The burning time franchise issue was fanned recently by the NBC announcement that Lever Bros. was mov-



Gets U.S. Tobacco's slot: Lever's move over to NBC was network coup. Above, Marge, Gower Champion in "Lux Video Theatre"



"Voice of Firestone": Tv's oldest commercial web show will lose time slot as result of NBC's revamping Monday night lineup

ing its *Lux Video Theatre* and *Lux Radio Theatre* over from CBS next season. The video show, whose ratings on CBS are being clobbered this season by the competition from *Dragnet*, is to be expanded to an hour next season.

More germane, however, is the fact that Lever's tv show will be installed in the 10:00-11:00 p.m. Thursday slot, first half of which is now occupied by U.S. Tobacco's *Martin Kane*, a show created by the client and its agency, Kudner.

To say U.S. Tobacco is upset about losing its time period is putting it lightly. The show is admittedly the firm's No. 1 salesman, takes the bulk of U.S. Tobacco's ad budget and is its only network exposure. A SPONSOR story two years ago (see "U.S. Tobacco glamorizes the dealer," 25 February 1952) pointed out that sales went from $22 to $27.5 million in the two-year period following the introduction of the am and tv versions of *Martin Kane*. (The radio show has since been dropped.) At that time U.S. Tobacco was spending 85% of its budget for radio and tv and its air expenditure is understood to be about in the same ratio now.

The fact that NBC has offered U.S. Tobacco another time slot is no consolation. Martin Kanes have come and gone—first it was William Gargan, then Lloyd Nolan, Lee Tracy and now Mark Stevens—but whoever the actor was the fact remains that U.S. Tobacco's private eye has been trapping criminals on Thursday night since 1949. The public has become quite used to it. *Martin Kane's* Nielsens run in the neighborhood of 30 to 35.

While neither NBC nor the client and agency are willing to make statements about the case, SPONSOR learned that the client stressed strongly its feelings that an advertiser who spends time, money and energy on a time period has some kind of vested interest in it. The client also argued that since the show was coming up with good ratings and wasn't followed by another network show anyhow, NBC couldn't claim *Martin Kane* was damaging to the Thursday night lineup, hence had no "right" to take away the time period. U.S. Tobacco punctuated its complaint by threatening to sue, thus recalling the case involving P. Lorillard and *The Web* on CBS TV a year and a half ago.

THIS WE FIGHT FOR

SPONSOR in this article seeks to delineate one of the controversies now getting the attention of admen and networks. As in the many hot industry issues covered in these pages over the years, SPONSOR fights for the fullest possible presentation of divergent views by both sides.

Agency and client excitement was further fanned by stories of NBC's plans for the Monday tv lineup. While nothing official has been said it is common knowledge that NBC is preparing a herculean revamping of programs that night. Biggest change would be a new Sid Caesar show from 8:00-9:00 p.m. Affected would be *Name That Tune*, sponsored on alternate weeks by Speidel Corp. and Block Drug, and that grand old program, *Voice of Firestone*, a simulcast. The Firestone show has been heard on radio Monday nights for 25 years, with tv included the last four and a half. While the *Voice of Firestone* has been opposite Godfrey's *Talent Scouts* and could possibly do better in another slot, the client feels here, too, that its long association with the 8:30-9:00 p.m. period gave him certain rights and consideration.

The issue raised by the U.S. Tobacco and Firestone shows also touches on the basic question of who will control network programing in the future and the related question of who will decide what kind of audiences should be built for network tv. For example,



New Murrow sponsor?: Rumor CBS TV asked American Oil and Hamm Brewing to vacate Ed Murrow's "Person to Person" added fuel to franchise hassle, was denied by network

if the network seeks a large mass audience while the client actually prefers a smaller, more selective audience for a certain time period, whose point of view should prevail? And another problem: Will the growing network control of programing provide more, or less variety for the public?

To answer these and other questions relating to the time franchise concept, SPONSOR discussed the legal, moral and practical aspects with a broad and representative list of agencies, advertisers, broadcasters and lawyers.

Many advertisers and agencies were not only concerned with the shifting about of sponsors. They took the long-term view that the tv networks, led by NBC, were marching relentlessly toward the magazine format, with the networks in complete editorial control. This seemed to be the core of the problem. A lot of them don't like the idea. They feel that magazines and networks are such different media that the magazine concept won't fit into the broadcasting framework. But even those who struck hardest at the participation type of network advertising wondered whether they could do anything about it as long as the networks are riding a seller's market.

This fear was not universal. SPONSOR found a striking variety of opinions on the sponsor's side of the fence. There was a practical recognition among some of the competitive problems of the networks, and a realization that somebody is going to be hurt on occasion because of the tough fight going on for network leadership. There were some who shrugged and said, "We'll wait. One day the shoe will be on the other foot." Others felt the network business was one of expediency all along and why be excited about it now?

NBC, at whom most of the fingers were pointing, had nothing to say in direct rebuttal but the past statements of its fluent president, Pat Weaver, probably sum up as well as anything the network response to the advertisers' concern. To Weaver network editorial control is a desirable thing and he is making no secret of the fact that NBC is working toward that end. It is the network's function, Weaver believes, to provide a broad balance of

(*Please turn to page* 110)

THE PRO-FRANCHISE CASE

1. The advertiser who invests time, effort, money in building a show and calling attention to it has contributed to building the network's standing. He should, therefore, have some rights to the time period for which he has helped create an audience.

2. When networks were building up in their early days they urged advertisers to come in on the ground floor and create franchises. Now that the tv networks are riding a seller's market they have conveniently forgotten their former arguments.

3. All businesses treat steady customers with a certain extra consideration. The networks should be no exception. If they act arbitrarily to their customers they will alienate them and drive their business to competitors or to competitive media, hurting whole industry.

THE ANTI-FRANCHISE CASE

1. High cost of tv requires webs to deliver for clients biggest possible audience from show to show. This can only be accomplished if network can control and shift programing. Webs cannot allow clients to interfere via the time franchise concept.

2. Stations as licensees of the federal government have a responsibility to the public, not to the advertiser. Since they are legally responsible for programing they cannot abdicate responsibility by their giving franchises to the people who buy time.

3. Networks are business ventures that must compete successfully against other networks if they are to stay solvent. To admit that advertisers have strong legal or moral right to their time periods would be to cripple the competitive powers of the networks.



How Longines programs for middlebrows

Basis of Longines-Wittnauer radio approach is to use three programs for a total of five quarter hours weekly in daytime, five at night as of this fall. These combine for contiguous rates. Biggest show is "Symphonette," (top, below) under Mishel Piastro (at left). Others include: "Choraliers" (middle) and tape of "Chronoscope" tv show







LONGINE

Watch firm's $3 mil

Many of the country's top watch firms—like Bulova, Benrus, Gruen and Helbros—put their Sunday punch in television.

But Longines-Wittnauer, one of the top prestige names in the watch business and an American-Swiss firm that racked up a SPONSOR-estimated $26,250,000 in net sales for a 1953 net income of $1,060,282, concentrates on radio.

Explained Myer Fred Cartoun, Longines' board chairman and its top executive, in a recent memo to dealers:

"We have found that a solid schedule of radio broadcasting forms the broadest possible foundation for our national advertising. Radio broadcasting reaches more people per week than any other form of advertising—for the very simple reason that 45 million homes listen to radio every week whereas not much more than half of these homes are equipped with television sets."

The $3,000,000 contract which Longines signed last month with CBS Radio is certainly solid. It calls for a current schedule of eight sponsored quarter hours per week on the full CBS Radio web. As of September, two more segments will be added for a weekly total of 10 quarter hours.

It also offers the broadest possible foundation, since it will span a full week. Longines-Wittnauer will have, as of this fall, a radio network show going every day of the week.

In terms of quarter hours, the fall of 1954 schedule represents a 150% increase over the amount of network quarter hours in the fall of 1951 (see story, SPONSOR, 5 November 1951).

All of this new schedule will be aimed at the nation's 45 million radio homes in which, Longines feels, there are probably as many potential buyers for "The World's Most Honored Watch" or the Wittnauer companion line it manufactures.

But the company's basic program philosophy, as well as the program-

Radio's biggest watch advertiser

Radio contract calls for total of 10 quarter hours weekly by September

ing ingredients, have varied even less over the years than one of Longines' deluxe chronometers.

Longines-Wittnauer is using on CBS Radio two music programs with which it has been identified for many seasons: the *Longines Symphonette*, a program of classical and semi-classical orchestral selections, and *The Choraliers*, a chorus of male voices singing standard favorites, show tunes, ballads and light classics. In addition, there will be a 15-minute taped radio version of *Chronoscope*, a low-cost news analysis program which the watch firm has used for four years on CBS TV.

The difference between the present Longines air tactics with these shows and past schedulings is this:

1. The Sunday afternoon (2:00-2:30 p.m.) version of *Symphonette* remains intact on CBS Radio. But the program has been extended to an extra half-hour version on Saturday evenings, 5:30-6:00 p.m. Thus Longines will have two weekend musical shows instead of the previous one.

2. Longines has moved into evening "strip" programing in a big way. As of September the watch firm will hold down the 7:30-7:45 p.m. spot Monday-through-Friday on CBS Radio. Currently, it occupies four of these five slots. The Monday evening slot will go to Longines this fall. The *Symphonette* will be aired in a 15-minute form on Monday, Wednesday and Friday. The *Choraliers* show is now occupying Tuesdays and Thursdays, 7:30-7:45 p.m. *Symphonette* is also aired locally on WNBC, N.Y.

3. In addition, there will be the 15-minute radio version of *Chronoscope*. This is due to move into the 1:00-1:15 p.m. Sunday spot. Actually this radio show will be a taped-and-edited-down version of the watch firm's regular tv show.

case history

Is this just a checkerboard pattern, picking up slots as they fall open? Not for a minute. The Longines-Wittnauer radio lineup was built with the care afforded a jeweled movement.

When you consider the schedule in

(*Please turn to page* 98)

Longines has sizable tv expenditures although bulk of air budget is in radio. Watch firm sponsors "Chronoscope" on CBS TV, as well as special hour-long holiday tv extravaganzas. Below, H. J. Cowan, ad mgr. (standing), A. Cartoun (right), radio-tv mgr., at Xmas tv show



The Chicago touch: it may give you the show you need

Although many Chicago stars were lured away, the Windy City feeds almost three dozen shows to radio-tv networks today

Dozens of radio and television's best performers, directors, producers came out of Chicago. A roster of shows ranging from *Amos 'n' Andy* to *Ma Perkins* first went on the air from Chicago. At least four of the nation's top 30 agencies in radio-tv billings are in Chicago, and most of the others have large Chicago offices. Many major radio-tv clients, whether they place their air advertising through Chicago, New York or Hollywood agencies, are located in and around the Windy City.

But when it comes to shopping for a new network show many admen are as likely to drop the word "Chicago" at a planning session as they are to suggest moving the company offices to the Fiji Islands.

Chicago has developed the reputation for a creative touch which builds entertainment values out of ideas, low-key suggestion, homegrown talent and sheer imagination—rather than from star names and program formulas. It has, in fact, become a cliché that Chicago is "creative."

Cliché or not, Chicago's creativity is worth an advertiser's attention. This is not to suggest that a mass migration to Chicago may be the solution to television's twin problems of high cost and galloping consumption of program material. But the facts suggest that Chicago should not be overlooked by specific clients with specific needs.

The company which wants a show built on ideas rather than names in an effort to conserve program costs; the advertiser who wants an informal show because the nature of the product is more suitable to a low-key approach than the big star showcase—these clients may be missing the opportunity to get what they need if they overlook Chicago when show-shopping time rolls around.

This article, then, will seek to give you an appraisal of what Chicago has contributed to radio and television and will suggest ways in which you might enter the Chicago program mart. It's not intended, however, to stir up the issue "Which is better—Chicago or the two Coasts?" Each radio-tv creative center in the U.S. is good for what it does best. And this article will explore what Chicago does best.

* * *

Back in the early 1930's Chicago was the tail that wagged the network dog. From the shores of Lake Michigan came a 'round-the-clock stream of shows bearing the Chicago label.

Hundreds of thousands of housewives turned to their radios in the daytime—bearing out a then-new theory of a rising NBC executive named Niles Trammell—to dial made-in-Chicago soap operas. The roster was long, and included such sudsy serials as *Guiding Light, Woman in White, Bachelor's Children, Mary Marlin,*

Juvenile shows: Two big sponsors, Mars and Kellogg, air the Chicago-produced "Super Circus" every Sunday afternoon on ABC TV



Farm shows: Chicago is center of nation's agricultural heart, originates many farm-appeal programs like MBS' "Man on the Farm"





SECOND-LARGEST CITY IN THE U.S., CHICAGO IS AGAIN FIGHTING FOR THE NO. 2 SPOT IN DEVELOPING RADIO-TV PROGRAMING

Young Dr. Malone and *Ma Perkins*. The Blackett-Sample-Hummert agency (now Dancer-Fitzgerald-Sample) quickly became a factory that dealt in emotional conflicts geared to sell Procter & Gamble soap products on radio.

Chicago radio entertained a generation of moppets and teenagers, too. In the early evening, such Chicago-originated juvenile serials as *Orphan Annie*, *Tom Mix* and *Jack Armstrong* sold carloads of Ovaltine and Wheaties.

Sundown didn't end Chicago's role in network programing. *Amos 'n' Andy*, *Fibber McGee & Molly*, *First Nighter*, *Curtain Time*, *Lum & Abner*, *Clara Lou & Em*, and the original *Lights Out*, created by Willis Cooper, poured out of the nation's loudspeakers as families gathered in the living room to listen after supper.

Chicago probably also led in the field of spot radio. Prior to 1939, as station reps recall it, Chicago agencies placed more spot business by far than did agencies of any other top U.S. city.

Then came the Great Exodus.

The first big Chicago star to move was Jim Jordan (Fibber McGee) who decided in the late 1930's that Hollywood offered greater opportunity and a nicer climate.

The two top radio networks—NBC and CBS—meanwhile found that their Central Divisions were outgrowing, in some ways, network headquarters in New York. Many of the Chicago web executives, like Niles Trammell, Sid

(*Please turn to page* 84)

34 RADIO AND TV SHOWS ARE FED FROM CHICAGO STUDIOS TO THE NETWORKS

ABC RADIO

AMERICAN FARMER
ANONYMOUS*
AUSTIN KIPLINGER
BREAKFAST CLUB
PAUL HARVEY NEWS
QUINCY HOWE

ABC TV

BREAKFAST CLUB
IT'S ABOUT TIME*
SUPER CIRCUS
WRESTLING FROM RAINBO

CBS RADIO

THE CHICAGOANS*

CBS TV

(NO PROGRAMS)

DU MONT

CHICAGO SYMPHONY*
DOWN YOU GO
MUSIC SHOW*
SATURDAY NIGHT WRESTLING

MUTUAL

BACK TO GOD
CHICAGO THEATRE OF THE AIR
ENCHANTED HOUR*
FIFTH ARMY BAND*
HEADLINE NEWS
LADIES FAIR*
MAN ON THE FARM*
REVIEWING STAND*
SKY KING

*Indicates sustaining show

NBC RADIO

ALEX DREIER NEWS
NATIONAL FARM & HOME HOUR
UNIV. OF CHI. ROUNDTABLE*
WELCOME TRAVELERS

NBC TV

DING DONG SCHOOL
HAWKINS FALLS
KUKLA, FRAN & OLLIE
MR. WIZARD
WELCOME TRAVELERS
ZOO PARADE

Comedy: Gentle humor of NBC TV's "Kukla, Fran & Ollie" made it one of first hits in tv. Sponsored by Swift, it comes from Chicago



Talent: Camera caught Garroway up in theatre balcony in Chicago days. Chicago tv has looked up to his relaxed style ever since



AD MANAGERS: 4 ways to avoid the ax when sales dip

These helpful hints for the besieged ad manager from a man with long experience in sidestepping the advertising world guillotine

1. **Blame economic conditions:** When sales dip, the president calls you in and says, "Well, how about it, Jones?" If you're not prepared, you might be out by that evening. But if you're on your toes, you'll whip out the *Wall Street Journal*, the *New York Herald Tribune* box on economic indicators and the latest charts from *Business Week*. Placing them under the boss' nose, you say: "Well, sir, we're doing better than economic conditions throughout the country warrant, sir. Everybody's sales are down; things are tightening up. We're really not badly off." This argument is fine but what if economic conditions are NOT bad all over. In that case, a major shift in tactics is required, although you must still avoid shouldering any blame. It's now time for the fast-on-his-feet ad director to use Alibi No. 2.





2. **Blame the package:** If everybody's doing fine but you, don't wait for the boss to take the initiative. Bring in your product, dump it contemptuously on the boss' desk, and snort: "I ask you, sir. Could you sell THIS if you were me?" Never mind that this is bad English; it's good drama. Poke the package with your finger. Point out that it's old-fashioned, won't stand up by itself, the print is in 6-point, the colors have low visibility and the housewife can't open the package without a crowbar. You convince the boss that the package should be changed; it takes several months to change it. By then anything might happen. But be careful of your facts and check first whether the package hasn't recently been revised or tested. Supposing the package has just been redesigned? And sales still are on the downgrade? You can always use Alibi No. 3.

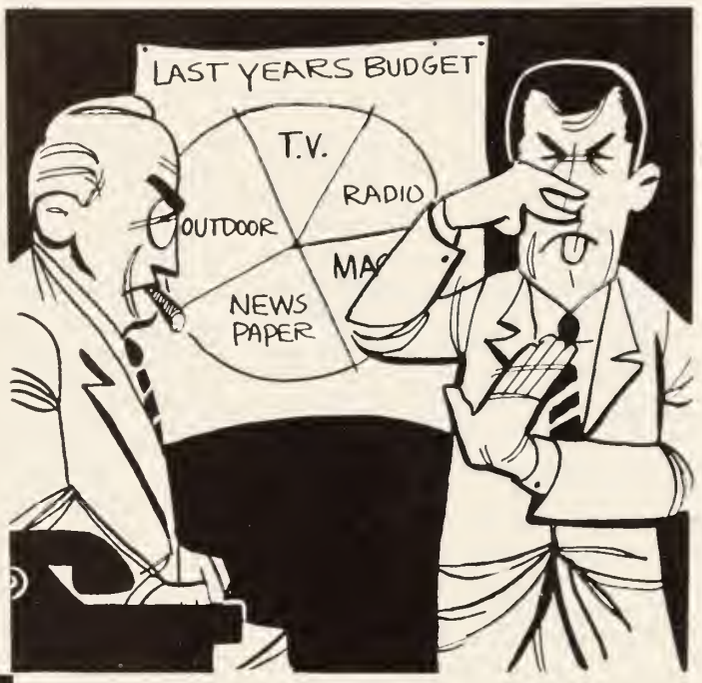
The advertising manager who supplied the four ingenious suggestions on how to keep from being fired (below) works for a company with a budget in the vicinity of $2.5 million. He has used or has seen all four methods used to avoid the ax when sales start to dip. Since some admen have been seen on Madison Avenue, New York lately looking for odd jobs, SPONSOR thought the advice of a man who's learned to skate on thin ice without breaking through is worth passing on.

This report incidentally is a by-product of SPONSOR's research for its All-Media Evaluation Study. If you think motivations like not wanting to get fired occasionally influence media selection and other decisions, you're absolutely right. In fact, the situation is so absorbing that an entire article in the All-Media series will be devoted to "Why admen buy what they do" in the near future. (This issue's article in the All-Media series appears starting on page 38. The subject: psychology of media.)

Here then is a veteran ad manager's advice on how to avoid the ax. He is, by the by, a man experienced in the use of all national media. His firm spends a third of its budget in the air media and sales are doing nicely.

No great histrionic talents are required to make these suggestions work: no elaborate props are needed. Just be your usual forceful, dynamic self and keep in mind P. T. Barnum's famous advice about giving even breaks to people.

3. Blame the media used: This is the classic "Divide and Conquer" strategy. If you're in print and billboards, bring in radio and tv facts and figures. Dig up case histories on corporations successfully using a media pattern different than yours. Or, if you're in magazines, call any network salesman or a station rep. He'll load you down with statistics on why you should be on the air. Take all this material to the boss, spread it out before him, and state, meekly, "Guess you *were* right all along, sir. We've been in the wrong media. But I'm changing all that *right now!*" This gives you anywhere from three to six months of grace in which you interview endlessly the salesmen from media other than those you're using and write lengthy memos. If this works, fine. If it does not, you are forced to play your last card in this high-tension game—Alibi No. 4.





4. Blame the agency: When all else fails, your ad counsel is the ideal Fall Guy. Say: "Well, Chief, I didn't want to say anything before, but those ivory tower guys up at the agency—they don't know what they're doing. We need a new approach, a fresh start. Give me a free hand and I'll work something up with them that'll really start things booming again." If you have the right amount of folksiness in your voice, you get the free hand. Call in the agency. Scrap the current campaign. It takes a month to plan a new one; six months to get it going. If sales still refuse to climb, you then make the final step: Fire the agency. "However," SPONSOR's friendly ad manager-advisor said, "by this time two years will have gone by. Conditions will have improved. Remember! The main trick is to keep your own job when everyone about you is losing his."

I. The psychology of media

Part 20 of SPONSOR's 25-part All-Media Study tells what current testing has uncovered and summarizes 20 years of pre-tv experiments

by Ray Lapica

If you're still asking, "Which medium is best?" after reading this far, you may be making a mistake.

Much more important—all research shows—is to ask, "How can I use each medium best?"

SPONSOR's examination of the psychology of media over a several-month span hammers down this point:

Each medium can be used successfully. Each medium has unique tangible and intangible (psychological) advantages. The wise advertiser is one who studies these carefully *in relation to his own product* and applies them.

SPONSOR's study of the psychology of media followed three channels:

1. Searching out current tests involving tv and other media. (There were surprisingly few in commercial circles; the schools and the armed forces lead here.)

2. Reviewing the important eye-vs.-ear or sight-vs.-sound testing of the last 20 years of the pre-tv era. (The principles they uncovered have long been used by admen, including copywriters.)

3. Interviews with leading psychologists in the field. Here SPONSOR ran into a roadblock: Most psychologists working in advertising are more concerned with motivation research than media. In fact, several said learning why people do what they do is more important than learning how best to reach them. None denied, however, that after you've learned what motivates your customer, you still have to decide which media you'll use to try to influence him.

SPONSOR's research uncovered one important byproduct: that the psychology of the media buyers (space and time) is sometimes as important as the psychology of the media themselves.

As a result, this three-part article on the psychology of media will run in three consecutive issues and cover these points:

- Current and pre-tv laboratory experiments with learning, memory, retention and persuasion.
- What the psychologists and researchers say about the psychological qualities of various media.
- Why admen buy what they do.

In this article you'll find four examples of current or recent testing involving radio and tv (see tables pages 40, 41), Joseph T. Klapper's findings in surveying the 1930-1949 period of media experimentation, an objective report on what Professor Paul F. Lazarsfeld of Columbia University's Bureau of Applied Social Research actually found in his historic 1949 newspaper-vs.-radio study, a summary of the Harvard psychological studies of the early 1930's and the experiments of Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State back in 1933.

Little current research: There is no argument that tv is the greatest advertising medium yet invented. It's become a cliché among some researchers to say, "Yes, tv is three times or five times more effective than radio or print." But where's the objective evidence? SPONSOR found little research among media, advertisers or agencies on tv's effectiveness compared with other media regarding such basic factors as learning, retention and persuasion. On the other hand, the armed forces and colleges throughout the country are trying to find out how tv compares with film, sound, print and classroom lectures as a teaching vehicle. The aim is obvious: If you can do a good job with tv, the saving on instructors alone would be astronomical, to say nothing of increased learning among the troops or students.

One shrewd adman told SPONSOR: "It's like this. Radio is scared to test. Tv doesn't have to. The agencies don't want to be bothered. And the advertisers don't want to pay for it. So we'll sit back and let the schools uncover what they can. Then we'll criticize them for not being business-minded."

Actually radio has no reason to fear objective research. Two of the four tests summarized on pages 40 and 41 show that radio seems to draw bigger crowds to stores than tv or newspapers, dollar for dollar, and secondly, it scores remarkably high, compared with tv, in memory tests of brand names and sales points of established prod-

(*Article continues page* 40)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 25-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

SPONSOR's *All-Media Advisory Board*

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WHAT 20 YEARS OF PRE-TV TESTING UNCOVERED ON PSYCHOLOGICAL ADVANTAGES OF MEDIA

(as reported in 1950 by Joseph T. Klapper, then of Bureau of Applied Social Research, Columbia University, in his book "The Effects of Mass Media")

1. A number of laboratory experiments in the field of teaching and persuasion over the years indicated:

★ You retain more of simple and brief material if you get it by sight and sound (visual and aural presentation) than by one medium alone.

★ You retain more of simple and brief material when you hear it than when you read.

★ Findings of whether you retain more of lengthy or complex material when heard or read are conflicting. Research indicates reading skill may be a major criterion. It's possible that print may be more effective for the better educated or those with high reading skills while radio may be more effective for those of lesser reading skill.

★ Face-to-face discourse is more effective persuasive agent than is transmitted voice, which in turn is more effective than print.

★ Screen elicits high degree of recall, but only one brief study suggests it is any greater than the degree of recall elicited by other media.

2. Each mass medium studied is given certain advantages by various writers. Some points have been empirically demonstrated; some are patently true; others are wholly conjectured. In general:

★ *Print* lets reader govern pace and occasions of exposure. It permits successive re-exposure and allows for treatment at any length. Of all mass media, print is apparently least reluctant to publish minority views. Publications specially designed for such expression are extremely effective persuasive agents.

★ *Radio* reaches audience not as often reached by other mass media. This audience tends to be more poorly cultured and more suggestible. Radio affords listener some degree of participation in actual event and thus approaches face-to-face contact. Radio has been alleged to possess unique persuasive capabilities because of its often being first medium to communicate news, and because of group feeling alleged to be experienced by audience. These last two allegations are neither supported nor disproved by existing empirical evidence, at least prior to 1949.

★ *Screen* is believed to enjoy unique persuasive and pedagogical advantages because it presents concrete visual material. These concrete settings, other factors are believed by some to make films capable of taking "emotional possession" of children. Children and some adults also tend to accept without question information presented in films. It has not been shown other media don't get similar effects.

★ *Face-to-face discourse* is generally regarded as most effective "medium" for teaching and persuasion. Reasons: flexibility, immediate provision of regard or punishment, other characteristics deriving directly from personal relationship involved.

★ *Combination* of one or more mass media supplemented by face-to-face contact is believed by some observers to be in itself a superior persuasive device. (It has characterized several highly successful propaganda campaigns.) But this is conjecture rather than proven fact. Controlled Army experiments showed film plus lecture for instruction in map reading was superior to using only one method.



Dr. Ernest Dichter (left), president, Institute for Research in Mass Motivations, father of depth interviewing in U.S., and Dr. Albert D. Freiberg, v.p. of Psychological Co.p., are two of the psychologists SPONSOR interviewed for facts on psychology of the media

ucts and services.

The first test, made by the Advertising Research Bureau, Inc., of Seattle, follows a pattern of several others run by ARBI in which radio did as well as or better than newspapers and tv. However, you'd need to know whether equal frequency (instead of equal dollar expenditure in each medium) wouldn't reverse the findings before you drew any firm conclusions.

The second test mentioned above was made by the Schwerin Research Corp. in New York. The firm studied tests of 64 commercials (radio and tv) used in the same campaign. The audience remembered the brand name and some sales point better via tv for new products, but there was little difference between radio and tv for established products. Although the "high" and "low" spread for each group would make it dangerous to generalize, it would seem that an advertiser might think hard before he decided to spend three times as much on a tv campaign as on a radio campaign for an established product.

However, one expert told SPONSOR about this kind of test: "Recall is only one factor in measuring advertising effectiveness. I've found there's often little correlation between recall and sales." Others, of course, maintain that if the consumer doesn't remember your product he isn't apt to buy it.

The type of testing being carried on in the universities is shown below (left). Dr. Edmund S. Carpenter of the University of Toronto is conducting a series of such inter-media learning tests with the cooperation of the Ca-

Tests indicate which media are "best" under certain conditio

1. LEARNING: Tv has edge over radio, print in University of Toronto test

130 University of Toronto students were given difficult lecture on "linguistic codifications of reality" in March 1954. Equal groups watched on tv, listened over the radio and read the lecture in manuscript. Students were selected from same year, same course and were divided equally by academic standing checked through high school and university. All were then given the same examination which was divided into two parts: content and understanding. Here is one breakdown:

MEDIUM	LOW GROUP (D—, D)	MEDIUM GROUP (C)	HIGH GROUP (B+, A)
TELEVISION	72%	75%	85%
RADIO	67%	72%	70%
PRINT	60%	67%	68%

Above shows students scored highest via tv no matter whether they were in the lowest, the medium or the highest group. Caution: Same experiment was run with addition of groups who saw the lecture as movie, heard it as classroom lecture, heard it in a small informal discussion group and watched it at home over tv—seven groups in all. Results were unavailable as SPONSOR went to press and will be published in detail next issue. This and other similar tests are being conducted by Dr. Edmund S. Carpenter of university's department of anthropology with cooperation of CBC.

2. MEMORY: Tv seems better for new product, radio for old in Schwerin tests

Schwerin Research Corp. ran a study recently based on tests of 64 commercials for a variety of products. Firm covered cases in which it had tested both a tv and a radio commercial of same length and in same campaign. Standard Schwerin unaided remembrance technique was used shortly after each sample (studio audience) was exposed to a commercial. These were results, reported exclusively to SPONSOR:

	NEW PRODUCTS	ESTABLISHED PRODUCTS
% remembering brand name		
RADIO	70%	88%
TELEVISION	94%	90%
% remembering brand name and some sales point		
RADIO	51%	65%
TELEVISION	71%	67%

President Horace Schwerin told SPONSOR, "There seems to be especially strong evidence that one of the greatest advantages of television is in area of establishing new products. It would seem to follow from this that radio would be relatively strongest in area of reminder and repetition copy." He adds: "Criterion of whether a product will do better on tv than on radio seems usually to hinge on whether its main sales points can be demonstrated."

nadian Broadcasting Corp.'s radio and tv facilities. First reports indicate that face-to-face is superior to other forms of teaching but tv is superior to radio or print.

The fourth type of test reported on below, the American Broadcasting Co.'s eye-vs.-ear test of toothpaste ads, is two years old but is summarized in this article because it has not only not been publicized before but it has a novel twist to the usual sight-vs.-sound experiment. Designed by Oliver Treyz, now ABC Radio Network director, the test consisted of asking 1,000 housewives which of two toothpastes they wanted as a free sample. They were then given one ad to read and allowed to listen to a commercial on a record player for the other brand. The twist was this: The toothpastes were given different names (Thompson and Wilson), the magazine copy was used for the radio commercial and then rotated along with the brand names. Eight different combinations were used, and all eight were rotated among the housewives. Result: The gals preferred the product they heard to the one they read about by some 22% (55 to 45%).

With the advent of tv this type of

(*Please turn to page* 102)



G. Maxwell Ule (left), K&E v.p. and research director, calls air media dynamic, print media static. Dr. Gerhart Wiebe, CBS Radio psychologist, feels radio joggles imagination more than any other media. Their theories will be detailed in next media article

NEXT ISSUE:

Part 2 of "Psychology of Media" will conclude the survey on sight-vs.-sound testing and SPONSOR's interviews with prominent psychologists. Part 3 will follow and will conclude examination of psychological aspects of media by analyzing factors influencing choice of media—and they are NOT what you think.

Don't draw sweeping conclusions from these. They are indications only. Samples are too small, and hundreds of similar tests will have made before firm general conclusions can be drawn. SPONSOR presents four tests only as examples of the most recent work in the field.

3. PULLING POWER: Radio outpulls tv and newspapers in ARBI test

Advertising Research Bureau, Inc., of Seattle has run only few tv-vs.-other-media tests as against over 240 radio-vs.-newspapers sales tests, mostly for retailers. Of tv tests, most have shown radio pulls as well as or better than tv or newspapers *if same amount is spent on each.* Here are results of three-week test involving national packaged product selling in seven stores in one metropolitan market:

MEDIUM	TRAFFIC PRODUCED
RADIO	44%
NEWSPAPERS	32%
TELEVISION	19%
ANY COMBINATION (more than 1 medium)	5%

SOURCE: Broadcast Advertising Bureau, which rounded off figures.

Above raises prime question, agencymen say: "Might you not be penalizing tv by using same amount of money? Shouldn't you use same frequency? Until you do enough tests of frequencies, as well as dollar amounts, no firm conclusions can be drawn." BAB points out this significant fact unearthed by ARBI: Radio is less explicit than tv or print and shoppers are less apt to reject merchandise because "that's not the way it looked in the paper or on tv."

4. PERSUASION: Women prefer item heard about to one read about in ABC test

American Broadcasting Co. decided to make an "eye vs. ear" test by offering two different brands of toothpaste to 1,000 housewives over two media. Two ads were therefore selected, each for a national brand. Copy was then reproduced in eight forms — four as magazine ads and four as radio announcements. Both brands were renamed "Wilson" and "Thompson" in the copy, and the copy was alternated as well as the names in both the radio and print versions. Interviewers then called on 1,000 housewives. They said they were offering a free sample of a new toothpaste and asked them to take their pick of two brands after listening to a commercial for one and an ad for the other. Each housewife was exposed to only two messages (print and via record player). Since the ads as well as the brand names were rotated in both media, the only factor affecting choice was sound-vs.-sight, ABC felt. The result:

45% chose brand exposed to housewives via sight
55% chose brand exposed to them via sound

ABC's conclusion: The human voice (ABC commentator's in this case) makes the difference; radio is more persuasive. Test was planned by Oliver Treyz, while he was research director (he's now ABC Radio Network director) and carried out by independent research firm. Although two years old, test is reported here for first time. It presents novel twist on usual sight-vs.-sound type of research. Other researchers told SPONSOR such testing is too removed from actual advertising situation, but Treyz says he avoided usual pitfall of consumer panels, which give opinions only, by simulating actual buying process in which housewife reacted in "selfish or normal manner."



How radio-tv put pep in VCA

VCA's heavy air spending, $2.8 million in 1953, boosted Rybutol s[ales] 25%

by Evelyn Konrad

Once there was a little boy with the traditional paper route in a New York City neighborhood, but he was a very little boy and couldn't shout as loudly as his competitors. He found, however, that by ringing more door bells and by handing the housewife her mail or milk bottles with the newspapers, he could sell more newspapers than the bigger boys on the route.

Today, Morton Edell, president of the Vitamin Corp. of America, is still using his boyhood techniques of frequency-impact and come-ons to sell his firm's major product — Rybutol, a vitamin compound for people over 35.

As president as well as top advertising strategist of VCA, Edell feels that his advertising must accomplish two functions:

1. Educate the public to the value of a preventive rather than curative medicine, particularly since a vitamin's beneficial effects are obvious only in their absence.

2. Keep the druggists at the retail level pushing the VCA brand.

"It's the druggist who actually transfers Rybutol from his counter into the customer's hand," Edell explains. "And he's more likely to push a product that's backed with heavy national advertising."

Never one to do things on a small scale, Edell has used network and spot television in massive doses supplemented by spot radio to sell Rybutol. His latest net tv buy is *The Goldbergs*, Du Mont, Tuesday 8:00-8:30 p.m., with a 160-station lineup for the next two years. The price of this two-year contract: an announced $5.5 million.

This show represents a good 50% chunk of VCA's estimated $5 million ad budget for 1954. However, both VCA and its agency, BBDO, are persuaded that *The Goldbergs* is just the right kind of vehicle to get the firm's

case history

message across. Nor is VCA working in the dark on this assumption. The firm sponsored *The Goldbergs* once before over NBC TV, Mondays 7:15-7:30 p.m., from 4 February 1952 through the first week of July 1952. At that time the program was broken into three 15-minute episodes a week, Monday, Wednesday and Friday, with a different sponsor each night. For VCA it pulled an over-all Nielsen rating of more than 15, despite the advent of summer.

Beyond the numerical rating, however Gertrude Berg, star and writer of the show, is the type of saleswoman who's ideally suited for Rybutol. Her strong appeal for a mixed adult audience, predominantly over 35, combined with her own vigor and cheerfulness as head of the hectic Goldberg household, speak strongly in favor of using vitamins.

To further broaden the show's appeal, Mrs. Berg is adding an "Abie's Irish Rose" angle to her tv family problems this year.

The remainder of VCA's 1954 budget will go into about $600,000 for spot radio; $1.5 million for spot tv; $500,000 for print. Roughly three-fourths of this money will go into selling Rybutol, one-fourth for other VCA products.

Rybutol, a vitamin compound aimed at people over 35 who're particularly susceptible to that "four o'clock letdown," accounts for 80% of VCA's sales. Though it retails at $5.98 on drug counters, the product is advertised in a series of specials on the air, both in its network and its spot commercials. One of the ways of selling it in the past has been in combination package of 100 tablets for $5.95 with a $1.98 size bottle free.

Rybutol sales have risen in proportion to VCA's direct hard sell on radio and tv over the past three years. With Rybutol accounting for better than three-fourths of total company sales, the VCA sales curve has shown the following (in retail dollars): $10 million in 1951; $12 million in 1952; $20 million in 1953, and VCA's production staff headed by Production Manager Ernest Sinclair, is still racing at break-neck speed to keep up with growing demand.

Advertising expenditures have always kept a step ahead of sales in terms of percentage rise. Says Morton Edell: "Our increased sales now parallel our increased advertising budget."

Consequently the budget has grown

VCA likes vigorous mature personalities to make Rybutol tv pitch. John Reed King hosts VCA's "Best Movie of the Week," WABC-TV. Kathy Godfrey stars in ABC TV talent show



tamins

25%, made it mass product

from $600,000 in 1950 to $1.5 million in 1951, $2.8 million in 1952, $3.5 million in 1953, and an estimated $5 million in 1954. And so intent has Edell been on expanding both his advertising budget and production, that he borrowed heavily over the years to finance VCA's expansion, until he sold VCA to Rexall Drug Co. in 1952.

The other VCA products that get a part of the firm's ad budget are Juvenal, a vitamin compound for youngsters retailing at $1.98 for 12 ounces, which gets some 15% of the total ad spending; Cal-O-Metric weight control, retailing at $3.50 for a 10-day supply of tablets, which was launched on a grandiose and expensive test basis in summer 1953; Placid Skin Cream and Placid Skin Lotion, retailing in $3 and $1.65 sizes, introduced in a limited test market in November 1953. Other VCA products, marketed under the Harco Pharmaceuticals name, include ointments, phenobarbital, aspirin, injectibles and other ethicals to physicians, none of which are included in VCA's consumer spending.

VCA's advertising strategy for its various consumer drug products has these factors in common:

1. Mass-appeal programs or adjacencies to save on the air media.

Rybutol sales rose 60% on 80% air budget

VCA started with $500,000 radio expenditure in 1951, liked sales results and upped air spending to $1.5 million for the year. Sales hit $10 million in 1951 as result of promotion-charged radio-tv selling. In 1952 budget was $2.8 million; VCA sales climbed to $12 million. Heavy spot spending cost $3.5 million in 1953, but raked in $16 million in Rybutol sales, 60% above 1951. In 1954 firm will spend close to $5 million, 80% in air, with sales aim $25 million.



Morton Edell (seated at left) signs $5.5 million contract with Gertrude Berg, creator-star of "The Goldbergs," who'll sell Rybutol over 160 Du Mont stations for two years. Du Mont's Ted Bergmann (left) and BBDO's Ben Duffy (right) witness signing of the show

2. An emotional and highly charged commercial.

3. Special offers.

Here's how the advertising plans are shaped:

Undisputed advertising policy maker is Morton Edell. His right hand in planning both advertising and sales strategy is Larry Paskow, partner in the firm and executive v.p., who's aided by Irving Gottheimer, director of advertising. At BBDO, Homer Metzger, VCA account executive, works with four people who are exclusively assigned to VCA: Joe Orchard, assistant a/e; Fred Talento, production manager; Sol Rosenzweig, who buys network tv; Hope Martinez, timebuyer.

Rybutol's network tv show will be supplemented with heavy spot schedules. In fall 1953 the firm began its new approach to spot tv buying, one that stresses identifying Rybutol both with a strong local personality and with a program. The show that VCA buys on a spot basis is *Best Movie of the Week*, a 90-minute feature film usually shown after 10:00 or 10:30 p.m. At SPONSOR's presstime, VCA had bought such local tv film shows in 10 markets (New York, Cleveland, Detroit, Chicago, Minneapolis, Dallas, San Diego, Los Angeles, Seattle and Portland).

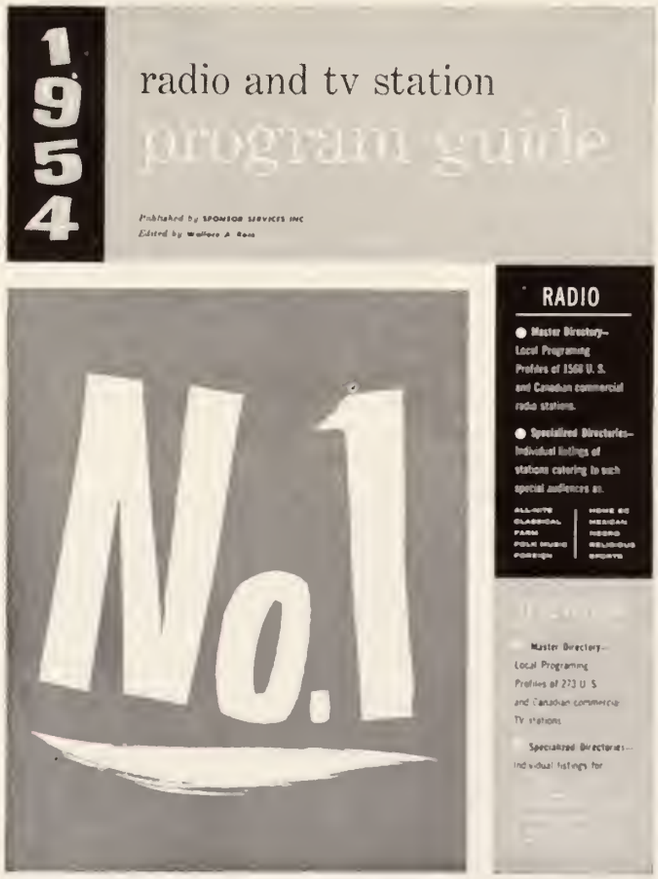
Typical of the type of announcer VCA likes as a host for its *Best Movie of the Week* is John Reed King, who hosts the show live in New York on WABC-TV. A hefty, vigorous-looking man in his forties, King is a convincing Rybutol salesman—the embodiment of health after 35.

Here are parts of a John Reed King commercial for Rybutol as he delivered it during *Best Movie of the Week*, WABC-TV, in March 1954. This is typical of VCA's sales approach:

(*Please turn to page 92*)

LOCAL PROGRAMING: where is it headed?

New "Program Guide" reflects increased emphasis on specialties in radio, tv program schedules



This is cover of first in series of annual station programing profiles

Out this week—Sponsor Services' new 1954 radio and tv station *Program Guide*, with local programing profiles of 1,568 radio and 273 television stations and 16 lists of those stations which feature program specialties.

For the first time admen this month will be able to get a picture of a radio or tv station's program personality—without traveling out to visit the station's market. The new *Program Guide*, published by Sponsor Services, is now in the mails to all SPONSOR subscribers. (It's available to non-subscribers at $2 per copy.)

The *Program Guide*, which will appear annually, was edited by Wallace A. Ross. It is expected to become a familiar sight on the desks of timebuyers and other admen (see cut showing facsimile of cover below).

Data found in the *Guide* were compiled over a period of seven months. As reflected by the survey, local programing in both radio and tv, but particularly in radio, is drifting decidedly toward a bolder appeal for specific groups and interests, whether they be music lovers, sports fans, farmers, minority elements or just plain news seekers.

Everybody's doin' it. The independents have gone farther of course in developing their fractional audience appeals, but network outlets are hitting harder at serving their communities in both a broad and a specialized way. In addition to between five and 10 hours of network feed daily, the average affiliate is supplementing its local home economics, community service, farm and other general programing with more and more of the successful independent station formats—five or six hours of block-programed music, hourly newscasts, local sports coverage, post-midnight music and talk, and—where minority groups reside to any degree—a proportionate appeal to the fractional audiences, as well.

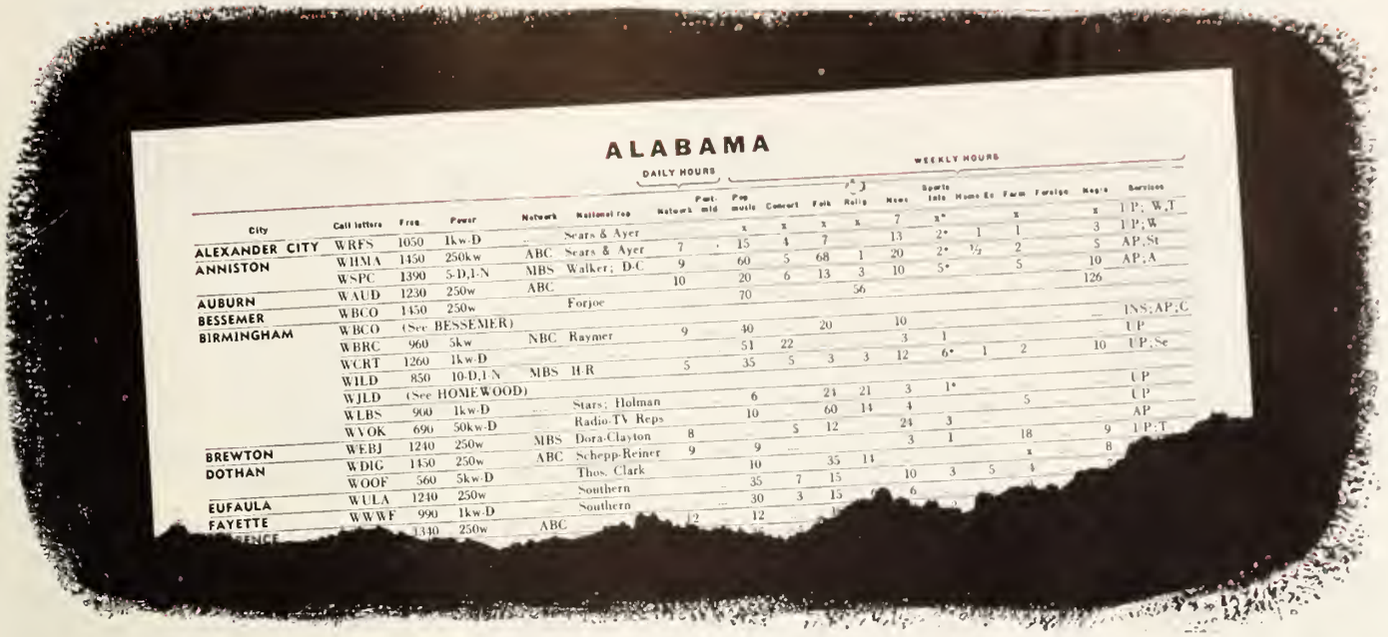
In the case of such broad-appeal stations, this represents an alert attempt to cover and deliver all facets of the market. However, independents are adopting specialized formats at a rate that required constant revision of data.

At publication time, 26% of all radio respondents had indicated foreign-language programing to one or more groups—including the Mexican-Americans in the Southwest and Far West (13 exclusively); 25% of all radio respondents were reaching out for a Negro audience (including 22 exclusively); 61% of radio respondents were scheduling classical or pop concert music (15 of the am stations were exclusively so); 18% programed for the post-midnight audience (75 of them all night); and there were so many emphasizing a music, news and sports format that it was impractical to itemize them.

Advertisers appear to be no less interested in specialized audience loyalties. The *Program Guide* records representative (but not complete) lists of 55 national advertisers who bought foreign-language programing during 1953; 123 who bought Spanish-language radio; 142 buyers of Negro programing; over 100 sponsors of farm radio.

Television stations, though relying heavily on network attractions, have found it profitable to develop specialized local appeals also. 47% of responding stations featured at least one weekly farm service show; 10% programed for some minority group; 86% had local children's shows; 76% had kitchen shows; 95% scheduled one or more feature films daily; and the average local time devoted to syndicated tv film series was eight hours a week. ★ ★ ★

"PROGRAM GUIDE" MASTER LIST SHOWS PROGRAMING CHARACTER OF 1,568 RADIO AND 273 TV STATIONS



ALABAMA

City	Call letters	Freq.	Power	Network	National rep	Network	Post-mid	Pop music	Concert	Folk	Relig.	News	Sports	Info.	Home Ec.	Farm	Foreign	Negro	Services
						DAILY HOURS		WEEKLY HOURS											
ALEXANDER CITY	WRFS	1050	1kw-D		Sears & Ayer			x	x	x	x	7	x*			x		x	1 P; W,T
ANNISTON	WHMA	1450	250kw	ABC	Sears & Ayer	7		15	4	7		13	2*	1	1			3	1 P; W
	WSPC	1390	5-D,1-N	MBS	Walker; D-C	9		60	5	68	1	20	2*	½	2			5	AP; St
AUBURN	WAUD	1230	250w	ABC		10		20	6	13	3	10	5*		5			10	AP; A
BESSEMER	WBCO	1450	250w		Forjoe			70			56							126	
BIRMINGHAM	WBCO	(See BESSEMER)																	INS; AP; C
	WBRC	960	5kw	NBC	Raymer	9		40		20		10							UP
	WCRT	1260	1kw-D					51	22			3	1					10	UP; Se
	WILD	850	10-D,1-N	MBS	H-R	5		35	5	3	3	12	6*	1	2				
	WJLD	(See HOMEWOOD)																	UP
	WLBS	900	1kw-D		Stars; Holman			6		24	21	3	1*						UP
	WVOK	690	50kw-D		Radio-TV Reps			10		60	14	4				5			AP
BREWTON	WEBJ	1240	250w	MBS	Dora-Clayton	8			5	12		24	3						
DOTHAN	WDIG	1450	250w	ABC	Schepp-Reiner	9		9				3	1			18		9	1 P; T
	WOOF	560	5kw-D		Thos. Clark			10		35	11					x		8	
EUFAULA	WULA	1240	250w		Southern			35	7	15		10	3	5	4				
FAYETTE	WWWF	990	1kw-D		Southern			30	3	15		6							
[illegible]ENCE		1340	250w	ABC		12		12		[illegible]									

FROM MASTER LIST COME LISTS OF STATIONS WITH PROGRAM SPECIALTIES. AMONG THEM ARE THE FOLLOWING:

Music and news: Heavy endorsement of music and news format both by independents and by network outlets in local time is evidenced by average 39 hours weekly for network stations, 92 for independents. Newscasts run to 18 or 19 a day, with average stations scheduling five minutes hourly plus three quarter hours.

* * *

Sports on radio & tv: 55% of radio, 52% of tv stations reported play-by-play coverage of sports ranging from baseball to horseshoes. The *Program Guide* lists for the first time those teams and events regularly scheduled by reporting stations, including major and minor league baseball and number of sports newscasts.

* * *

Farm radio & tv: 64% of radio, 47% of tv respondents reported farm service programing. Although largely limited to early morning and noon-time weather and market reports, the *Guide* lists 649 radio and 130 tv stations which feature farm directors.

* * *

Folk music on radio & tv: 65% of radio, 43% of tv respondents reported hillbilly, Western, polka or other folk music programing. Seven radio stations devoted their whole schedule to it. 236 had over 20 hours a week.

* * *

Post-midnight radio: 18% of radio respondents reported post-midnight programing and 5% go 'round the clock, mostly in urban areas, mostly with pop music, but including classical, hillbilly, polka music and chatter. 264 are listed with specialties.

* * *

Classical music on radio: 61% of radio respondents reported classical, light classical and pop concert music. In addition to 15 am stations wholly dedicated to this format, 120 stations were programing over 20 hours weekly, with hi-fi a factor.

Foreign-language radio & tv: 19% of radio respondents reported programing to one or more foreign groups (not including Mexican-American), with most limited to several Sunday hours. However, 40 stations reported over 10 weekly hours, and 31 nationalities were being catered to. Of tv stations, only nine indicated foreign-appeal shows.

* * *

Mexican-American radio & tv: 7% of radio respondents reported Spanish-language programing to the Southwest border and Far West Mexican-American group, 13 exclusively. 109 radio and 10 tv stations are listed.

* * *

Negro radio & tv: 25% of radio respondents reported programing for a Negro audience. Although many devoted no more than a few hours weekly to rhythm and blues or spirituals, 82 stations were doing substantial Negro programing and 22 more were 100% Negro programed, with 42 stations as the original membership of a National Negro Network. 374 radio and 8 tv stations are listed in the *Program Guide*.

* * *

Feature films & tv film series: An average 70 hours of film weekly, including eight hours of tv film series were reported by tv station respondents. 95% of respondents scheduled at least one feature daily, largely in the late evening time. 32% had two or more features daily.

* * *

Other special listings: Religious & Gospel programing, 100 stations; film and slide specifications for 273 tv stations.

The radio buy you don't have to merchandise to retailers



Herman Paris, WWDC-FM sls. mgr., checks sponsor's sales in Peoples store

In-store radio sells the clerk while reminding consumers to buy. WWDC-FM success with broadcasts to drug stores suggests more stations may try in-store approach

Many a manufacturer, after spending millions in advertising, has found that nearly everybody knows about his product—except the store clerk who's supposed to sell it.

That's why clients of every description seek to stick a pin in the retail clerk's tough hide by "merchandising" their products and their advertising to him. But of all the advertising media anyone could buy—air or print—only one variety merchandises itself to retailers.

The variety: in-store radio.

In-store radio goes by several trade names. To the company longest in the business—nine years—it's Storecasting. To WWDC, Washington, D. C., which started up an in-store operation seven months ago, it's Drugcasting.

Drugcasting represents WWDC's effort to get added revenue for its fm operation by providing a specialized service. If Drugcasting proves a long-term success, advertisers many find an increasing number of fm outlets popping up with specialized in-store radio operations of their own.

While in-store radio will probably never prove a dominant medium—or a national panacea to the problem of rousing the retailer—it's a form of radio worth study wherever it's available.

In-store radio uses loudspeakers placed on store walls and fed via over-the-air broadcast or by wires like Muzak. Drugcasting is fed over the air via WWDC-FM; Storecasting has used both methods in its five markets, now uses fm only.

Programing is music and news interspersed with commercials. When it's time for the commercial to come on, an electronic device kicks up the volume so that neither the customers in the store—nor the clerks—are likely to miss it.

In addition to commercial messages beamed to the point-of-purchase, the sponsor gets extra merchandising services. Storecasting has field crews which call on the retailer to check shelf position of sponsored products. Drugcasting has arranged special window displays and gotten other similar benefits for its clients.

In the case of both Drug- and Storecasting listeners at home can hear the same broadcasts as are beamed to the

(*Please turn to page* 88)

Ben Strouse of WWDC-FM, William Murdock of agency bearing his name and Clayton R. Sanders, Peoples ad manager, look at Drugcasting loudspeaker unit in Peoples' main office



case history

They live on the Pacific Coast...
they listen to
DON LEE
RADIO*



***Don Lee IS Pacific Coast Radio**

A network is only as strong as its *local* coverage. Don Lee blankets the Pacific Coast with *local* coverage from 45 strong *local* stations... *the nation's greatest regional network.*

Mutual
DON LEE
RADIO

Don Lee Broadcasting System, Hollywood 28, California, represented nationally by H-R Representatives, Inc.





YOU

52 star-studded half-

of top TV plays



tpa



a
TPA
sales-builder

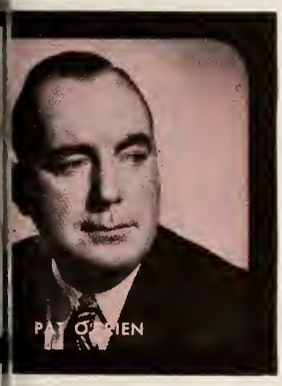
STAR SHOWCASE

th your host, ***Mr. Edward Arnold***

rollicking comedy / taut drama

tender romance / exciting adventure

spine-tingling mystery and intrigue



A successful, tested program . . . first run in over 150 markets

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

Your* Star Showcase offers local and regional advertisers 52 different, *top quality,* network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase "presents with pride" truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be *the* showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name. †*Videodex, February, 1953*

Television Programs of America, inc.

29 SEVENTH AVENUE, NEW YORK 19, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

Tv film shows recently made available for syndication

Programs issued since December 1953. Next chart will appear 3 May

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Secret File, U.S.A.	Official Films	Arthur Oreifuss	30 min.		26
CHILDREN'S					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26
Junior Science	MPTv	Junior Science, Inc.	15 min.		39
Sleepy Joe[3]	Kling Studios	Kling Studios	30 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.		52 168
The Birth of the Sandman[3]	Foundation Films	Telorama Prod.	15 min.	on request	13
COMEDY					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39
My Hero	Official Films	Ed Beloin	30 min.		39
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MO	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Colonel March	Official Films	Panda Productions	26½ min.	on request	26
Damon Runyon Theatre[4]	Screen Gems	Screen Gems	30 min.		26
Ellery Queen	TPA	Norvin Prod.	30 min.		52
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
Mr. O. A.[6]	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse[5]	NBC TV Film	Sound Masters	30 min.		39
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52
EDUCATIONAL					
Find a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26
John Kieran's Kaleidescope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104
HILLBILLY					
Town & Country Time	Official Films	Byron Prod.	30 min.	on request	
MUSIC					
Music of the Masters	Natl. Telefilm	Eternal Films	15 min.		
NEWS					
Drew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		
Fulton Lewis Jr.[8]	United Tv Programs	United Tv Programs	12 min.		
QUIZ					
Pantomime Quiz	Natl. Telefilm	Donlevy Prod.	30 min.		
Sands of Time	Natl. Telefilm	Transco Tv	15 min.		
Viz-Quiz	Natl. Telefilm	Videopix	5 min.		
RELIGIOUS					
Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		
Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		
SPORTS					
Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		
The Big Playback[3]	Screen Gems	Screen Gems Telenews	15 min.		
Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		
VARIETY					
Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		
WESTERN					
Annie Oakley[2]	CBS TV Film	Annie Oakley Prod.	30 min.		
The Tim McCoy Show	MPTv	MPTv	15 min.		
WOMEN'S					
Tv Kitchen	Kling Studios	Kling Studios	30 min.		

[1]Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. [2]Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. [3]Available in color. [4]Available in June. [5]Ethyl Corp. has show in 55 markets. Rest available for local sponsors. [6]Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

(*See film notes, page 52*)


You can teach
a bird to talk BUT–
Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course. A simple, easy answer. You're sure—and safe . . . when you
USE EASTMAN FILM.
For complete information, write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
East Coast Division
342 Madison Avenue
New York 17, N. Y.
Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California
or W. J. German, Inc.,
Agents for the distribution and sale of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.



Yes, 1 buy covers 3 markets . . . when you steer that one buy in Pennsylvania toward WJAC-TV, Johnstown. You not only dominate the Johnstown area — you "free-wheel" into the Pittsburgh and Altoona markets, too! Check these Hoopers on WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

With this kind of proved audience preference—it's easy to see why it makes mighty good sense today to spend your TV dollars on the 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

Film notes and trends

Today's tv film salesman: expert on programing, research, ratings

by John B. Cron, national sales manager, NBC Film Division



Mr. Cron

Not long ago a salesman for a tv film syndicator needed only a can of film to tuck under his arm and a plane ticket to stuff into his pocket, and he was in business. As the film-syndication industry matured—in the past year it has grown faster than in its entire previous history—the salesman has developed into a vastly more complex creature. To meet the needs of the local advertiser and the local station in the face of increased competition, he must become a specialist in several different skills.

The reason for the salesman's growth in intellectual and informational equipment is basic: "All television" is *local* to the viewer. Richard A. Moore, vice president and general manager of KTTV, Hollywood, said recently. "He dials a *local* station, chooses between *local* stations. The medium is in fact as localized as a living room."

The salesman must understand the local problems of the advertiser and the station. He must understand local programing, media analysis and the rating services in order to sell the advertiser's goods at a profit and to help the station build a strong lineup.

One advertiser may want to reach a particular group of young men in a given city. The salesman should know that an adventure-mystery type of drama is better suited to this advertiser's needs than a romantic drama. A brewer may want to reach a slightly older group of men: the intelligent salesman will suggest a mature drama—perhaps of the *Inner Sanctum* variety—for these potential customers.

A biscuit company may want to sell both sweet goods and salted crackers on television. Since children are mainly responsible for the brand of cookies their mothers buy, a program like *Hopalong Cassidy* reaches the right audience. This kind of program would, in effect, be double-barreled, since statistics show that about half of Hoppy's audience is adult and the biscuit company could get across its salted-cracker message on the same show.

Today, the film salesman must understand media analysis. He is sometimes called upon to sell television as against newspaper or outdoor advertising. He must be equipped with information showing that even if the syndicated film's cost-per-1,000 is equal to, or slightly higher than, a page in a newspaper or a billboard, the impact of a tv commercial is greater because it carries with it identification with a program or a personality.

The syndicated tv film salesman must be a research expert. When he is selling to a station, he should examine the program lineup with an eye to strengthening weak spots. Suppose he is programing for an independent station in a multi-station market. He may discard the prevalent network philosophy that you must combat competition with a like product and offer the independent a program that does not compete for the same audience.

For example, if two network affiliates in a particular time spot have programs with strong feminine appeal, the salesman may suggest to the independent a program with a strong masculine appeal. This technique has worked successfully in Los Angeles (KTTV), Philadelphia (WFIL-TV) and New York (WOR-TV), where advertisers have effectively used syndicated tv film packages to beat down competition from evening network shows.

When the salesman is offering a program to an agency for a specific client, he must use rating information intelligently in order to give the advertiser the program with the maximum circulation—*of the right kind to sell his product.* Each advertiser is after a specific audience. The salesman must understand ratings subtly enough so that he is not deceived by the mere size of the rating. A certain advertiser, for instance, may be able to sell his product more effectively

(*Please turn to page* 115)

Customers Go On the Storepath

After a commercial is chanted from the KVTV wigwam, customers rise and storm trading posts in 31 Iowa, Nebraska and South Dakota counties, where annual retail sales climb to $653 million. For example, ten thousand people turned out to see a model home advertised on KVTV recently; the Capitol Theater's biggest hit in 14 months, ("Long, Long Trailer") was promoted on KVTV; "Range Rider" response to a special offer put KVTV in "place" position in a recent test of several stations; Skippy Peanut Butter sales are up 75% in this area, thanks to KVTV promotion. For more big medicine, pow-wow with the Katz Agency.

When Sioux City Sue Beckons



CBS, NBC, ABC & DuMont

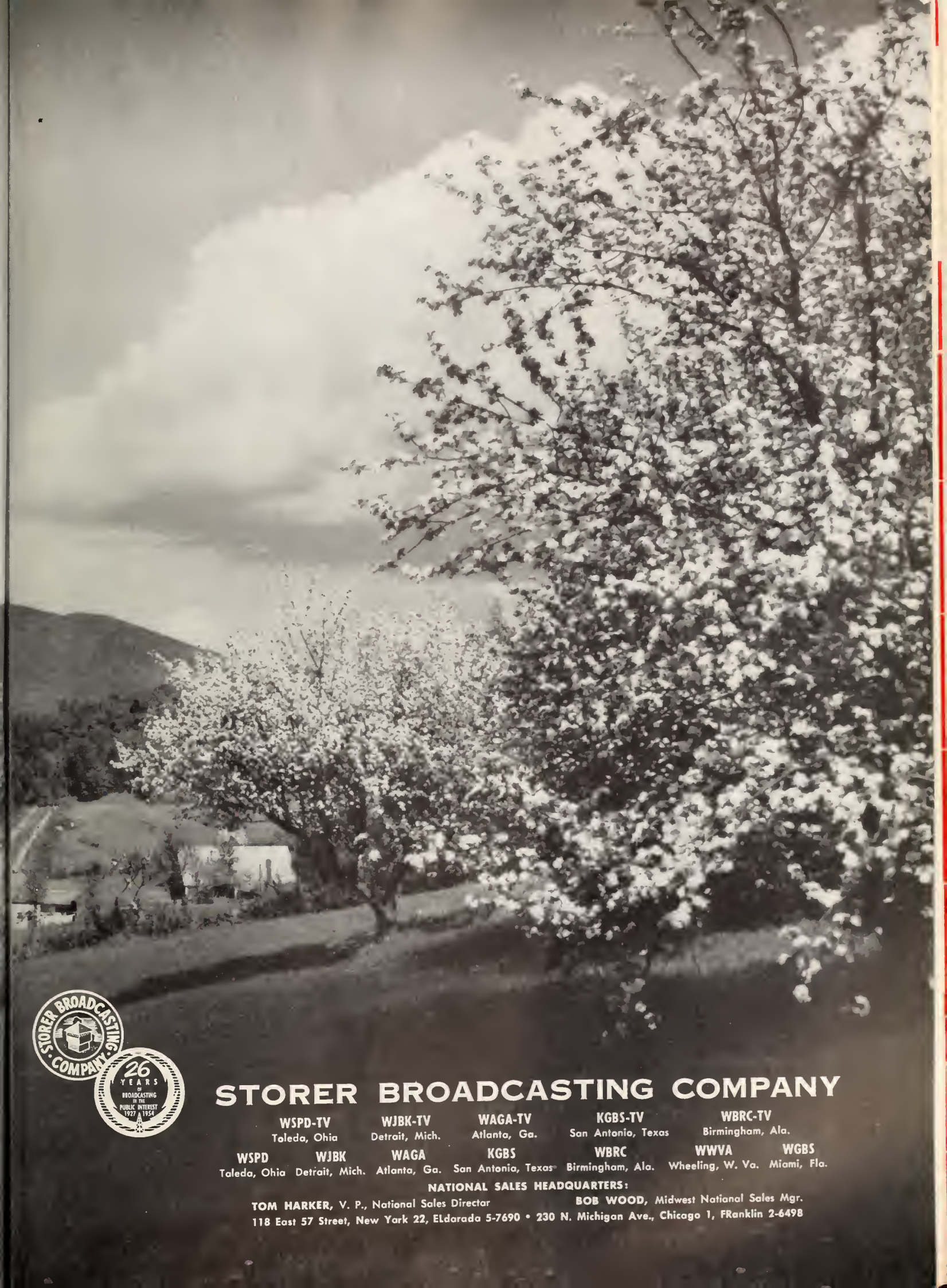
Represented by The Katz Agency

KVTV Channel 9

SIOUX CITY, IOWA

KVTV, *a Cowles Station, is under the same management as* **WNAX-570**, *the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.*


"La vita comincia domani"*
. . . not only for nature, but for advertisers, as well.
Life begins (to become more profitable) tomorrow . . .
and in the days to come . . .
when a Storer station is on the schedule.
*"Life begins tomorrow"—Italian motto



STORER BROADCASTING COMPANY

WSPD-TV	WJBK-TV	WAGA-TV	KGBS-TV	WBRC-TV
Toledo, Ohia	Detrait, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.

WSPD	WJBK	WAGA	KGBS	WBRC	WWVA	WGBS
Toledo, Ohia	Detrait, Mich.	Atlanta, Ga.	San Antonia, Texas	Birmingham, Ala.	Wheeling, W. Va.	Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Directar — **BOB WOOD,** Midwest Natianal Sales Mgr.

118 East 57 Street, New Yark 22, ELdarada 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



Ah Spring!

Just when we get our hands on a nice juicy tv statistic, calculated to woo friends and influence sales, we look up and it's Spring.

That makes our as-of-Nov. 1 set-count almost six months tired.

It's the best we can do at the moment, however: There are 194,280 tv sets within our 0.1 mv area. Taking out counties contiguous to other stations, we come up with 100,050. (The last 51 make our sales department very happy.)

You're Here Too Soon

Thanks to super power, we think we can justly claim effective Eastern Iowa coverage.



WMT-TV *Channel 2 100,000 watts*

CBS for Eastern Iowa

Mail address: Cedar Rapids *National Reps:* The Katz Agency



agency profile

James C. Douglass

Radio & Tv Director
Ted Bates, New York

Jim Douglass looks as dignified as a banker, talks softly like a college professor and rushes around like a traffic cop. Actually he is Ted Bates' director of radio and tv, supervising the air spending of various Blue Book package goods accounts which put an aggregate $25 million into radio-tv in 1953.

This $25 million out of total 1953 agency billings of $41 million represents a sizable jump from over-all 1951 billings of $30 million. Douglass attributes his department's growth primarily to the added investment by agency clients in tv.

Among network shows that Douglass has bought and supervises for Ted Bates accounts are *Colgate Comedy Hour*, NBC TV, for Colgate-Palmolive Co.; *Our Miss Brooks*, CBS Radio, for Colgate; six out of 10 quarter hours of *Howdy Doody*, NBC TV, for Colgate, Continental Baking and Standard Brands; *My Friend Irma*, CBS TV, for Brown & Williamson; *My Friend Irma*, CBS Radio, for Carter.

Having supervised client spending to the tune of $18 million in tv in 1953, Douglass was quick to size up the flow of traffic. Before he knew it, he was submerged in color like Fifth Avenue during the Easter Parade. Result: problems—lots of them.

"We discovered problems we'd never heard of before," Douglass told SPONSOR. "After holding a full day color session at NBC with Colgate-Palmolive, we saw color problem No. One: the 'surround' color. In other words, the visual and psychological effect of the background color upon a package product."

"Another stumbling block to color-tv-appeal can be package design—the problem No. Two we discovered."

To catch the kinks in color tv before the medium goes commercial en masse, the agency film department took color films of every Ted Bates account (whether a tv user or not), showed them to all agency a/e's and art directors, then, in a closed circuit set-up with NBC TV, screened the films for Ted Bates clients. "That way we can get a head start on the packaging problem," he concluded.

Next Ted Bates client scheduled for a full-day color treatment is Standard Brands.

At this point Douglass stopped explaining color tv to SPONSOR to speak to Mrs. Douglass on the telephone. He then put on his hat and coat, rushed out of the office, presumably heading for his Connecticut farm to resume his fourth role—farmer. ★ ★ ★



LOOKING FOR TOP TV AVAILABILITIES IN JACKSONVILLE, FLORIDA?

WANT THEM AT SENSIBLE RATES?

YOU'LL FIND 'EM ON

WJHP-TV

CHANNEL 36 IN JACKSONVILLE

WJHP-TV HAS TOP NETWORK (ABC, NBC, DuM) AND LOCAL PROGRAMMING . . .

WJHP-TV HAS VIEWERS . . .
(estimated 42,600 sets—national research survey soon—)

. . . AND WJHP-TV HAS
CHOICE AVAILABILITIES!

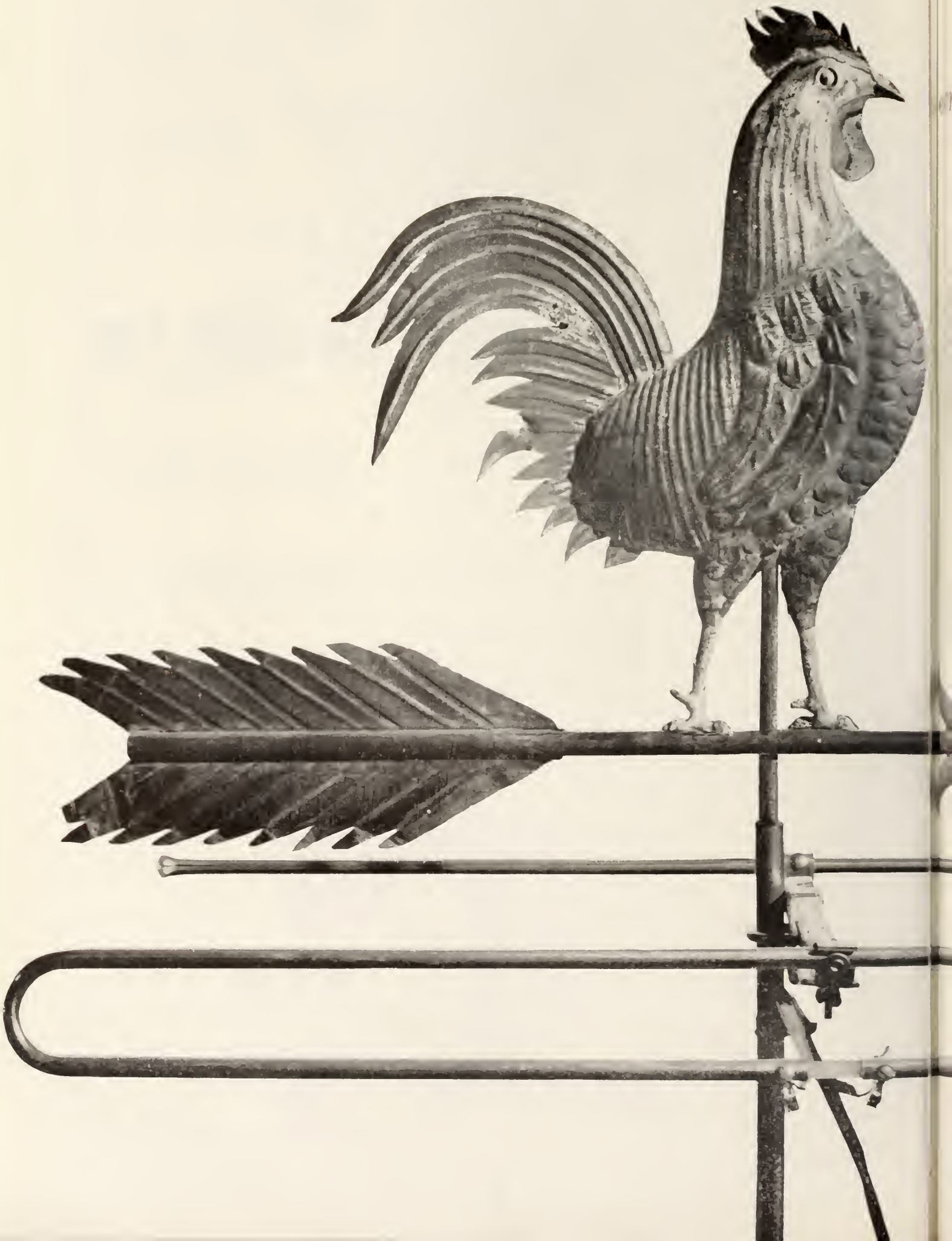
Network co-ops, local shows, and top spot adjacencies in all time classes.

For further information and rates, call or write Tom Gilchrist, Mgr. or Bill Fraker, Sales Mgr. Ph. 98-9751

WJHP-TV

JACKSONVILLE, FLORIDA

In New York, dial Mu. 7-5047
Represented nationally by
John H. Perry Associates



Early returns on THE MORNING SHOW

It's off to a great start! In its first five days...

It increased sets in use by 39%.*

It won over 45% share of audience.*

It covered areas—including all major markets—with close to 23 million television homes.**

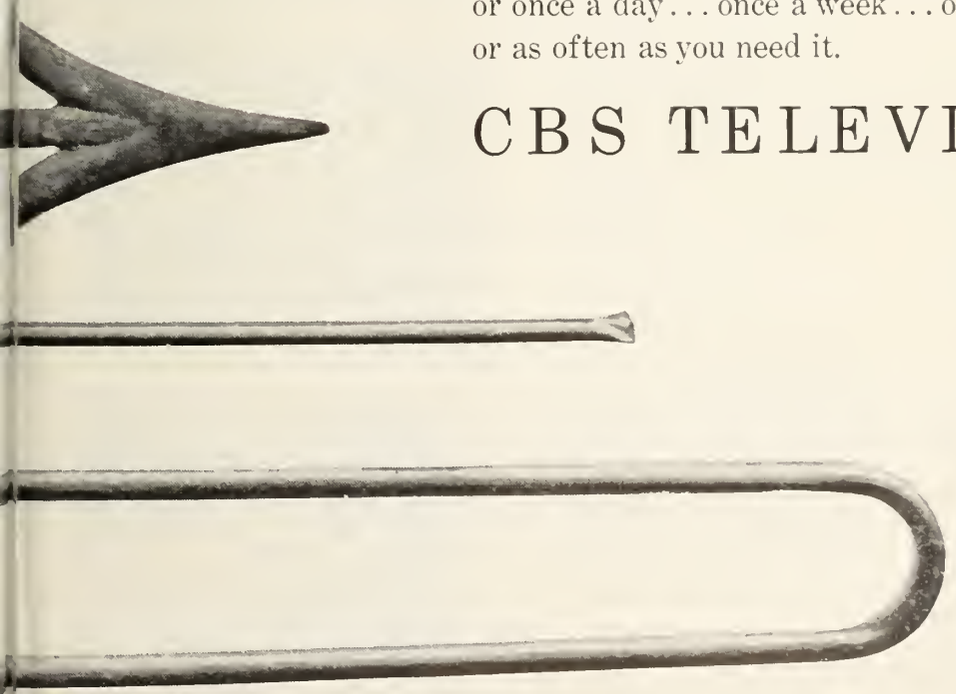
It offered the largest early morning station line-up.

It sold at the lowest over-all price in all television.

It brought its first sponsor 16,558 replies to a single announcement!

Whether your budget is large or small, you can get big returns on "The Morning Show." Try it once... or once a day... once a week... once a month... or as often as you need it.

CBS TELEVISION



*Trendex March 15-19.

**With outlets in the Pacific Time Zone through the companion program "Panorama Pacific."

53

WKJF-TV
PITTSBURGH

Your Best Buy to Sell The Rich Pittsburgh Market

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Nat. Rep. WEED TELEVISION

OUTSTANDING NBC PROGRAMS

AGENCY AD LIBS



(Continued from page 10)

less little lady in the fastness of her home can be subjected to five or six commercial announcements one after another completely uninterrupted by any form of entertainment.

So, my question is: What kind of advertising impact, what degree of play-back and recall or what sales ability will any *one* of these messages deliver sardined as it is between so many other equally vital messages, each out to catch attention and work it to the interest of a specific product? What a staggering added burden this places upon those who write and produce the copy for these advertisers to make their efforts stand out from the adjacent mob and register pertinent facts about whatever product is buying the time!

Fortunately for television, for time salesmen and television advertisers as well, this jam-packed ad-mania is just as commonplace in newspapers in which some of the most effective advertising placed is just as surrounded by other ads as an A&P Special. And still they manage to survive, register and get renewed.

Doubly fortunate for television is the fact that no matter how many advertising messages follow each other without pause, each—*and this is* the medium's most defensible forte—is on the screen all by itself. No distracting ads at the right or left of it are competing at the very same moment for attention! This means no diffusion of visual impact exists for the nonce.

However, I do think it's about time that somebody not at the station or network level sharpens a pencil and figures out if all this spot revenue is really as essential to the facilities as the packing indicates. And while they are at it, it would be nice to have some sound qualitative research track down what loss of value and dissipation of impact or believability occurs when a tv star who does his own person-to-person selling takes on competitive products, waxing eloquently on the virtues of each from his own personal point of view. The exclusivity clauses written in to some participating programs are such that few advertisers can afford to achieve the happy state of no competitors near them. Hence it is not only possible but common practice for the most competitive of products to be quite adjacent to each other, and what's even worse, each sold by the same star personality.

This latter subject would take a column or two to cover all by itself—which I'll attempt some day, after I've had sufficient time to cool off a bit. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

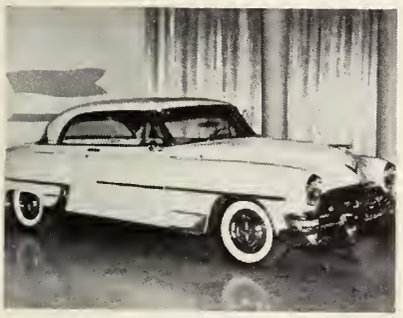
SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



A star-strewn sky, especially composed ethereal music, a lovely dream girl and inspired optical effects surround Bulova's "Goddess of Time" with an aura of magic. Glamorous display and skillful selling focus on the "incomparable beauty" of the watch. The first in a series of "out-of-this-world" TV spots created by SARRA for the Bulova Watch Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



For the third successive year SARRA has been chosen to produce the Auto-Lite TV series of Salutes to American Automobile Makers. Used on *Suspense,* each commercial presents a prominent company official extolling the virtues of his make of cars. Here you see one of the Chrysler line. Other cars featured—all Auto-Lite users—are DeSoto, Plymouth, Dodge, Studebaker, Nash, Hudson, Kaiser, Willys, and Packard. Produced by SARRA for Electric Auto-Lite Co., through Cecil & Presbrey, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



With a trio of amusing cartoon characters sounding discordant "Mi-mi-mis," SARRA animates the announcer's question: "Feeling off key?" The Answer: "Turn to Brioschi, the *pleasant* antacid!" is illustrated with shots of the Brioschi jar beside a fizzing glass. "Ah-h," sings the trio in perfect harmony this time—and a strong sales message is subtly put across. Created by SARRA for Ceribelli & Co. through Pettinella Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In this series of TV spots SARRA's talent for the extraordinary in lighting effects dramatizes the beauty of design and the rich sheen of the Mirro Aluminum. The products are shown individually for strong product identification; live action home scenes demonstrate their use, as a persuasive "voice over" brings out their sales points. Produced by SARRA for The Aluminum Goods Manufacturing Co., through The Cramer-Krasselt Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

HOUSES

SPONSOR: Ramagli Cook Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, with 400 houses to sell at from $7,500 to $9,000 each, had found only 75 buyers in the 75 days from November 1953 through mid-January 1954. Then the realty firm bought two announcements daily on* Ebony Express *and six announcements on* Spiritual Sunday *programs for a total cost of $90 weekly. By 30 days later, more than 200 families had moved into their new homes. Said the sponsor: "The greater majority of these homes have been sold through our radio campaign on WFEC." As a result, the sponsor has increased his radio schedule.*

WFEC, Miami PROGRAMS: Ebony Express, Spiritual Sunday



DRUGS

SPONSOR: B. O. Heath & Son Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Kermit Heath, retail druggist, bought 32 announcements the week before this past Christmas. The announcements—which cost a total of $80—helped boost the druggist's 1953 Christmas sales 30% higher than the 1952 Christmas season. And he says the 1952 Christmas season was considered a very good season. Following the successful pre-Christmas campaign, Kermit Heath has signed a year's contract calling for announcements every day.*

WRNY, Rochester, N. Y. PROGRAM: Announcements

BOOKLET

SPONSOR: Waverly Fabrics AGENCY: Lawrence Kane, New York

CAPSULE CASE HISTORY: *Last fall Waverly Fabrics ran an eight-week campaign on WBZ, Boston, and WBZA, Springfield, advertising a 10c booklet on home decorating hints. The firm's agency told WBZ: "We used nearly 50 of the leading radio stations in the country . . . WBZ-WBZA produced 2,491 inquiries. This fine return placed your station third on the list in the country for mail produced. More important, however, is the fact that your actual cost of 41c per inquiry was the lowest of any station in the country . . ."*

WBZ, Boston PROGRAM: Home Forum

PLUMBING

SPONSOR: Bodner Plumbing & Heating AGENCY: Direct

CAPSULE CASE HISTORY: *On 1 December last year Bodner Plumbing & Heating began sponsorship of a 10-minute sports program with Jack Wells. The sponsor bought the Tuesday, Thursday and Saturday stanzas. After the program had been on two and a half weeks, the sponsor told CKY that it had received seven direct inquiries from the program, each one resulting in a sale. One inquiry alone resulted in the sale of a $7,000 sprinkler system installation and the buyer stated specifically that he had obtained the sponsor's name and address from the sportscast. Cost of the program is $60 weekly.*

CKY, Winnipeg, Manitoba PROGRAM: Sportscast

BANK PREMIUM

SPONSOR: The Omaha National Bank AGENCY: Buchanan-Thomas

CAPSULE CASE HISTORY: *People apparently are interested in saving money—even at seven o'clock in the morning. The Omaha National Bank, using seven one-minute announcements during the 7:00 a.m. news broadcast, sold 1,000 savings banks in two weeks. The bank ordered another thousand banks, and they were sold in three days. A third order of 1,000 banks was necessary so the sponsor would have the banks in stock. Total cost of the one-minute announcements was $182.61.*

WOW, Omaha PROGRAM: News

SEWING MACHINE

SPONSOR: Colorado Industrial Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor has a retail sewing machine outlet in Denver. The company bought four one-minute participating announcements in Evadna Hammersley's* Home Forum, *women's program on KOA. The advertiser's total budget was $144. The four announcements produced 40 inquiries and there were 20 actual sales made. Thus the $144 advertising budget produced immediate sales results totaling $1,460—a ratio of about 10 to one for advertising.*

KOA, Denver PROGRAM: Home Forum

AUTOMOBILES

SPONSOR: Albuquerque Auto Exchange AGENCY: Direct

CAPSULE CASE HISTORY: *To evaluate Spanish radio the Albuquerque Auto Exchange tried a one-time test using seven of the most requested Latin tunes on a Sunday program. Within an hour after the program an exclusively air-advertised special car was sold for spot cash—and two more cars were sold within three hours. On an investment of less than $50, the sponsor got Spanish sales of nearly $2,700—or a sales-to-advertising ratio of 54 to one. The sponsor now is a regular Spanish-language advertiser on radio.*

KABQ, Albuquerque PROGRAM: Al Tafoya Show

Uses AP news alone . . .

for successful distributor's program

A familiar problem is that of the local advertiser who represents a prominent national firm. He wants a "big time" package, one that reflects the stature of the product he represents . . . but he wants it at a cost commensurate with local sales volume.

WPPA, at Pottsville, Pa., handled this kind of situation by using only AP news. International, national, state, sports and weather reports are integrated to make a fast-moving, full scale 15-minute program for the regional Tidewater Associated Oil Company distributor. Two announcers, using a beeper system, add to the pace of the show and keep listeners alert.

WPPA sold the program, but it's the distributor-sponsor who's *keeping* it sold. In fact, it has been sold to this sponsor for three years running.

Manager A. V. Tidmore doesn't lose sight of the target: "The AP news program is selling Tydol Gasoline and Veedol Oil."



If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Manager Tidmore also has this to say:

"It's a pleasure and point of distinction for our duo-newscasters to open and close our newscasts by saying, 'From the wires of The Associated Press, the world's oldest and largest news service.'"

Those who know famous brands . . .
know the most famous brand in news is AP

FIRST RCA 50 KW VHF



Type TT-50AH
RCA 50-kw VHF transmitters are in production!

RCA

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.

..now "ON-AIR"

at WMIN-TV and WTCN-TV
Channel 11
Minneapolis-St. Paul



Here is the one high-power VHF transmitter that easily delivers a "full" 50 kilowatts of peak visual power . . . measured at the output of the side-band filter! And you get this full power output for monochrome—*and for Color Operation!*

The RCA TT-50AH is designed for the same conservative type of operation that has made RCA AM "Fifties" famous. It is the ultimate in high-power transmitters for channels 7 to 13. Operated in conjunction with an RCA 50-kw antenna (type TF-12BH) you can saturate your service area with strong signals. Even with antennas of medium gain, this transmitter develops Effective Radiated Power of *316 kw with power to spare!*

Air-cooled throughout, the TT-50AH uses RCA-6166 high-gain tetrodes in both aural and visual "PA's" (RCA-6166 tetrodes are readily available from any RCA Tube Distributor). R-F amplifier and modulator circuits employ the very latest design principles which result in superior transmission fidelity.

Flexible mechanical design makes it convenient and practical to set up cabinets and power components in a variety of compact arrangements. Small size cabinets are moved in and out of standard elevators, doors, and hallways with ease.

For delivery information on the RCA 50-kw transmitter—call your RCA Broadcast Sales Representative.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



WMIN-TV and WTCN-TV PLANT . . .
. . . atop Foshay Tower Building in Minneapolis

The remarkable mechanical installation flexibility of the RCA 50-kw VHF makes it easy to set up in compact areas. Small-size cabinets can be moved in and out of standard elevators, doorways. Benefits: (1) You save floor space (2). You save on installation expense.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What lessons have you learned about the use of color in television advertising

THE PICKED PANEL ANSWERS



Mr. Sinn

When we first started to produce color films for television, we foresaw many problems. Strange to say, the largest and most difficult problem was completely unforeseen.

We knew, of course, there would be increased costs. We knew, too, that there would be new techniques to develop in lighting and photography completely different from any the motion picture industry had developed for theatrical color. After filming more than 200 pictures in color, those problems have disappeared. We know exactly what our costs are, and we know exactly what kind of lighting, photography, raw stock, etc. give maximum results on the tv color system.

But we are still at work trying to solve what has turned out to be the most difficult problem of all, and the one that was unforeseen. This is the problem of turning out high quality, 16 mm. color prints rapidly and efficiently. Up to now, all color film work has been geared to meet the needs of the motion picture industry, and they, of course, have been handling only a relatively few color negatives, and in every instance had literally months (sometimes as long as a year) in which to make prints. Television demands high quality color printing at a speed the motion picture industry never contemplated. As matters stand right now, if you were releasing films currently for color tv, there would have to be a minimum lag of six months between the completion of production and the first release date. We are working closely, however, with the laboratories and with the manufacturers of the print stock. Again, new techniques are being developed and within a matter of months this last problem will be solved too.

JOHN L. SINN
President
Ziv Tv Programs, Inc.
New York



Mr. Blake

Every ad agency has spent time getting ready for the advent of color television. Most of them have had their clients' products photographed in one or more of the popular color processes; many of them have participated in live telecasts. Everywhere you go you hear the pros and cons of one network versus another or Technicolor versus Eastman negative-positive versus kodachrome or what have you.

But, unfortunately, the true potentialities of color as a selling force in television have hardly been discussed, much less investigated. Sure, everyone knows that food and fashion will come into their own with color helping to create desire. But, less obvious and equally important are the many ways in which color will revolutionize visual selling. For example, the "medium grey" background for a product will now give way to an infinite variety of tones, each of which conceivably can suggest a different mood or connotation. Between "red hot red" and "iceberg blue" lie endless possibilities in color background alone to suggest the use of a product or a frame of mind of the potential consumer. Similarly, a simple changing tone as background can have an interest value far beyond the optical effects that tend to serve the same purpose in black and white commercials.

Color adds an additional measure of "appropriateness" to television commercials. If it is true that more women prefer red than any other color and more men prefer blue, additional research will undoubtedly discover color combinations and tones that will make a particular product more desirable and more appealing to the audience at which it is aimed.

So, let's keep right on testing in color and experimenting with better techniques, but let's not forget that color is far more than a gadget; it opens an entire new world of visual selling!

GEORGE BLAKE
George Blake Enterprises, Inc.
New York



Mr. Kudisch

As a research corporation we have been testing programs with color for the past few months. We have found out two rather interesting things:

1. We found that the type of program has a lot to do with how much color adds. For example, a women's home economics or cooking show gains tremendously with color.

2. We found that within the program type—dramatic shows for example—a very well liked show gained rel-

atively little when color was added. But a show that was not particularly well liked gained a great deal with color. From this, then, we may conclude that color television tends to strengthen a weaker vehicle more than a strong vehicle.

LEONARD KUDISCH
Schwerin Research Corp.
New York



Mr. Wood

The NBC Color Corps. has been working for some time now to iron out the kinks of color production.

Their work covers the entire sphere of color production, but I think you will be most interested in four specific fields, because these fields give you, as advertisers, your most direct contact with consumers.

These fields are: makeup and complexion tones, costuming, stage settings and commercial art (what the industry calls titles and graphics).

Let's take makeup and complexion first, because it involves the actors and actresses who appear in commercials —as well as in the shows themselves. Most people in the audience are more aware of the accuracy, or inaccuracy, of flesh tones than of any other colors. To make sure that these flesh tints come across, we called in the lab technicians of America's foremost makeup authority. We devised a whole new palette of makeup tones. Because of compatibility (viewers with color receivers will see programs in color which are transmitted in color; viewers with black-and-white receivers will see the shows in black-and-white), these had to register perfectly for the color camera and also look natural on B&W receivers.

In the field of costumes, every aspect has become more complex in color than it ever dreamed of being in black-and-white. Previously, the designer had only to go to the racks and select whatever costume appealed to him. But now the color also must be considered—in regard to the actor's skin tones, to other costumes, to the lighting of the set and the physical properties used in the show—*and*, the

(*Please turn to page* 114)

"Lights"
"Camera"
"Action"
and PROCESSED BY
MOVIELAB

FOR THE FINEST FILM PROCESSING *IN THE EAST* – FILM MEN WHO KNOW SAY *"IT'S MOVIELAB"*

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

ROUND THE CLOCK SERVICES
• Negative Developing • First Print Department
• Ultra Violet & Flash Patch Track Printing
• 16mm & 35mm Release Printing
• Quality Control • Title Department
• 22 Cutting & Editing Rooms.

FOR COLOR it's Rainbowlab Inc.

MOVIELAB FILM LABORATORIES

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

round-up

WAAB foreign-language program appeals to all groups

A United Nations type of radio programing is being aired by WAAB, Worcester, Mass.

The station's *All Nations Dancing Party* is broken into half-hour segments, each segment featuring the music typical of a different country. But instead of limiting the program's appeal to those from the particular nation whose music is featured in each segment, the station seeks to make each part of the show interesting enough so that the entire foreign and foreign-born audience can enjoy it all.

The program features Swedish, Irish, New England barn dance, Lithuanian, French and Italian dancing music. Each of the half-hour segments is primarily announced in English, with each foreign language adding only flavor. Comments, social notes and news of each nationality are also broadcast during the program. WAAB says that by making the show interesting enough so that all nationalities want to listen, it reaches about 75% of Worcester's foreign-born.

The station reports that sponsors are happy with the program. One dry cleaner offered custom-made trousers on the Irish show and as a result of the announcement six people came into the store on the Monday following the broadcast. A body and fender repair shop is getting like results, the station says. And a gas station has done so well since the show began that its owners are building another. ★ ★ ★

Detroit's next tv outlet will be outside the U.S.

Detroit's fourth television station will be on foreign soil. But it expects 95% of its billings from the U. S.

The outlet is CKLW-TV, Windsor, assigned vhf Ch. 9 by the Canadian Department of Transport. It plans a July debut.

Managed by J. E. Campeau, the station will base its rate structure on coverage of the Detroit-Windsor market, will feature U. S. talent. ★ ★ ★

Briefly . . .

Television of the future will find its audience becoming more selective. That was one of the prognostications made recently by Rodney Erickson, manager of the radio and television department of Young & Rubicam, New York, in a speech before the Radio-Television-Advertising Executives Club of New England in Boston. Erickson said nighttime tv ratings would eventually settle to a point where a program enjoying an 18 rating will be considered

(Continued next column)

35-40% of tv stations in red ink this year, 350 out of 500 in black by '55, report states

Ever wonder how much of its income a television station gets from carrying network programs? According to a study made by Richard P. Doherty, radio and tv station management consultant, the typical tv station derives about one-fourth of its revenue from network payments. Doherty, who was vice president and director of employer-employee relations for the National Association of Radio & Television Broadcasters for eight years before establishing his own management advisory company, says an average tv station gets about one-third of its income from national spot and another one-third from local sales, with the balance (about 1/12) from production and other services.

Tv stations can figure out the revenue potential (for all the stations in their market) at about $10.25 per tv set. Thus a tv station in a market with 50,000 sets should gross about $512,500 annually—providing it's the only station in the market. The average revenue per set tends to increase, however, with the advent of a second, third or fourth station Doherty says.

So far total annual vhf station revenues run at better than 100% of total capital investment. Uhf stations, as a group, average appreciably below the revenue-investment ratio of vhf's.

Doherty has found that the typical station, within the category of profitable stations, makes between 27 and 30% margin of profit before taxes on its total station revenue. Fixed capital is being depreciated on an over-all basis over a six-year period or at the composite rate of about 16%. Depreciation ranges from 9 to 15% of total operating costs.

Tv stations in markets with 50,000 sets should gross about $512,500 annually, says Ex-NARTB V.P. Richard P. Doherty

Speaking of profit, Doherty predicts that by late 1955 there will be about 500 tv stations on the air, of which about 350 will be in black ink. Some 150 of these will be blue chip operations but the other 200 will prove to be good, sound investments if well conceived and well managed. There'll be about 150 marginal or "loss" stations.

This year won't be as bright as next year, however, Doherty warns. He forecasts that about 35 to 40% of the 1954 tv stations will lose money, and the next 15 to 18 months will find the going tough for one out of three to one out of four stations.

Why will stations lose money? Doherty figures that loss factors will be excess manpower, poor scheduling of manpower, inadequate financing, lack of sound cost control, excessive operating costs, inefficient operation and inadequate charges to sponsors for services and facilities.

The average station employs a staff ranging from 55 to 65 persons. The largest area of staff employment is the technical department with about 40% of the station staff. Doherty's study shows the programing department makes up about one-third of the total payroll. Employee compensation, exclusive of talent payments to staff and others, absorbs about 41% of the total operating costs.

Total staff payrolls average close to $5,000 per employee per year for established stations. Outlets which have come on the air during the past year pay about $4,500 per employee per year. ★ ★ ★

a top-rated show. Specifically, he forecast sets-in-use figures for nighttime (8:00-11:00) at 50%, and 25% at the earlier evening and daytime hours. Meanwhile, he said the over-all daytime and nighttime level of radio would be 25%.

* * *

Public interest in color tv sets is cooling off, according to the results of a survey recently completed by Emerson Radio & Phonograph Corp., New York. Emerson said the "overwhelming majority" of those interviewed said that their initial interest in color sets has been dampened by the knowledge that the first receivers will cost between $700 and $1,200 and will have small screens compared with the size of the current black-and-white receivers which are available at considerably less.

Emerson reported that 37% of the interviewees said that they have been in the market for a tv receiver, either as a replacement or as a second set. Out of this group, said Emerson, 87% of the interviewees said they would not wait for color receivers and would buy black-and-white sets now. About 95% of the group expressed a preference for table model sets.

* * *

NBC TV's *Home* show features, among other things, an indoor garden. As part of its promotion, the network had the 48 state governors each send *Home* a sample of soil for the garden. Overlooked: the District of Columbia.



V.P. Nixon presents NBC's Smith with D.C. soil

But Vice President Richard Nixon got some soil and gave it to Carleton D. Smith, NBC vice president and general manager of WNBW, Washington. Said Nixon: ". . . Since this soil represents America's heritage of freedom for all people, it is fitting that it should be included with the soil of our 48 states on *Home*. . . ."



"THE MORE THE MERRIER" WE ALWAYS SAY . . .

WBNS-TV takes great pride in its fast growing group of national promotion awards.
Last year WBNS-TV received the Billboard, duPont and Sigma Delta Chi plaques.

So far this year 4 more have been added!

Namely:

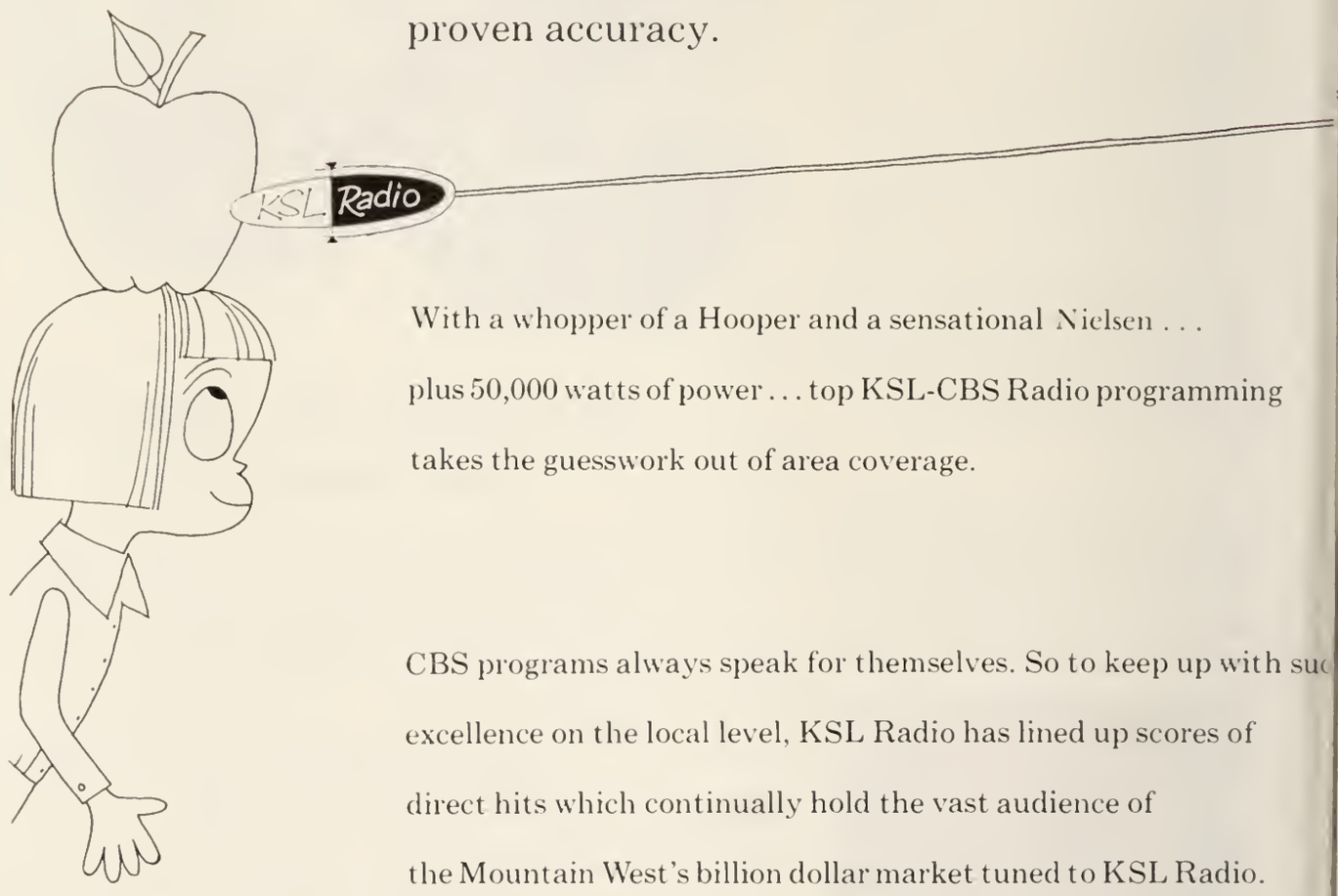
- ★ *Billboard's* Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- ★ *Billboard's* Audience Promotion award.
- ★ *Billboard's* Merchandising Promotion
- ★ *Zenith Television* award (for public service programming, received by WBNS-TV's Fern Sharp for her "Sharp Comments" series)

WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.

WBNS-TV
COLUMBUS, OHIO • CHANNEL 10
CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*
REPRESENTED BY BLAIR TV

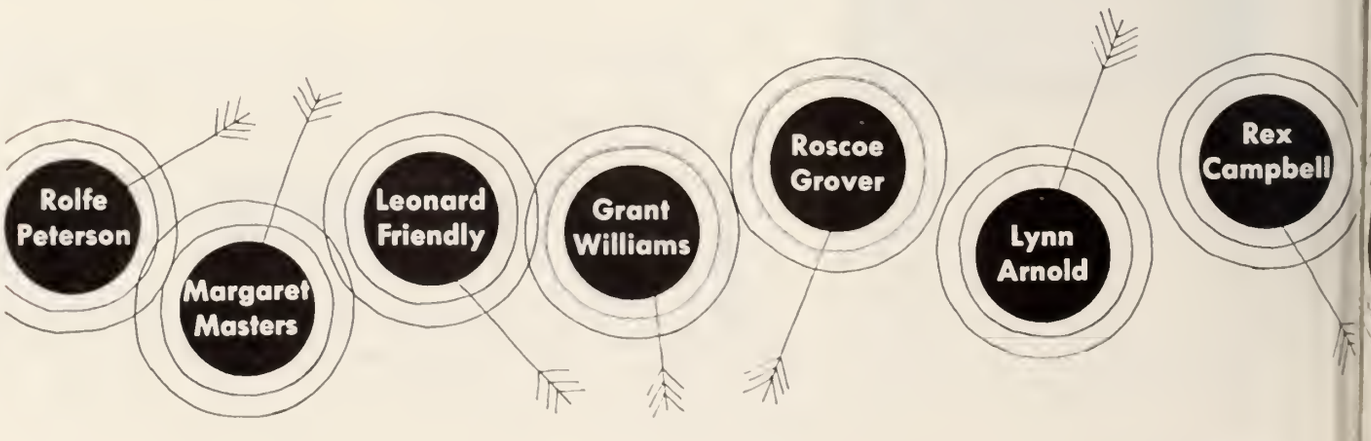
You can't miss

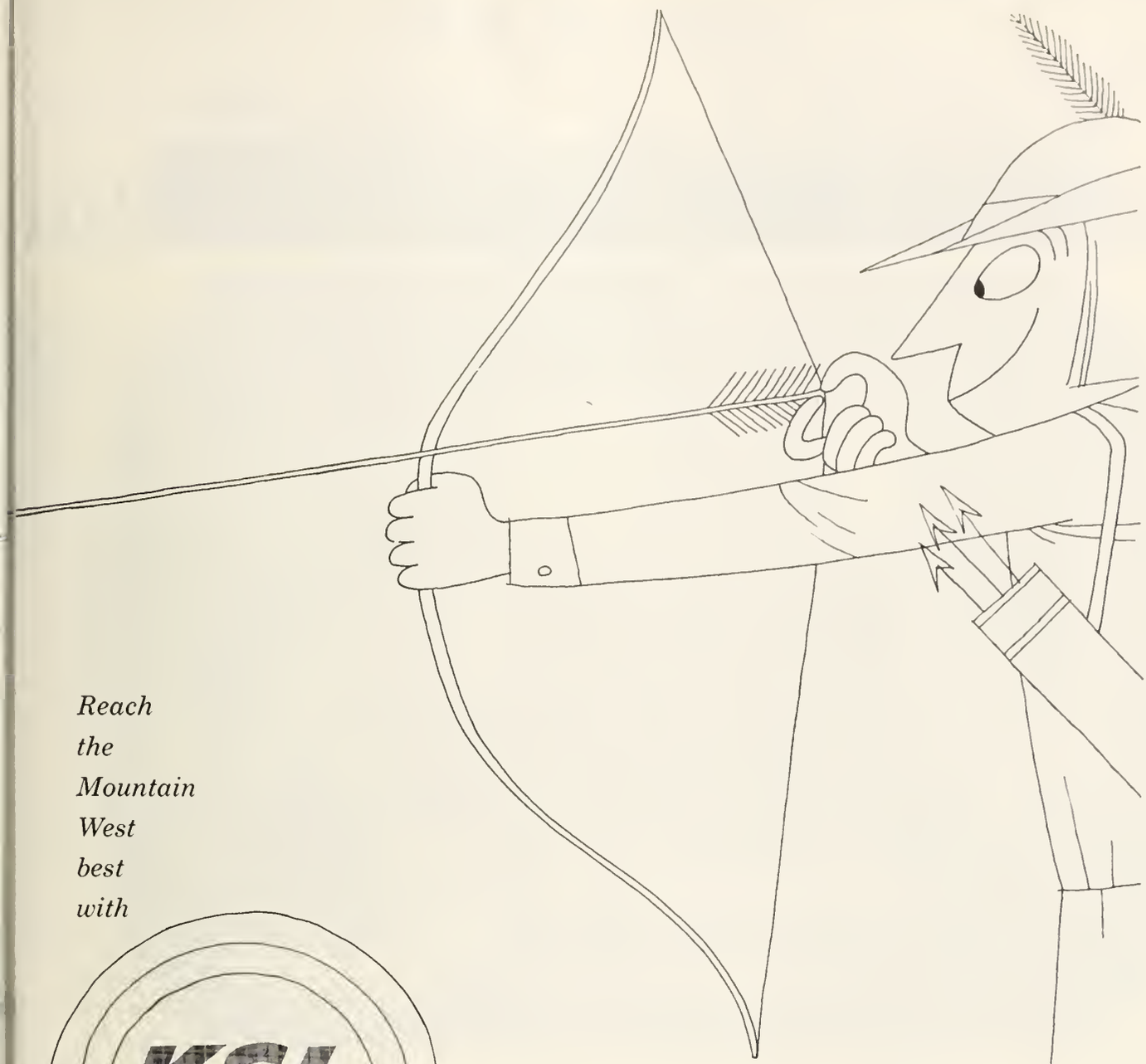
When you reach your target of
1¼ million listeners with
proven accuracy.



With a whopper of a Hooper and a sensational Nielsen . . .
plus 50,000 watts of power . . . top KSL-CBS Radio programming
takes the guesswork out of area coverage.

CBS programs always speak for themselves. So to keep up with suc
excellence on the local level, KSL Radio has lined up scores of
direct hits which continually hold the vast audience of
the Mountain West's billion dollar market tuned to KSL Radio.





Reach the Mountain West best with

KSL Radio

SALT LAKE CITY, UTAH • CBS Radio Network

50,000 Watts • Represented by CBS Radio Spot Sales

John Barlow

Rulon Bradley

Dean Bennett

Joe Coffer

Allen Jensen

Von Orme

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
EL PASO, TEX.	KELP-TV	13	18 March		49	28	2	37 vhf	Trinity Bestg. Corp. Barton R. McLendon, pres. Gordon B. McLendon, v.p. John Euler, sec.-tres.	Everett-McKinn
GRAND FORKS, N. D.	KNOX-TV	10	10 March		3	1½	0	NFA	Community Radio Corp. Carrol E. Day, pres. Don E. Whiteman, v.p. Adolph Lund, v.p. Elmer O. Hansen, v.p.-gen. mgr. Arthur Tweet, tres. Elroy Schroeder, sec.	Walker
GREEN BAY, WIS.		5	10 March		100	60	1	191 vfh	Valley Telecasting Co. George N. Burridge, pres. Elmer R. Brennen, v.p. Meyer M. Cohen, sec. Clayton Ewing, tres. Rolando F. Gran	
MONTPELIER, VT.	WCAX-TV	3	12 March	15 Aug.	19	10	0	NFA	WCAX Bestg. Corp. C. P. Hasbrook, pres. Marcia Hasbrook, v.p. A. Pearsley Feen	Weed Tv
SPOKANE, WASH.	KREM-TV	2	18 March		100	53	2	55 vhf	Louis Wasmer (sole owner) Robert H. Temple, gen. mgr.	Bolling

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ELKHART, IND.	WSJV	52	22 March	1	½	ABC, Du M, NBC	1	118 vhf	Truth Publishing Co. John F. Dille Jr., pres. Cecil D. Greenleaf, v.p. Walter R. Beardsley	H-R Reps
GREAT FALLS, MONT.	KFBB-TV	5	21 March	25	13	CBS	1	NFA	Buttrey Best. Inc. Joseph P. Wilkins, pres.-gen. mgr. (owns 59%) (Anaconda Copper Co., through a subsidiary, owns 24% of station)	Headley-Reed
JACKSON, MISS.	WSLI-TV	12	27 March	214	112	ABC	3	85 vhf	Standard Life Bestg. Co. Charles H. Russell, bd. chmn. W. R. Newman, pres. L. M. Sepaugh, tres. T. B. Lanford	Weed Tv

III. Addenda to previous listings

Since SPONSOR's 8 February 1954 issue, 18 more television stations grantees have relinquished their construction permits. Four of these stations were on the air and operating commercially. This raises the number of stations which have returned c.p.'s to the FCC to 59. Thirteen were vh outlets. 46 were uhf stations. The deletions as of SPONSOR's 26 March deadline, are

ALEXANDRIA, La., KSPJ, uhf ch. 62.

BATON ROUGE, La., KHTV, uhf ch. 40.

BENTON HARBOR, Mich., WHBF-TV, uhf ch. 42.

BILLINGS, Mont., KRHT, vhf ch. 8.

BOISE, Idaho, KTVI, vhf ch. 9.

CEDAR RAPIDS, Iowa, KEYC, uhf ch. 20.

CLOVIS, N. M., KNEH, vhf ch. 12.

DAYTON, Ohio, WIFE, uhf ch. 22 (station was on the air operating commercially).

DURHAM, N. C., WCIG-TV, uhf ch. 46.

KANSAS CITY, Mo., KCTY, uhf ch. 25 (station was on the air operating commercially).

LEWISTOWN, Pa., WMRF-TV, uhf ch. 38.

LINCOLN, Nebr., KFOR-TV, vhf ch. 10 (station was on the air operating commercially).

MARION, Va., WMEV-TV, uhf ch. 50.

OSHKOSH, Wis., WOSH-TV, uhf ch. 48 (station was on the air operating commercially).

POUGHKEEPSIE, N. Y., WEOK-TV, uhf ch. 21.

SAN JOSE, Calif., KVIE, uhf ch. 48.

SHERMAN, Tex., KSHM, uhf ch. 46.

WATERTOWN, N. Y., WWNY-TV, uhf ch. 48 (permittee was granted c.p. for vhf station which will serve same area the uhf outlet would have covered)

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (26 March '54)	**370**	*Post-freeze c.p's granted (excluding 28 educational grants; 26 March '54)*	**527**	*Tv homes in U.S. (1 Jan. '54)*	**27,500,000§**
Markets covered	**227**	*Grantees on air*	**260**	*U.S. homes with tv sets (1 Jan. '54)*	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 13 March and 26 March or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning.

Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

Now Together . . .
Philadelphia's Top TV Personality and America's Top-rated Kitchen Show



Alan Scott, new star of "LET SCOTT DO IT," meets his cast.

Alan Scott, Philadelphia's outstanding radio and television personality for the past 18 years, has been named host conversationalist on America's highest rated kitchen show, now titled "LET SCOTT DO IT."

All the features which helped make WPTZ's kitchen show the highest rated of its kind in all television when titled "Let Skinner Do It" have been retained —Jane King; the Mechanical Man; outstanding music and conversation; the ever-popular cartoons; and the helpful household hints. All this plus Alan Scott.

Developed by WPTZ, the "Let Scott Do It" format has reached ratings of 20.0 (January 1954, ARB). Ratings of 10.0 are the average, not the exception. For 1954 the average is 10.1 in ARB, 9.0 in Telepulse.

Now, with Alan Scott joining WPTZ's roster of top-notch personalities, even greater things are expected for the 9:00 to 10:00 daily "Let Scott Do It" program. The same is true of WPTZ's afternoon "Spotlight" program, on which Scott will also appear.

A few of the advertisers who have sponsored Alan Scott or participated in shows conducted by him are . . .

White Sewing Machine	Proctor Irons
Admiral	Amana Freezer
Whirlpool Washer	General Electric (Blanket)

Learn the full story of "Let Scott Do It." It's Philadelphia's outstanding television success in moving merchandise. Give us a call now, LOcust 4-5500, or see your Free & Peters "Colonel" right away.

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA/channel 3

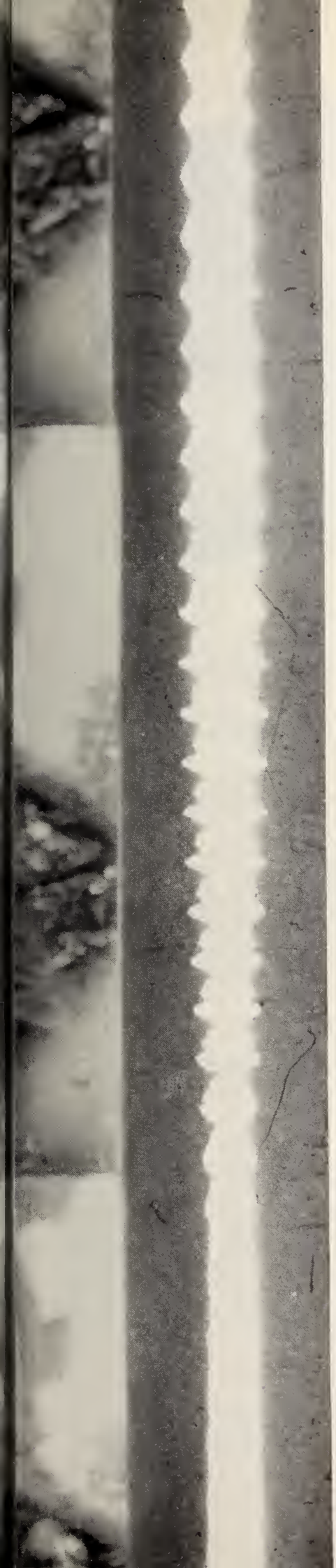
WESTINGHOUSE BROADCASTING COMPANY, Inc.

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ









Something's happening

And this newsclip of French soldiers bringing in Vietminh prisoners is just a split second of the story.

For Newsfilm—a service of CBS Television for *all* stations—covers all the news that happens every 24 hours... then supplies stations with the 12 most dramatic minutes.

With Newsfilm, something long needed is happening in station news programming.

It's a service that stations told us they wanted... prepared wholly *for stations* by a staff which knows and keeps up with station needs...superior technically... adaptable as many ways as there are news shows... and above all, *custom-shipped* to arrive on time.

And it's happening on more and more stations all the time. It can happen on yours.

For details on Newsfilm, just call your CBS Television Film Sales representative in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas or San Francisco. Distributor in Canada is S. W. Caldwell Ltd., Toronto.

CBS TELEVISION FILM SALES *also distributors of the following: Amos 'n' Andy, Crown Theatre with Gloria Swanson, The Gene Autry Show, Art Linkletter and the Kids, Files of Jeffrey Jones, The Range Rider, Holiday in Paris, Cases of Eddie Drake, Strange Adventure, Hollywood on the Line, Annie Oakley, Eye on the World and Varsity U.S.A.*

How to prepare for Color TV



The indispensable equipment guide *for every TV Station* planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecasting system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men



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TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing; Georgie Jessel, [illegible] Pen Co [illegible] all wks; [illegible] watch bds [illegible] all wks L; BBDO $15,000	The American Week (Eric Sevareid) Wash L; You Are There, All wk sponsors: Electric Cos Adv: Ayer (see bel); Prudential Ins 05NY L; C&H $20,500	No network programing; Night Editor co-op NY L; Meet Your Congress, Benrus Watch 11Wash L; C&P $4000	Meet the Press, Pan Amer World Airways JWT all wks; Revere Copper: Wash 19L; St Georges & Keyes $3500; Roy Rogers, Gen Fds: grape nuts, post toasties 30Hy F; B&B $22,000
7–8	You Asked for It, [illegible] Pkg: peanut btr L&F; $11,500; [illegible] About Time, [illegible] Bergen moderator L	Life with Father, S C Johnson wax, flintsbes 62NY L; NL&B $28,000; Private Sec'y, every 3rd week; Jack Benny $50,000; American Tob: lucky strikes 41NY F; BBDO $21,000	Author Meets the Critics NY L; Opera Cameos NY L co-op	Paul Winchell Show, P&G: cheer, camay 70NY L; Y&R $20,000; Mr Peepers, Reynolds Metals 56NY L; Seeds $19,000
8–9	The Mask NY L $28,750	Toast of the Town, Lincoln-Mercury Dealers 123NY L 8-9; K&E $30,000	No network programing	Colgate Comedy Hour, Colgate: ajax, palmolive, halo, colgate ribbon dent 74NY 51L 8-9; Bates $70,000
9–10	Walter Winchell, [illegible] Watch Co simul L; $17,500; [illegible] Pilkrns L $4700; Dr. I. Q. [illegible] L; $4000	Fred Waring (also GE Theatre), General Electric Ind'l 55NY L; BBDO $22,500; Man Behind the Badge, Bristol Myers: ipana, bufferin, Guilty NY L; DCSS $14,000	Rocky King, Det, Am Chicle: chiclets DFS (see bel); Pharmaceuticals: RDX, geritol 65NY L; Kletter $9800; Plainclothesman, Larus: holiday, edgeworth tob 25NY L; W&L $8000	Goodyear TV Playhouse 9-10, Goodyear Tire & Rubber 58NY 41L all wks; Y&R $28,000; Philco TV Playhouse, Philco Corp radio, TV sets, refrig 81NY 54L all wks; Hutchins $32,000
10–11	Break the Bank, Dodge Div, Chrysler Corp 12; $12,500; No network programing	The Web, P Lorillard: kent cigs 59NY L; Y&R $11,000; What's My Line? Remington-Rand Y&R all wks; Jules Montenier: stopette, poof 45NY L; Earle Ludgin $9,500	Dollar a Second, Mogen David Wine Corp, mogen dovid wine 119NY L; Weiss & Geller $10,500; No network programing	Loretta Young Show, P&G: tide, [illegible] 100NY F; B&B; Blow $30,000; Man Ag'st Crime, R J Reynolds: camel cigs 40NY F (also on Du Mt); Esty $26,000
11–12	No network programing	Sun News Spec'l, Norwich: pepto bismol, unguentine 50NY L; B&B $1750; No network programing m-sun	No network programing	No network programing

MONDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7–8	No network programing m-f; John Daly News, Mutual of Omaha m,w L; B&J shr $15,000; Jamie, Duffy-Mott: apple products 38NY L; Y&R $16,500	No network programing m-f; D Edwards News, GM: oldsmobile 70NY m,w,f L; DPB shr $13,000; Perry Como, L&M: chesterfields 73NY m,w,f L; C&W $24,000	Captain Video NY m-f L co-op; Marge & Jeff NY m-f L co-op; No network programing	No network programing m-th; Arthur Murray, Assoc Prods: 5-day deod pads 30NY L; Grey $10,000; Camel Nws Carvn, R J Reynolds Tob 70NY m-f L&F; Esty $17,500
8–9	Sky King, Derby Fds: peter pan peanut btr 27NY F; NL&B $19,000; TBA	Burns & Allen, Carnation Co 88Hy alt m F; E. W (see bel); Goodrich: tires 82Hy alt m F; BBDO $25,000; Talent Scouts, Thos J Lipton: tea, soup mixes, frostee dessert 73NY L; Y&R $20,000	Twenty Questions 36NY L; $10,000; No network programing	Name That Tune, Alt wk sponsors: Speidel Corp watchbands SSCB (see bel); Block Drug 72NY L; C&P $12,000; Voice of Firestone, Firestone Tire & Rubber 67NY L; Sweeney & James $21,500
9–10	Junior Press Conference Phila L; Travel Corner NY F	I Love Lucy, Philip Morris: phil morris cigs 116Hy F; Biow $35,000; Red Buttons, Gen Fds: inst maxwell hs coff; gaines dog fd 95NY L; B&B $22,000	Boxing co-op 58NY L	RCA Victor Show starring Dennis Day, RCA: prods & services 70Hy L; JWT $28,000; R Montgomery Presents 9:30-10:30, S C Johnson wax 80NY alt m 44L; NL&B (see bel)
10–11	In Our Time NY F; No network programing	Studio One, Westinghouse appliances, TV, radio sets, lt bulbs, plane mtrs 88NY L; McE $30,000	Boxing (cont'd); Ringside Interviews NY L	Amer Tob lucky strike 79NY all m 45L; BBDO $35,000; Who Said That? Panel quiz with Walter Kiernan co-op NY L
11–12	No network programing m,t,th,f	Chronoscope, Longines-Wittnauer Watch Co 51NY m,w,f L; Bennett $4,000; No network programing m-f	No network programing m-f	No network programing all wk

TUESDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7–8	No network programing m-f; John Daly News, Real Lemon 33NY tu,th L; S&S shr $15,000; Cavalcade of America, DuPont 28NY F; BBDO $35,000	No network programing m-f; D Edwards News, Am Tob: pall mall 26NY tu, th L; SSCB sh $13,000; Jo Stafford, Gold Seal Co 70Hy L; C-M $10,000	Captain Video NY m-f L co-op; Marge & Jeff NY m-f L co-op; No network programing	No network programing; Dinah Shore, Chevrolet Motor 62Hy tu, th L; C-E $23,000; Camel Nws Carvn, R J Reynolds m-f (see mon); Esty
8–9	The Mask (video recording) (see sun) NY F	Gene Autry, Wrigley doublemint gum 11NY F; R&R $28,000; Red Skelton, Pharmaceuticals, Inc: geritol 100Hy L; Edward Kletter $36,200	The Goldbergs, Vitamin Corp rybutol 100NY L starts 4/13; BBDO $18,500; Love Story NY L	Milton Berle Show, Buick Div, Gen Motors 110NY L 2 wks out of 3; Kudner $70,000; Bob Hope Show, General Fds 77NY L Every 3d wk; Y&R $70,000
9–10	Danny Thomas, All wk sponsors: American Tob: lucky strikes BBDO (see bel); Dodge, Chrysler 112NY L; Grant $24,750; U S. Steel Theatre, US Steel Corp 99NY L 9:30-10:30 alt wks; BBDO $35,000	Meet Millie, [illegible] Corp 113NY L; Turner; Carter Prods 111NY L; SSCB $20,000; Suspense, Elec Auto-Lite spark plugs, batteries 51NY L; C&P $13,500	No network programing	Fireside Theatre, P&G: crisco, duz, ivory soap 60Hy F; Compton $20,000; Armstrong Circle Theatre, Armstrong Cork: floor coverings 51NY L; BBDO $16,000
10–11	Motorola TV Hour, Motorola, radio, tv sets, other prs 89NY L 9:30-10:30 all wks; R&R $32,000; Name's the Same, Swanson, pltry 67NY alt tu L; Ludgin (see bel); American Chicle 51NY alt tu L; DFS $7500	Danger, Nash Kelvinator 57NY L; Geyer alt wk; Block Drug, amm i-dent 72NY alt wk L; C&P $10,000; See It Now, Aluminum Co: alcoa alum prs 84NY L&F; FSR $18,000	No network programing	Truth or Consequences, Hy L; Mr & Mrs North, Revlon Prods, Weintraub; Congoleum-Nairn 19NY F; McE $26,000
11–12	No network programing m-f	TBA; No network programing m-f	No network programing m-f	No network programing all wk

WEDNESDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7–8	No network programing m-f; John Daly News, Mutual of Omaha m,w (see mon); Bozell & Jacobs; Mark Saber, Sterling Drug 32NY F; DFS $9000	No network programing m-f; D Edwards News, GM: oldsmobile m,w,f (see mon); D P Brother; Perry Como, L&M: chesterfields m,w,f (see mon); Cngh'm & Walsh	Captain Video NY m-f L co-op; Marge & Jeff NY m-f L co-op; No network programing	No network programing m-th; Eddie Fisher, Coca-Cola Co 78NY w,f 42L; D'Arcy $20,000; Camel Nws Carvn, R J Reynolds m-f (see mon); Esty
8–9	The Mask (video recording) (see sun) NY F	Godfrey's Friends, General Mtrs frigidaire FCB alt wks; Toni home perm 87NY L; W&G (see bel) all wks 8-8:30; Pillsbury Mills LB alt wks; CBS Columbia TV, radio sets 58NY L all wks 8:30-9; Bates sin $45,000	Johns Hopkins Science Review 35Balt L; Chicago Symphony Ch 8:30-9:30 L	I Married Joan, General Elec appliances 75NY Hy F; Y&R $23,000; My Little Margie, Scott Paper 40Hy F; JWT $22,500
9–10	The Big Picture NY F; Wrestling Ch L	Strike It Rich, Colgate: lustre crm, palmolive shv crm, veto 53NY L; Esty $8500; I've Got a Secret, R J Reynolds: cavalier cigs 108NY F; Esty $8,000	Chicago Symphony (cont'd); Stars on Parade 63NY L	Kraft TV Theatre, Kraft Foods: velveeta, kraft deluxe slices 19NY 43L; JWT $20,000
10–11	Wrestling from Rainbo co-op & sus 10-12 m Ch L	Blue Ribbon Bouts, Pabst Sales: blue ribbon beer 79Var L 10 pm to concl; Warwick & Legler $30,000; Sports Spot, General Cigar: white owl 32NY 10:45-11 L; Y&R $1500	The Music Show Ch L; No network programing	This Is Your Life, Hazel Bishop: cosmetics 45Hy L; Raymond Spector $12,000; No network programing
11–12	Wrestling from Rainbo (cont'd)	Chronoscope, Longines m,w,f (see mon); V A Bennett; No network programing m-f	No network programing m-f	No network programing all wk

THURSDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7–8	No network programing m-f; John Daly News tu,th (see tu); Real Lemon, Schwm'r & Scott; Lone Ranger, General Mills: wheaties 51NY F; DFS $15,000	No network programing m-f; D Edwards News, Am Tob: pall mall tu,th (see tu); SSCB; Jane Froman, GE Lamp Div 28NY L; BBDO $4500	Captain Video, Walter H. Johnson Candy 58NY th only L; Bruck $2500; Marge & Jeff NY co-op L; No network programing	No network programing; Dinah Shore, Chevrolet Motor tu, th (see tu); Campbell-Ewald; Camel Nws Carvn, R J Reynolds m-f (see mon); Esty
8–9	Talent Patrol NY L; Ray Bolger, alt wk sponsors: Amer Cig & Cig: pall mall cigs SSCB (see bel); Sherwin-Williams 82Hy F; FSR $28,000	Meet Mr. McNutley, Gen Electric 66NY L; Maxon $29,500; Four Star Playhouse, Parker Pen JWT alt wks; Singer Sewing Machine Co 55NY F; Y&R $25,000	No network programing; Broadway to Hollywood, Tide Water Assoc Oil Co: tydol 13NY L; L&N $2950	You Bet Yr Life (Groucho Marx), DeSoto Mtr Div of Chrysler 81NY F; BBDO $18,500; Justice, Borden Co: all products 32NY L; DCSS $17,500
9–10	TBA; Kraft TV Theatre, Kraft Foods, cheese, food prs 49NY L 9:30-10:30; JWT $18,000	Lux Video Theatre, Lever Bros lux soap, lux flakes 83Hy L; JWT $20,000; Big Town, Lever: rinso, shadow ware, chlorodent 81NY F; McE $21,000	What's the Story? Allen B Du Mont Labs: du mont tv sets NY L; Direct $3000; No network programing	Dragnet, Liggett & Myers: chesterfields 80NY F; Cung'hm & Walsh $21,000; Ford Theatre, Ford Motor Co: autos, trucks 53NY F; JWT $23,000
10–11	Kraft Theatre (cont'd); No network programing	Public Defender, Philip Morris cigarettes 38Hy L; Blow; Place the Face, Carter: arrid SSCB (see bel); Toni: prom, wh rn 95Hy alt th L; T-L, LB $11,000	No network programing	Martin Kane—Private Eye, US Tobacco Co: encore, sano cigs 64NY 45L; Kudner $14,000; No network programing w th
11–12	No network programing m-f	TBA; TBA	No network programing m-f	No network programing m,tu,th,f

FRIDAY

Time	ABC	CBS	Du Mont	NBC
6–7	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
7–8	No network programing m-f; John Daly News NY L; Stu Erwin Show, General Mills: cheerios 58NY F; DFS $13,500	No network programing m-f; D Edwards News, GM: oldsmobile m,w,f (see mon); D P Brother; Perry Como, L&M: chesterfields m,w,f (see mon); Cngh'm & Walsh	Captain Video NY m-f L co-op; Marge & Jeff NY m-f L co-op; No network programing	No network programing; Eddie Fisher, Coca-Cola w,f (see w); D'Arcy; Camel Nws Carvn, R J Reynolds m-f (see mon); Esty
8–9	Ozzie & Harriet, Hotpoint, appliances 81NY F all wks; Maxon $30,000; Pepsi-Cola Playhouse, Pepsi-Cola Co 17NY F; Biow $23,500	Mama, Gen Fds: maxwell hs coffee, minute rice 37NY L; B&B $22,500; Topper, R J Reynolds: camel cigs 90NY L; Esty $27,000	No network programing	Dave Garroway Show, Pontiac Mtrs 81NY L; McJ&A $25,000; Life of Riley, Gulf Oil 64NY L; Y&R $22,500
9–10	Pride of Family, all wk sponsors: Armour: dial soap, other prs FC&B (see bel); Bristol-Myers: ipana, vitalis 31Hy L; Y&R $17,000; Who's the Boss? (Walter Kiernan, emcee) NY L	Schlitz Playhouse of Stars, Schlitz Brewing 59NY F; L&N $26,000; Our Miss Brooks, Gen Fds: inst jell-o, birdseye frz fds 37Hy L; Y&R $26,000	Life Begins at Eighty, Serutan Co: serutan, geritol 51NY L; Edward Kletter $2500; No network programing	Big Story, Amer Cig & Cig: pall mall SSCB (see bel); Simoniz Co: wax 51NY alt f L&F; SSCB $16,000; Campbell TV Soundstage, Campbell Soup 11NY 31L; BBDO $11,000
10–11	Focus NY F; No network programing	My Friend Irma, Brown & Wmsn: kool cigs 86Hy L; Bates $28,000; Person to Person, American Oil 45NY L; Jos Katz; Hamm Brewing 11NY L; Campbell-Mithun shr $20,000	Chance of a Lifetime, P Lorillard old golds 26NY L; L&N $9500; Down You Go, Helene Curtis spray net 32Ch L; R&R $6000	Cavalcade of Sports, Gillette Safety Razor Co 67NY L 10 pm to concl; Maxon simul $40,000; Greatest Fights, Chesebrough Mfg vaseline hr tonic 28NY F; Cayton $2500
11–12	No network programing m-f	Chronoscope, Longines m,w,f (see mon); V A Bennett; No network programing m-f	No network programing m-f	No network programing all wk

SATURDAY

Time	ABC	CBS	Du Mont	NBC
6–7	Tommy Henrich Sports Show, Emerol Mfg 31NY L; Hilton & Riggio; No network programing	No network programing	No network programing	No network programing
7–8	On Your Way, Vitamin Corp rybutol, juvenal 21Var L; BBDO $8000; Dotty Mack Show Cinci L	TBA; Beat the Clock, Sylvania Electric Prods 52NY L; C&P $9000	No network programing	Mr Wizard, Science prog Ch L; Ethel & Albert, Sunbeam Corp electric appliances 49NY L; Perrin-Paus $13,000
8–9	Enterprise USA NY F; Greatest Sports Thrills NY F	Jackie Gleason, Co-sponsors: Nestle: nescafe, Sherman & Marquette; Schick: elec shaver, Kudner; Sheaffer Pen, Seeds 54NY L; per spon: $24,000 total: $72,000	No network programing	Spike Jones, Liggett & Myers L&M filters 46Hy L; Cunningham & Walsh; Ted Mack's Original Amateur Hour, Pet Milk Co evap milk 65NY 58L; Gardner $11,000
9–10	Saturday Night Fights (Boxing), Bayuk Cigar Co: phillies 18NY L 9pm to concl; Ellington $14,000; Fton, Talk 14Var L	Two for the Money, P Lorillard: old gold cigs 63NY L; L&N $12,000; My Favorite Husband, Int'l Silver, Y&R (see bel); Simmons: beauty rest, hide-a-bed 35Hy alt wks L; Y&R $26,000	No network programing	Show of Shows: Martha Raye Shw; SOS Cleaner, McCann-Erickson; Benrus, C&P; Griffin, BC&P; Cat's Paw Rubbr, S A Levyne; Armour, FC&B; [illegible], JWT; Whitehall Pharm, J F Murray; Holmes & Edw's, McCann-Erickson
10–11	On Guard NY F; No network programing	That's My Boy (Eddie Mayehoff), Plymouth Div, Chrysler Corp 121Hy L; Ayer $26,200; TBA	Col. Humphrey Flack, Amer Chicle 51NY L co-sponsor: Du Mont Labs; DFS $14,000; Wrestling from Chicago 81Ch co-op L	Doir: McJ&A; Adolph's Ltd., Erwin, Wasey; Lewis Howe: DFS; Johnson & Johnson, Y&R 40NY L; 10 min: $12,000; ½hr $30,000; Your Hit Parade, Amer Tobacco: lucky strike; Crosley Div, Avco 67NY alt wks L; BBDO $32,000
11–12	No network programing	No network programing	Wrestling from Chicago Ch co-op L; Sports Showcase, Amoi Home Prs 31Ch L 15 min; Geyer $1775; Wrestling (resumes 11:20)	No network programing

Notes and explanations to help you use this chart

COSTS: cover talent and production only, do not include commercials or time charges. They [illegible] include the 15% agency commission to the client. Some film shows are costed for on the basis of so many originals and so many reruns. In such cases, the figure represents the average cost per show over the full season.

TIME is Eastern Standard Time.

ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, [illegible]; alt, alternate; pr, products; s&tv, radio and TV; simul, simulcast; shr, alt, share; F, film; TBA, to be announced. 75NY means show is carried on 75 stations, originating in NYC; 50L means 50 of those stations telecast show live, the rest carry it via kine. [illegible] products in addition to those mentioned in chart are plugged on this program.

ABC TV Breakfast Club, simulcast M-F 9-10 am on 58 ABC TV stations, from Chicago. [illegible] sponsors Philco Corp (Hutchins Adv.)

CBS TV Arthur Godfrey, M, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast. Time & talent $1,400,000 annually for two TV quarter hours and 2½ radio quarter hours per [week]. [illegible] Telecast on 30-55 stations, originates live from NYC, other points. [illegible] Morning Show, M-F 7-9 am news variety show. Sells in 5-min. segments, with [illegible] commercial time in each, at cost of $2500 to $3000 for time (about 40 stations) [illegible] for talent per segment.

TODAY, NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six [illegible] each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis; a client can purchase anything from a one-[illegible] an intensive announcement campaign. Due to Today's commercial flexibility the list of its advertisers is constantly in a state of flux. Today has carried over 100 [illegible] to date among those currently or recently using the program are (listed with [agencies]): [illegible] Ayer, Sun [illegible] Cunningham & Walsh; Emerson Drug, Lennen & Newell [illegible] are seen on from 32 to 43 stations in the East, Southeast and Midwest. The [illegible] actually telecast for three hours, 7-10 am, EST, the first hour is seen only in the [East,] the second hour in both the East and Central zones, and the third hour in the Central [illegible]. Commercials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Adolph's Ltd., Erwin, Wasey: NBC, Sat 9-10:30 pm
Alcoa, FAS&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; Sat 10-10:30 pm; ABC, alt Tu 10:30-11 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:15-4 pm; [illegible] NBC, W 3:15-30 pm
Amer. Home Pr., Biow: CBS, M-F 12:15-30 pm; [illegible]
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm; NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt Th 8:30-9 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm
Armstrong Cork, BBDO: NBC, Tu 9:30-10 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
B. B. Pen Co., H&R: ABC, alt Sun 6:30-7 pm
Bauer & Black, Burnett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:15 pm
Benrus, C&P: NBC, Sat 9:30-10 pm; DTN, Sun 6:30-7 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10 pm; M 8:30-9 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10-10:30 pm; NBC, alt M 8-8:30 pm
Borden Co., DCSS: NBC, Th 8:30-9 pm
Bristol-Myers, DCSS: CBS, Sun 9:30-10; Y&R: ABC, alt F 9-9:30 pm; CBS, Tu 2-2:15 pm
Brown Shoe Co., Burnett: ABC, Sat 10:30-11 am
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Buick, Kudner: NBC, Tu 8-9 pm
[illegible]
Campbell Soup, BBDO: CBS, M, W, F, 2-2:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm; [illegible]
Cat's Paw Rubber Co., S. A. Levyne: NBC, Sat 10-10:30 pm (10 min)
CBS-Columbia, Bates: CBS, alt W 8:30-9 pm
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, C-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M-W, F 11:30-12 noon; W 9-9:30 pm, M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 5:15-6 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, [illegible]: NBC, M 3:45-4 pm; [illegible]
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Helene Curtis, R&R: DTN, F 10:30-11 pm
Derby Foods, NL&B: ABC, alt M 8-8:30 pm
DeSoto Motor, BBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Tu 9-9:30, Sun 10-10:30 pm
Doeskin Prods., Grey: NBC, Th 3:30-45 pm
Duffy-Mott Co., Y&R: ABC, M 7:30-8 pm
DuMont Labs, direct: DTN, Th 9-9:30 pm; [illegible]
Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Brockhill: ABC, Sun 12:30-1 pm
Falstaff Brewing, DFS: ABC, Sat 2-5 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
Gemex, BBDO: ABC, alt Sun 6:30-7 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:45-8 pm; Y&R: NBC, W 8-8:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; M 9:30-10 pm; NBC, Sun 6:30-7 pm; Tu 8-9 pm (every 3 wks); CBS, W 3:30-45 pm
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm
General Motors, Oldsmobile, D P Brother: CBS, M, W, F 7:45-8 pm; Frigidaire, FC&B: CBS, Tu, Th [illegible] am, alt W 8-8:30 pm
Gerber Prods., D'Arcy: NBC, W 3:15-4 pm; Th 10:15-30 am
Gillette, Maxon: NBC, F 10 pm to concl
Gold Seal, Campbell-Mithun: CBS, Tu 7:45-8 pm
B. F. Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear, Y&R: NBC, alt Sun 9-10 pm
Green Giant, Leo Burnett: CBS, F 2:15-3 pm
Griffin Mfg., BC&P: NBC, Sat 9:30-10 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm
Hall Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Holmes & Edwards, McCann-Erickson: NBC, Sat partic 10-10:30 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Lewis Howe Co., D-F-S: NBC, Sat 9-10:30 pm
Int'l Cellucotton, FC&B: CBS, M-Th 10:15-30 am
Int'l Shoe, D'Arcy: DTN, Sat 11:30-12 n; NBC, alt F 5:45-6 pm
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt. W. Orr: NBC, M, W, F 12-12:15 pm
Johnson & Johnson, Y&R: NBC, Sat 10-10:30 pm
Johnson Candy, Bruck: DTN, Th 7-7:15 pm
S. C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm; CBS, Sun 7-7:30 pm
Kellogg, Burnett: CBS, Tu, Th 2:30-45 pm; 2:15-30 pm; NBC, Tu, Th 5:30-45 pm
Knomark, Mogul: CBS, M-Th 10:15-30 am (alt days)
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Larus, Warwick & Legler: DTN, Sun 9:30-10 pm
Lever Bros.: JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 11-11:15 am; Ayer: CBS, M, W, F 2:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 7:45-8 pm; NBC, Th 9-9:30 pm, Sat 8-8:30 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Bennett: CBS, M, W, F 11-11:15 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30 pm; L&N: ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, Sun 5:30-6 pm
Masland, Anderson & Cairns: CBS, M [illegible]
Minnesota Mining, C&P: CBS, M, W 10-10:15 am
J. Montenier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Deepfreeze Appliance, Roche, Williams & Cleary: CBS, Th 1:30-45 pm
Motorola, R&R: ABC, alt Tu 9:30-10:30 pm
Mutual of Omaha, Bozell & Jacobs: NBC, M, W 7:15-30 pm
Mystik Tape, Hartman: CBS, F 1:45-2 pm
Nash-Kelvinator, Geyer: CBS, alt Tu 10-10:30 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Sherman & Marquette: CBS, Sat 8-9 pm; C&P: ABC, alt Sat 11-11:30 am
Norge, J Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
O'Cedar, Turner: CBS, alt T 9-9:30 pm
Owens-Corning, FSR: CBS, M-Th 10:15-30
Pabst, Warwick & Legler: CBS, W 10 pm to concl
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, F 8:30-9 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 8:30-9 pm; M-Th 11:15-30 am; M, Tu, W, F 2:45-3 pm; Campbell-Mithun: CBS, Tu 1:45-2 pm
Pontiac Motors, MacMJ&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10-10:30 pm; 7-7:30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Quaker Oats, S&M: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
Real Lemon, Schwimmer & Scott: ABC, Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St Georges & Keyes: NBC, Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M-F 7:15-8 pm; NBC, Sun [illegible]
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfigli: ABC, Sun 7-7:30 pm
Schick, Kudner: CBS, Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seeman Bros., Weintraub: CBS, Th 2-2:15 pm
Sheaffer Pen, Seeds: NBC, Sat 9-10:30 pm
Sherwin-Williams, F&S&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Simoniz Co., SSCB: NBC, alt F 9-9:30 pm; Tu 3:45-4 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
Snow Crop, Maxon: CBS, M-Th 10:30-45 am
Soilax, Scheideler, Beck & Werner: CBS, Tu 2:15-30 pm
S.O.S., McCann-Erickson: NBC, Sat 9:30-10 pm; W 3:15-30 pm; M 12:15-30 pm
Speidel Corp., SSCB: NBC, alt M 8-8:30 pm
Standard Brands, Bates: NBC, M 5:30-6 pm
Star-Kist Tuna, Rhoades & Davis: CBS, M-Th 10:45-11 am (alt days)
Stokeley, Calkins & Holden: CBS, Th 1:15-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10:30-11 pm
Swift, JWT: CBS, W, Th, 1:30-45 pm; NBC, Sun 3:30-4 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tappan Stove, Ketchum, MacLeod & Grove: CBS, Th 3:30-4 pm
Tide Water Oil, L & N: DTN, Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12-12:15 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vitamin Corp., KFC&C: ABC, Sat 7-7:30 pm; DTN, Tu 8-8:30 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm
Wesson Oil, Fitzgerald: NBC, W, F 12:15-30 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., W&G: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Tu 8-8:30 pm
Yardley, Ayer: CBS, Tu 1:30-45 pm
Ziegg, Ayer: NBC, Sat 9:30-10 pm



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THE SERVICE WITH THE MOST SUBSCRIBERS

SUNDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing	Lamp Unto My Feet NY L Look Up and Live NY L	No network programing	No network programing
11				
11:15				
11:30	No network programing	No network programing	No network programing	No network programing
11:45				
12				
12:15	No network programing	No network programing	No network programing	No network programing
12:30	Faith for Today Faith for Today, Inc 21NY L Rockhill $2000	Contest Carnival Quaker Oats Co: puffed wheat, rice Hammonton, NJ L Sherman & Marquette $5500	No network programing	No network programing
12:45				
1	Answers for Americans NY L	No network programing	No network programing	Youth Wants to Know Wash L Frontiers of Faith Religious prog; to co-op with Nat Council of Chs of Christ NY L&P
1:15				
1:30	No network programing			
1:45				
2	TBA	No network programing	No network programing	American Inventory Wash L TBA
2:15				
2:30				
2:45	TBA			
3	TBA	No network programing	No network programing	President's Week (Tex & Jinx) NY T Nature of Things Phila L&T Kukla, Fran & Ollie Swift & Co.; pard dog td 79Ch L JWT $4000
3:15	Elmer Davis commentary Wash L			
3:30	At Issue (M. Agronsky) Wash L $3479			
3:45				
4	Roller Derby co-op (From 8th Reg Armory, NYC) NY L	Man of the Week Wash L Youth Takes a Stand NY L	No network programing	American Forum of the Air Wash L Zoo Parade Ch L $3000
4:15				
4:30				
4:45				
5	Super Circus Kellogg Co: corn flakes 47NY L 5-5:30 LB ½hr $14,000 Mars Inc: milky way, candy 53NY L 5:30-5 LB ½ hr $14,000	Adventure NY L	No network programing	Hallmark Hall of Fame Hall Bros: hallmark cards 47Hy,NY L FC&B $25,000
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing m-f	Arthur Godfrey' Minnesota Mining & Mfg m,w 10-10:15 Int'l Cellucotton FC&B: Kleenex, Mogul all dies Snow Crop m,w 10:30-45 Maxon Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: Ivory, duz NY m-f L Compton
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey' Lever (pending) m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate: lthnst; rel, sheer suds, palmolive, ban, alex 64NY m-f L Esty $8000	No network programing m-f	Home m-f 11-12 NY L&P (Women's service program. For partic sponsors there are eight 1-min commercials on hour available, plus six 20-sec. product announcements) 1-min partic $5400 (see to the sponsor list)
11:30				
11:45				
12	No network programing m-f	Valiant Lady Gen Sls: blsght 47NY m,w,f L DFS shr $10,000 Love of Life Amer Home Pr 63NY m-f L Blow $8500 Search for Tom'w P&G: Joyt 63NY m-f L Blow $8500 Guiding Light P&G: Ivory dust 55NY m-f L Compt $10,000	No network programing m-f	Bride & Groom Jergens Co 52NY w,f L Orr $7500 Hawkins Falls Chem 50Ch alt w L McE $3500 Betty White Show Hy m-f L
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G 70NY m-f L Compton $9,000 Portia Faces Life Gen Fds; cornerstone 53NY m-f L Y&R $10,000 Garry Moore Maxfield; A&C Par Mlls; JWT alt 1:30-45 Cons Pr; Miller Hoover Co; infti 56NY 1:45-2 L LB ¼ hr $2038	No network programing m-t	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Double or Nothing Campbell Soup 45NY m-w-f L PPDO $8000 Art Linkletter Lever; surf 30Hy m,w,f L Ayer (see bel) Pillsbury Mills; flour, mixes 29Hy m-th L LB ½hr $4000	No network programing m-t	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff m-f 3-4 NY sus tu,th L Bob Crosby Chilsw Lee 48Hy 3:30-45 f; Kelvinator, McLeod & Cross Amer Dairy tu, th 3:45-4 48Hy L Campbell-Mithun $3100	No network programing m-t	Kate Smith m-f 3-4 Corn Prods Ref alt m 3:45-4 D L Miller 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods; Whitehall, Boyle-Midway divs 48NY m,w,f L Blow; Goyer $10,000 Robert Q Lewis NY m-f L	TBA	Welcome Travelers P&G: prell, ivory snowf 61Ch L alt m 4:15-30 DFS ½hr $1200 Do Your Account NY m-f L P&G tu, w, f sus m,th
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Whitehall; kolynos Blow m,w,f Howdy Doody Standard Brands royal puddings, jello 58NY 4:30-5:45 L Bates ¼hr $1600	No network programing m-f	No network programing m-f
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing m-f	Arthur Godfrey' Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Kleenex, Mogul all dies General Mtrs; Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: Ivory, duz m-f Compton
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey' Nat'l Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon) Partic sponsors: Wear-Ever Prods F&S&R Nov'el Sewing Cecil & Presbrey Peerless Elec. Broil-quik Ztowe Co Crosley Div Avco Benton & Bowles 1-min partic
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co 47NY tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow $8500 Search for Tom'w P&G: Joyt m-f (see mon) Blow $8500 Guiding Light P&G: Ivory, dasf m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens m,w,f Hawkins Falls Chem m-f L Betty White Show Hy m-f L
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Yardley & Co 56NY L Ayer (see bel) Pillsbury Mills; ballard biscuits 48NY L C-M ¼hr $2038	No network programing m-t	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Carry Moore Bristol Myers; DCSS 2-2:15 Economy Lab; softys 2:15-30 NY L SB&W ¼hr $2038 Art Linkletter Kellogg; all pr 39Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff m-f NY sus tu,th L Bob Crosby Chilsw Lee 48Hy 3:30-45 f; Kelvinator, McLeod & Cross Amer Dairy tu, th 3:45-4 48Hy L Campbell-Mithun $3100	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Dow Chemical tu, th 3:45-4 McE&A 56NY L ¼hr $3500
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY sus tu,th L Robert Q Lewis N m-f L	No network programing m-t	Welcome Travlers P&G: prell, ivory snowf (see mon) DFS Do Your Account P&G: tide tu, w, f Benton & Bowles $6500
4:15				
4:30	TBA	TBA		
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds; lust jell-o Y&R tu,w,f Howdy Doody Kellogg Co; rice krispies 48NY 4:45-5:45 L LB (see bel) tu,th 5:30-45 Colgate: lthnst 51NY 5:45-6 L Bates ¼hr $1600	No network programing m-f	No network programing m-f
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing m-f	Arthur Godfrey' Minn. Mining BBDO m,w 10-10:15 Int'l Cellucotton FC&B: Kleenex, Mogul all dies Snow Crop m,w 10:30-45 Mason Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: Ivory, duz m-f Compton
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey' Lever, suspended m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
11:30				
11:45				
12	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory dust m-t (see mon) Compton	No network programing all wk	Bride & Groom Jergens Co m,w,f (see mon) Robt W. Orr Hawkins Falls Chem 101Ch w,f L Fitzgld $6000 Betty White Show Hy m-f L
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co JWT 68NY Best Fds; rtl, shinolo 54NY L ¼ hr Ludgin $2038	No network programing m-f	No network programing m-t
1:15				
1:30				
1:45				
2	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever; surf m,w,f 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Gen Fds lust jell-o Y&R 3:30-45 General Mills m,w 3:45-4 pm 41Hy L BBDO ½hr $3150	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) 10-min sect $400	Kate Smith m-f 3-4 Gen Fds half seg 3:15-30 Grant Adv Parker; zamec half seg 3:15-30 Badger, Browling Benton Co w 3:30-45 DCSS Gerber Prods; m 3:45-4 D-Arcy 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods; Whitehall, Boyle-Midway divs m,w,f (see mon) Blow; Goyer Robert Q Lewis NY m-f L	TBA	Welcome Travlers P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tide tu, w, f Benton & Bowles
4:15				
4:30				
4:45				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 54NY w,f P Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds; lust jell-o Y&R tu,w,f Whitehall; kolynos Blow m,w,f Howdy Doody Continental Pkg; wonderful bread, hostess cakes 38NY 5:30-6 L Bates $1600
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing m-f	Arthur Godfrey' Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Kleenex, Mogul all dies General Mtrs; Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School (Gerber Prods D'Arcy 10-10:30 Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: Ivory, duz m-f Compton
10:45				
11				
11:15	No network programing m-f	Arthur Godfrey' Nat'l Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-t	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co tu,th (see tu) Leo Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens m,w,f Hawkins Falls Chem m-t L Betty White Show Hy m-f L
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Carry Moore Swift & Co 56NY w,th L Best Fds; rtl, shinolo 54NY L ¼ hr Norge Div, Borg-Warner 63NY th-only L JWT ¼hr $2038	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Carry Moore (cont'd) Seaman Bros; alrelek 2-2:15 Weintraub Kellogg 2:15-30 Leo Burnett Art Linkletter Kellogg; all pr 41Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff m-f NY sus tu,th L Bob Crosby Show Tuanan Stove M'f'g till 3:30-45 seg Amer Dairy tu, th 3:45-4 48Hy L Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Dymart-Tintair half seg 3:15-30 Erwin, Wasey Ladex Mathes 3:15-30 half st segment Deskin Prods Grey 3:30-45 Simoniz Co; f auto finishes th 3:45-4 SSCB 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY sus tu,th L Robert Q Lewis NY m-f L	TBA	Welcome Travlers P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L sus m, th
4:15				
4:30				
4:45				
5	No network programing m-f	No network programing	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co; tu,th (see tu) Leo Burnett Standard Brands m,th Bates ¼hr $1600
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing m-f	Jack Paar NY L	No network programing all wk	Ding Dong School (Gerber Prods D'Arcy 10-10:30 Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: Ivory, duz m-f Compton
10:45				
11				
11:15	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
11:30				
11:45				
12	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr (m-t (see mon) Blow Search for Tom'w P&G: Joyt m-f (see mon) Blow Guiding Light P&G: Ivory, dust m-t (see mon) Compton	No network programing all wk	Bride & Groom Jergens Co m,w,f (see mon) Robt W. Orr Hawkins Falls Chem 101Ch w,f L Fitzgerald Betty White Show Hy m-f L
12:15				
12:30				
12:45				
1	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Carry Moore Contested Rlts 54NY L LB (see bel) Mystik Tape t 1:45-2 only 48NY L Geo Hartman	No network programing m-t	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever; surf Ayer m,w,f Green Giant Co LB till 4/23 Bauer & Black LB start 4/26 ¾ hr $4000	No network programing m-f	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Carnation Co Burnett 3:30-45 General Mills 41Hy 3:45-4 L Knox Reeves $3100	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) 10 min $400	Kate Smith m-f 3-4 SOS Cleaner split seg 3:15-30 alt t McCann-Erickson Consolidated Cosmetics alt f 3:30-45 BBDO ¾ hr $3500
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY sus tu,th L Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlers P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tide tu, w, f Benton & Bowles
4:15				
4:30	TBA			
4:45				
5	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls; sug jello 54NY w,f P Esty ¼hr $4000 The New Revco (codetrait) NY L	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds; lust jell-o Y&R tu,w,f Whitehall; kolynos Blow m,w,f Howdy Doody Louden's Mathes 5:30-45 Intl Shoe D'Arcy alt f 5:15-w Welsh Grp Jules DCSS alt t 5:15-6 9NY L ¼hr $1600
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	DuMont	NBC
10:30	No network programing	Animal Time Ch P Smith' Ed McConnell Brown Shoe Co 48NY P Burnett $4500	No network programing	Space Patrol Nestle prods Cecil & Presbrey Hallson-Purina wheat, rice chex 53Hy alt wks L Gardner $6500
10:45				
11	No network programing		No network programing all wk	Winky Dink and You (Jack Barry) NY L Red Brown of the Rocket Rangers NY $7500
11:15				
11:30				
11:45				
12	No network programing	Bride & Groom Jergens Co m,w,f (see mon) Robt W Orr Hawkins Falls Chem 101Ch w,f L Fitzgerald Betty White Show Hy m-f L	No network programing	Take Big Top National Dairy Prods; sealtest ice cream, prod best dairy prods 62Philia L Ayer $14,000
12:15				
12:30				
12:45				
1	No network programing	Lone Ranger General Mills; wheaties, Bis 6NY P DFS $15,000 What in the World? Philia L	No network programing	No network programing
1:15				
1:30				
1:45				
2	Baseball Game of the Week (cont'd) Schitz 2:5 pm Falstaff Brewing NYer DFS start 1 hr 125 wks) also co-op	No network programing Drake Relays NY L 2:30-3 15 1:25 only	No network programing	No network programing
2:15				
2:30				
2:45				
3	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	Drake Relays (cont'd) 4:2m only Railing at Jamaica (cont'd) 3:45-4:15	Pro Basketball 1:5 NY L	No network programing
3:15				
3:30				
3:45				
4	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	Railing at Jamaica (cont'd) No network programing	Pro Basketball (cont'd)	No network programing
4:15				
4:30				
4:45				
5	No network programing	No network programing	No network programing	Pinky Lee Hy m-f L Partic: Gen Fds; lust jell-o Y&R tu,w,f Whitehall; kolynos Blow m,w,f Howdy Doody Louden's Mathes 5:30-45 Intl Shoe D'Arcy alt f 5:15-w Welsh Grp Jules DCSS alt t 5:15-6 9NY L ¼hr $1600
5:15				
5:30				
5:45				
6				



The difference between one sales message and another is very often the personality who delivers the message

The ability to attract, to move, to sell, is an *intangible* quality. Very often the source of such ability is a personal relationship. But while the source is personal—and therefore hard to define—the results are concrete. The nationally-famous sales personalities at WXYZ and WXYZ-TV have boosted sales in the Detroit market for many advertisers, both local and national. We are confident they can make a real difference in *your* sales, too

WXYZ

Television • Radio

28 W. Adams Avenue—Detroit 26, Michigan WOodward 3-8321

ABC

American Broadcasting Company

Division of American Broadcasting-Paramount Theater, Inc.

Represented Nationally by Blair-TV, Inc., and John Blair & Company

CHICAGO STORY

(*Continued from page 35*)

Strotz and Clarence Menser were accordingly moved East. Top network brass talked up the prestige of New York originations to agencies and clients. P&G, radio's advertising bellwether, agreed with the networks and started to move soap operas to New York, with the agencies following closely behind.

A shift was also on in the spot field. New York agencies were "discovering" spot radio around 1939. Client spending in spot radio was soon stepped up and quickly passed the Chicago level of spot business. Reps opened New York offices or enlarged their quarters and soon found that the majority of the spot business was coming from Gotham contacts.

In the talent field the word was soon out along Michigan Avenue that the time had come to move. And, move they did. Actors, actresses, announcers, directors, producers—many packed their belongings and followed the throng to the glitter of Broadway or the stucco-and-palm-trees of Sunset Boulevard. It was a mass exodus.

At the end of World War II, except for such hardy Chicago perennials as *Breakfast Club, National Farm & Home Hour* and *Chicago Theatre* the Windy City was becoming a ghost town for network originations.

Then came television. Everybody started even. Chicago soon became a name that was talked about in tv. *Kukla, Fran & Ollie* came along to delight a new crop of youngsters and the young in heart. Dave Garroway, Midwestern announcer and d.j. with a great ad lib ability, starred in a nighttime video show that has gone down in tv's short history as the model for relaxed tv entertainment. Other shows —like *Studs Place, Saturday Square, Quiz Kids. The Bennetts, Creative Cookery*—soon appeared on the growing number of video screens in the United States.

Admen, critics, the puhlic began to talk about the "Chicago School" of tv, the way people talked about Greenwich Village or the Left Bank of Paris in the 1920's. Chicago was hot. Chicago was managing to produce entertaining shows on shoestring budgets. Talent began to look to Chicago, again, as a great spot to break in and build a name.

Then came the Second Exodus. Garroway moved East to do *Today* and took with him such creative NBC TV staffers as Ted Mills (now an NBC producer), Norman Felton (*Robert Montgomery*), Bob Banner (*Omnibus*), Dan Petrie (*Excursion*) and Bill Hobin (*Show of Shows*). Big star-name shows started up in New York and Hollywood; the tv film industry got off the ground and became a big program factor. Chicago found its wings clipped, its tv shows shuffled around in marginal slots. Again talent made its way to the two Coasts and dug toeholds in the new shows coming from New York and Hollywood.

What about Chicago today? Where does it stand? Is it a creative center, or just the largest network outlet apart from New York City?

The answer may surprise some admen. Although Chicago has several strikes against it, the Windy City continues to be a powerful factor in the nation's radio and television programming. No fewer than 34 network programs—more than half of which are sponsored by leading advertisers—go out on network lines and tv cables from

In the Palm of Your Hand!



Let WINDY, the bright spirit of TV in Central Kansas, show you how to put the big Central Kansas market right in the *PALM OF YOUR HAND!* Let one station—**KTVH**—demonstrate your product before the big TV audience in Wichita and Hutchinson, plus 14 other important communities. Reach for your share of this rich market by contacting a **KTVH** business office in Wichita or Hutchinson. Studios in Hutchinson; Howard O. Peterson, General Manager.

CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Chicago. (See list on page 35.)

Almost without exception, these shows have one thing in common. They are informal, folksy shows built around strong, creative ideas and produced at low cost.

As Larry Holcomb, an ex-Chicagoan who heads the New York office of Chicago's Tatham-Laird ad agency, told SPONSOR:

"Chicago producers know they can't out-spend New York and Hollywood producers. So, they try to out-think them." It's as simple as that.

This is actually the great secret of Chicago's present roster of radio-tv network shows and helps to explain a few puzzling contradictions.

Take the matter of talent costs, for instance. The talent costs of Chicago-produced shows are invariably less than the price tags on New York or Hollywood shows — even though the basic radio-tv film scales are almost identical. The difference lies in the fact that today's crop of Chicago shows are, for the most part, not designed around star names and do not call for big casts. Thus fewer people are needed, and over-scale payments are few and far between.

And take the matter of talent source. Even Chicagoans admit that there is a steady migration of talent who graduate Cum Laude from the Chicago School of radio-tv.

As Cy Harrice, one of broadcasting's top announcers and a former WLS and WGN (Chicago) staffer, explained things:

"I came to New York in 1946, and broke clean with Chicago — even though I was doing pretty well there. For a long while, I knocked myself out trying to find work in New York. But I knew the work was there in New York and that there was no ceiling to how high I could go."

But Chicagoans are proud of the fact that Midwestern talent — from Minneapolis. Peoria. Cleveland, Milwaukee and other cities—looks to Chicago as a better spot to "break in" than New York. For one thing people at the top are constantly being lured away so there's more room at the bottom than there usually is in New York and Hollywood. For another New York has little use for "new faces." What's wanted is star values. Thus many actors, actresses and budding directors still head to Chicago for their Golden Chance.

Chicago's talent pool is therefore more limited than that in New York or Hollywood—but it is in a constant state of turnover and seldom gets stale.

Chicago producers are also more adept at discovering homegrown talent—something a New York producer, with a reception room full of hopeful and handsome young people, isn't likely to do.

Dr. Bergen Evans, moderator of two low-budget panel shows, *Down You Go* (about $6,000 weekly for production costs) and the new *It's About Time* (about $3,000 weekly) is a good example of this kind of "discovery."

A little-known educator a few years ago, the gifted, witty, urbane Dr. Evans makes a quiz-panel into a stimulating intellectual workout. Chicago tv producers tumbled onto Dr. Evans' entertainment gifts when they discovered that his classes at Northwestern, where he teaches English literature, were always jammed.

Now Dr. Evans is known to millions —a developed-in-Chicago tv star. One of the shows, *Down You Go*, is sponsored by Helene Curtis Industries; the other, as SPONSOR went to press, is sustaining on ABC TV.

Or take Dr. Frances Horwich, the



TOP MULTI-WEEKLY SHOWS

IN THE OMAHA AREA

ARE ON

- Trail Time*
- Eddie Fisher
- Camel News Caravan
- Weather, Sports (10:00 p.m.)*
- Dinah Shore
- 6:20 p.m. News*
- Stand By For Action*
- TV News Roundup (10:15 p.m.)*

*WOW-TV "Live" Studio Shows

WOW TV OMAHA

100,000 WATTS • NBC • DUMONT • BLAIR TV, Inc., National Rep.
A Meredith Station • Affiliated with "Better Homes & Gardens" and "Successful Farming" magazines.

charming, patient schoolmarm of NBC TV's daytime moppet stanza, *Ding Dong School*. Her simple, easy-going show for pre-school-age youngsters (cost: about $1,160 per half hour, across-the-board) is sponsored by General Mills and Gerber. But Dr. Horwich, an expert on child psychology, would probably never even get as far as the audition stage in Hollywood or New York, barring a minor miracle. Miss Frances, as she's called on the show, will never cause Marilyn Monroe to worry.

This is not to say that Chicago radio and tv feature only apple-cheeked ingennes fresh from Iowa farms or educators who never saw the inside of a studio until recently. Chicago has its own crop of stars who like Chicago and feel quite content to let New Yorkers toil on their little concrete island and to leave Hollywood to its own special intrigues, show politics and smog.

One of the best-known Chicago radio-tv performers is Don McNeill, master of ceremonies on the simulcast *Breakfast Club* on ABC. Don has been in Chicago for 21 years with the show and recently stated, "My family is here. My three boys are in school within the Chicago vicinity, and I feel Chicago has been very good to me." Don's show is also probably the biggest and fanciest thing in radio-tv on the shores of Lake Michigan. But it is still basically a simple show; a folksy, genial m.c. chatting with visitors to the big city.

There are many others, too, who feel the same way, from Burr Tillstrom and Fran Allison of *KF&O* to Tommy Bartlett of *Welcome Travelers*. They like the relaxed atmosphere of Chicago, and dread the thought of their shows being re-cast into a glossy New York or Hollywood mold. As one Chicago radio-tv performer told SPONSOR:

"I don't work for New York money here. But I don't work under New York pressures either. If I fall on my face once in awhile it isn't such a big crisis."

A Chicago-born talent organization called *Chicago Unlimited* is doing a lot to promote Chicago radio-tv, and to call the attention of agencymen and advertisers to Chicago programing.

Ned E. Williams, editor of a *CU*-published directory of Chicago radio-tv talent, told SPONSOR:

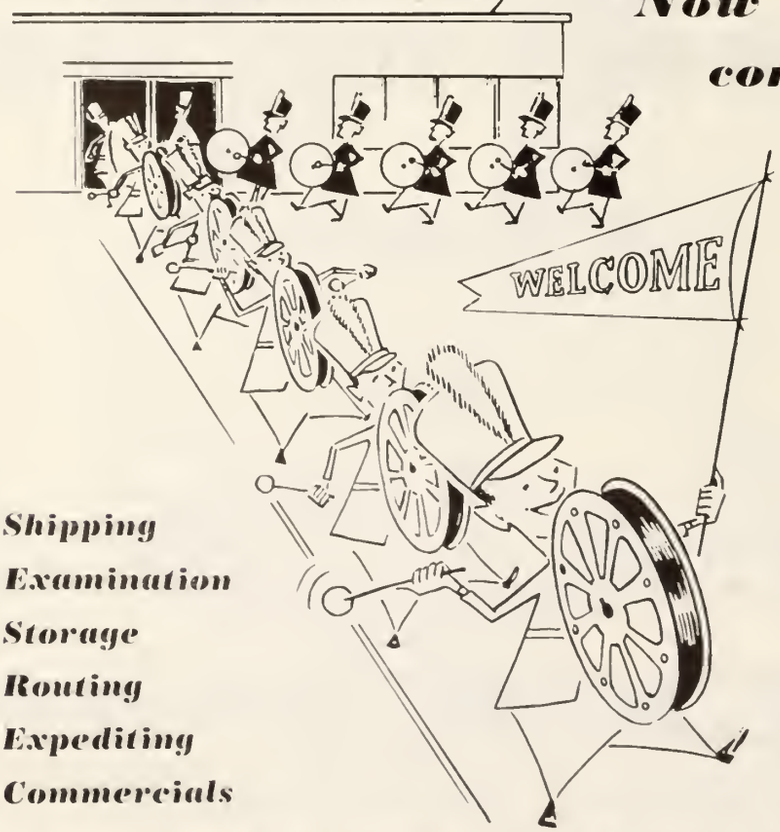
"Although there always is an intangible factor in promotional campaigns, we believe that Chicago Unlimited, in the two years of its existence, definitely has stimulated Chicago programing. Top agencies — Arthur Meyerhoff; Foote, Cone & Belding; Leo Burnett; Sherman & Marquette; Erwin, Wasey; Wright-Campbell, Malcolm-Howard and others — have given direct financial support to our *CU* directory, agencymen are to be included in our board of directors and we already have had support and participation by network execs.

"Chicago is developing into a major production center for film tv programs and especially for film commercials. Such studios as Wilding, Atlas, Sarra, Kling and Vogue-Wright have a tremendous volume of business and daily are doing work for national advertisers through a surprising number of New York advertising agencies."

Networks, including CBS and NBC, are currently developing new Chicago studios to take the squeeze off the over-crowded facilities in the East. CBS TV, for example, recently plunked down $1,500,000 to buy the huge Chicago Arena to be converted into new tv sound stages—for network and local originations—for WBBM-TV.

And, even though many desert Chicago to seek the Big Buck in the two

BONDED TV FILM SERVICE, Inc.



Now BONDED'S
complete dependable
TV film Service
is on the
West Coast Too!

- Shipping
- Examination
- Storage
- Routing
- Expediting
- Commercials

Newly opened facilities on the West Coast provide the largest physical plant for handling TV film in the country.

BONDED TV FILM SERVICE is the new, full-fledged subsidiary of the worlds largest, most experienced film handling and storage company — BONDED FILM STORAGE Co., Inc.

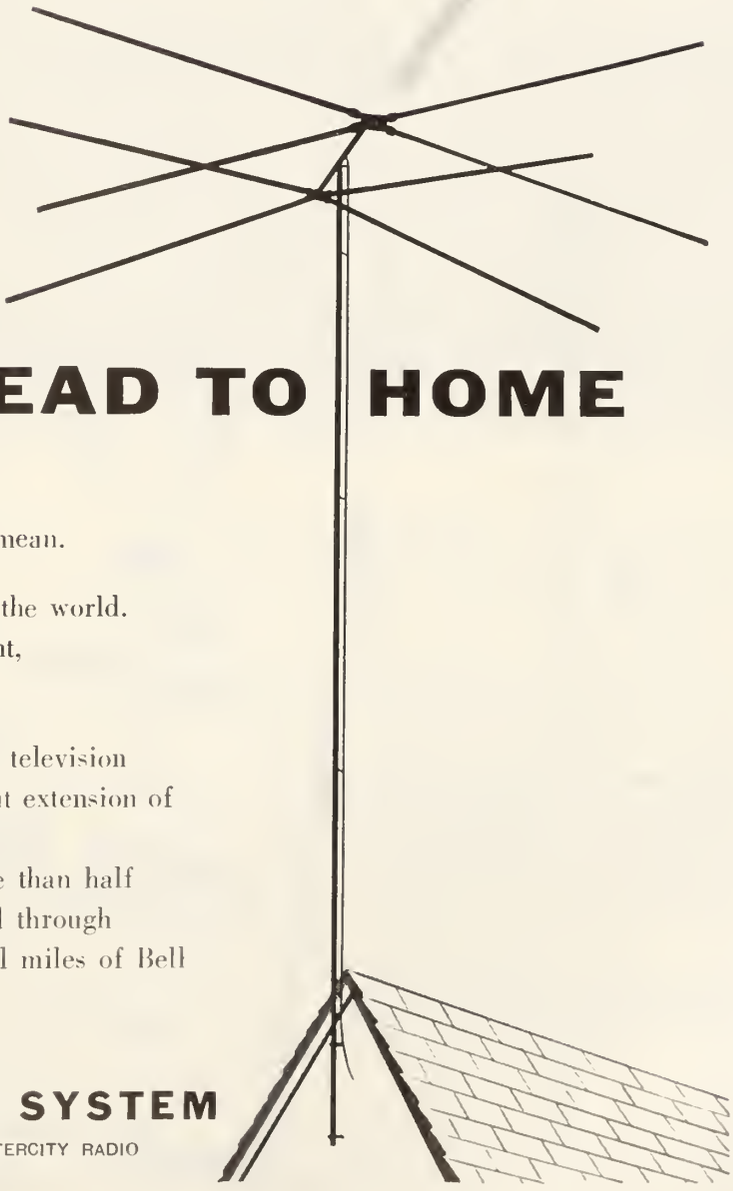
For complete TV film service— you know it will be done best— by BONDED.

BONDED TV FILM SERVICE Inc.

630 Ninth Avenue, New York 36, New York JUdson 6-1030—9

904 North La Cienega Blvd., Los Angeles 46, California Crestview 4-3112 — Bradshaw 2-7825





ALL ROADS LEAD TO HOME

The "roads" that television travels, we mean.

Today the American home is unique in the world. Television keeps it rich with entertainment, information and new ideas.

The broadband transmission "roads" of television are complex, and expensive to build. But extension of facilities is going ahead in stride with industry requirements. Right now, more than half the nation's population could be reached through stations connected by the 50,000 channel miles of Bell System television network.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

coastal radio-tv centers, there is a constant flow of fresh talent into Chicago.

As a network v.p. in Chicago told SPONSOR:

"I believe a day of reckoning may come when the mounting costs of television and the lack of sufficient facilities in both New York and Hollywood will catch up, and then Chicago may fill the breech. How? By ingenious methods—ideas so new, so simple that in New York they would be considered naive and yet may succeed because a national audience considers them fresh."

What can a sponsor do about getting in on Chicago's creative act?

Here are some of the tips passed along to sponsors by Chicagoans:

1. Check the list of current sustaining Chicago-originated shows on the networks. Ratings are seldom startling, but very often the cost-per-1,000 is much lower than network averages.

2. If you buy a Chicago network show, leave it in Chicago. Don't think in terms of moving it to Hollywood or New York and dressing it up to the teeth with fancy production. A chorus line and a platoon of writers would do absolutely nothing for a show like *Ding Dong School*, for instance.

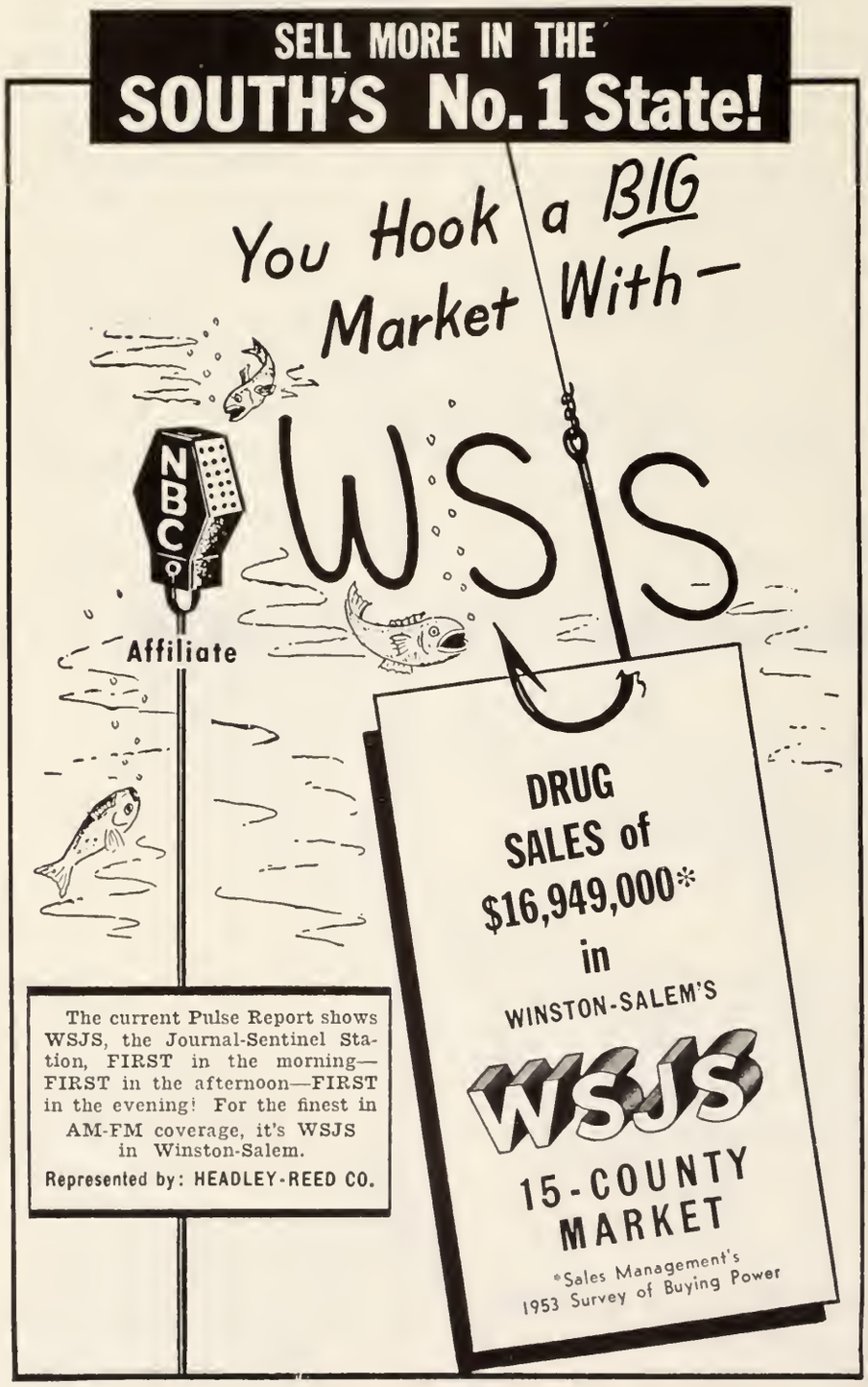
3. If your agency has a Chicago office (and most do), have them scout around for local radio-tv shows that might be developed simply into network programs. Chicago radio-tv is full of simple, low-cost "how-to-do-it" programs, panel programs, musical sustainers and farm programs.

4. Don't feel that Chicago radio-tv is at a standstill. As Montgomery N. McKinney, v.p. of Chicago's Earle Ludgin agency, told SPONSOR:

"In my opinion Chicago will continue to come up with good radio-tv shows and show ideas at comparatively low costs." And, as Robert Hibbard, assistant to the manager of WGN and WGN-TV, Chicago, stated:

"Chicago can continue to excel in what it has always predominated in in the broadcast field: producing programs which depend upon ideas rather than name personalities. In the field of sports, Midwest brand of football has no equal in the nation, and the coverage of this sport by WGN and WGN-TV has traditionally been tops. Special events, particularly of the agricultural type, and general news coverage are done better in this section of the country and always have been.

"Chicago initiated the low-budget strip shows and the idea programs, and we can do it again." ★ ★ ★



DRUGCASTING

(*Continued from page 46*)

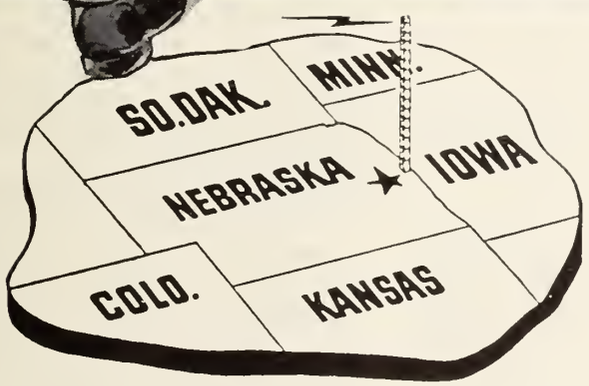
store. Only difference: The home set isn't equipped with a gadget to raise the volume when the commercial goes on. If all this mention of a device to turn up the volume reminds you of Transit Radio and the "beep" signals it used for the same purpose, you're right. In-store radio's gadget is the same thing—a tone too high for the human ear to hear which throws a switch in the loudspeaker.

For WWDC-FM, as a matter of fact, Drugcasting is a lineal descendant of Transit Radio. The station was a Transit Radio outlet until a long series of court battles culminated in suspension of Transit Radio operations in Washington and several other cities. The court battles were over the con-

BIG MIKE

THE FEEDER





Big Mike is the award-winning trademark of KFAB—Nebraska's most-listened-to station.

"The cattle feeder has helped to make Omaha the nation's largest beef packing center," Big Mike points out as he tells another chapter in Nebraska's industry story.

Located for the most part in a huge circle around Omaha's Union Stockyards, the feed lots receive range-fed cattle . . . almost 700,000 annually . . . from western Nebraska, Colorado, Wyoming, Montana and other ranch states. It is the feeder, with his physical equipment and know-how, who readies the range cattle for the market . . . and triples their value. Most of the beef cattle fattened in Nebraska and western Iowa feed lots are sold at the Omaha market and bought on the spot and processed in Omaha plants by the nation's major packers.

There's more . . . much more to the Nebraska Feeder story and how he plays an important part in making Nebraska a great market. And there's much more to the Big Mike story . . . how KFAB serves all — industry and individual alike . . . how people listen most to KFAB . . . and how this influences what they buy. Find out more from Free and Peters . . . or check with General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA CBS RADIO

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

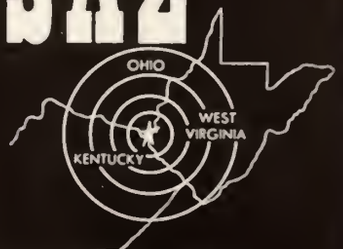
A
Personality
Show In
Its 11th
Year!

"History Marks
The Date"

with
Bert Shimp, M.C.
8:15-8:30 a. m.
Mon.-Fri.

A few availabilities
at press time!

Contact:
C. Tom Garten, Mgr.
or
The Katz Agency, Inc.
National Representatives

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC
WSAZ


TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

tention of several Washington, D. C., bus riders that Transit Radio constituted an unconstitutional invasion of their privacy. Though Transit Radio eventually won the case in a Supreme Court decision, the legal battle left the company in no position to continue. At one time Transit Radio was in about 20 markets; now it's in Kansas City, Mo., and Trenton, N. J. only.

Neither Drugcasting, operating in Washington, D. C., nor Storecasting in markets including Pittsburgh, Chicago and Philadelphia, has run into similar complaints from store customers to any significant degree.

Drugcasting, in fact, has scored a quick record of sales increases. The Drugcast loudspeakers are installed in the 75 stores of Peoples Drug Stores, key Washington chain druggist.

WWDC-FM recently got a letter in which Peoples noted that sale of various products advertised via Drugcasting had increased by as much as 120%.

Comparing the first two months of 1954 with the same two months last year (when there wasn't any Drugcasting), Peoples' sale of Children's Baum Bengue is up 111%.

Rybutol (25-capsule size) is up 120%; Rybutol (100) is up 107%.

Minipoo Shampoo is up 63%.

The Minipoo Shampoo story, WWDC-FM told SPONSOR, is representative. In December Peoples (which the station said accounts for 60% of all drug sales in the Washington area) sold 30 dozen Minipoo shampoos. During January, the first month it used Drugcasting, Minipoo sales jumped to 72 dozen—more than a 100% increase in what's usually considered a slow month.

The manager of Peoples Drug Store No. 1, W. O. Lewis, said, "We had three bottles of Minipoo on the shelf for several months. When the stuff went on Drugcasting we sold all three in one day."

It doesn't take too many Drugcasting announcements for store managers to realize that Product X is doing some advertising. If the company has a lot of commercials every day, the store manager gets the impression the company's a big advertiser. It's a completely self-merchandising campaign eliminating the need to tell the retailer what you're doing to back up the product.

The clerk is affected the same way. If he hears about Product X all day, the chances increase that he'll mention it to the customer who wants that type of product.

And customers, too, hear enough of the commercials to be swayed. Store managers report they have seen customers react to Drugcasting announcements by immediately buying the product offered — frequently telling the clerk that the commercial reminded them to buy.

One product that found Drugcasting beneficial is Slendz. It began a Drugcasting schedule 15 February and at the end of the following week interviews with store managers brought these comments:

"The sale of Slendz jumped so fast we had to send in a special order to the warehouse" (store No. 132).

"Slendz sold out so fast after it went on Drugcasting that we were caught with our order blanks down" (store No. 114).

"Slendz was a dust-catcher until Drugcasting made it into a hot item" (store No. 38).

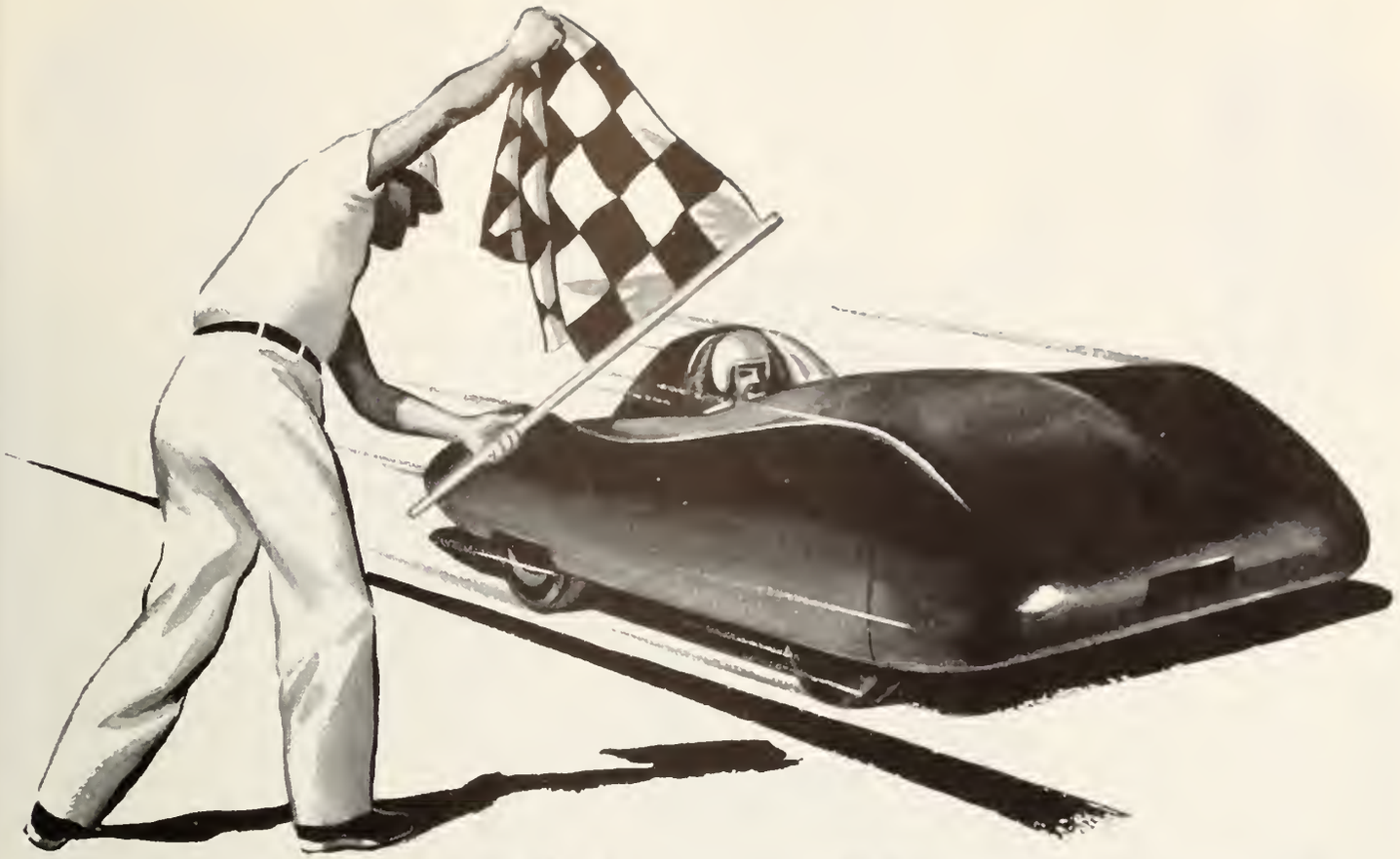
"We didn't know there were so many people in Washington who wanted to reduce" (store No. 128).

Sponsors interested in catching store managers, clerks and customers with one net can buy Drugcasting in either of two ways. Under one plan, they buy both WWDC (the am outlet) and WWDC-FM. The combination schedule gives the sponsor twice as many announcements on the fm or Drugcasting station as on the am outlet. A schedule might consist of 12 announcements weekly on WWDC, 24 on WWDC-FM; cost for 26 weeks would be $5,330 or $205 weekly.

With the other plan, using just the fm station, the sponsor could buy 70 announcements weekly for 13 weeks at a cost of $2,730 or $210 weekly. The Drugcasting commercials, 75 words of copy, are rotated during the Peoples Drug Store business hours.

Drugcasting was conceived last August when Clayton R. Sanders, advertising director for Peoples; Ben Strouse, vice president and general manager of WWDC, and William D. Murdock, of the ad agency bearing his name (Peoples' agency), got together for a sales conference. They decided to use in-store radio as part of Peoples' point-of-sale merchandising.

On 1 October Drugcasting began. Since then products ranging from *Life*



YOU MIGHT DRIVE 403 MILES AN HOUR—*

BUT . . . YOU NEED WJEF RADIO TO GET INTO HIGH GEAR IN GRAND RAPIDS!

Metropolitan Grand Rapids is Western Michigan's biggest market, and WJEF is Grand Rapids' biggest radio value. Conlan figures, left, show WJEF's superiority. Of the area's 116,870 radio homes, WJEF delivers:

12.6% more morning listeners than the next station—
25.2% more afternoon listeners—
9.6% more evening listeners!

WJEF also costs less than the next station—*morning, afternoon and night!* On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25c per-thousand-radio-homes!

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

AM – TV – FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**On Sept. 16, 1947, at Bonneville, Utah, John R. Cobb was clocked at 403.135 miles an hour.*

magazine to wastepaper baskets have been advertised over the medium. Sponsors have included Rem, Old Spice Shaving Lotion, Bonne Bell beauty aids, Kraft candy, Cal-o-metric, cigars, flashlights, Wildroot cream oil, Musterole and greeting cards.

A continuous check of Drugcasting's reception in the drug stores is carried on by Herman M. Paris, WWDC general sales manager. "At the outset," he says, "our problem was to find out how Drugcasting affected the customers. We have come to the conclusion that it serves as a constant reminder to them that they may have forgotten to buy something before going home.

"And as far as sales clerks are concerned," Paris continues, "it really keeps them on the ball."

The older in-store radio operation, Storecast Corp., began in 15 super markets as an experiment. At first telephone lines were used, but then Storecast switched to fm and now broadcasts in the fourth, fifth and sixth largest food chains in America—a total of 725 super markets with 3.5 million shoppers a week.

Stations currently carrying Storecasting include WHOM-FM, New York; WFMF, Chicago; WIBG-FM, Philadelphia; WJAS-FM, Pittsburgh; WMMW-FM, Meriden, Conn.

Storecast—which says it has sold more fm time than any other single organization—has about 125 sponsors. These include a number of major advertisers like Armour & Co., General Foods, Kraft, Beech-Nut, Swift, Johnson & Johnson, Sheffield Farms, Peter Paul, Bristol-Myers, Canada Dry Bottlers of New England and Penick & Ford.

Elliot L. Levene, program and promotional director for Storecast, told SPONSOR: "Our success hinges on a philosophy of helping the stores—of coordinating the promotional activities of our many sponsors with the best interests of the stores. Storecast is able to integrate and time the advertising and merchandising efforts of individual products with the super market."

Storecast crews visit super markets every 10 days. They do everything from dust the stock to work with the store managers to get better shelf positions, better traffic location and displays.

Referring to the revenue potential for fm stations in Storecasting, Levene says he gets a letter or two every week from fm stations. He tells them that while Storecasting can be profitable, there's a lot more to it than merely piping music into stores. Then he tells them about the merchandising they'd have to do—the follow-through. ★ ★ ★



WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S

MOST POPULAR STATIONS!

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives

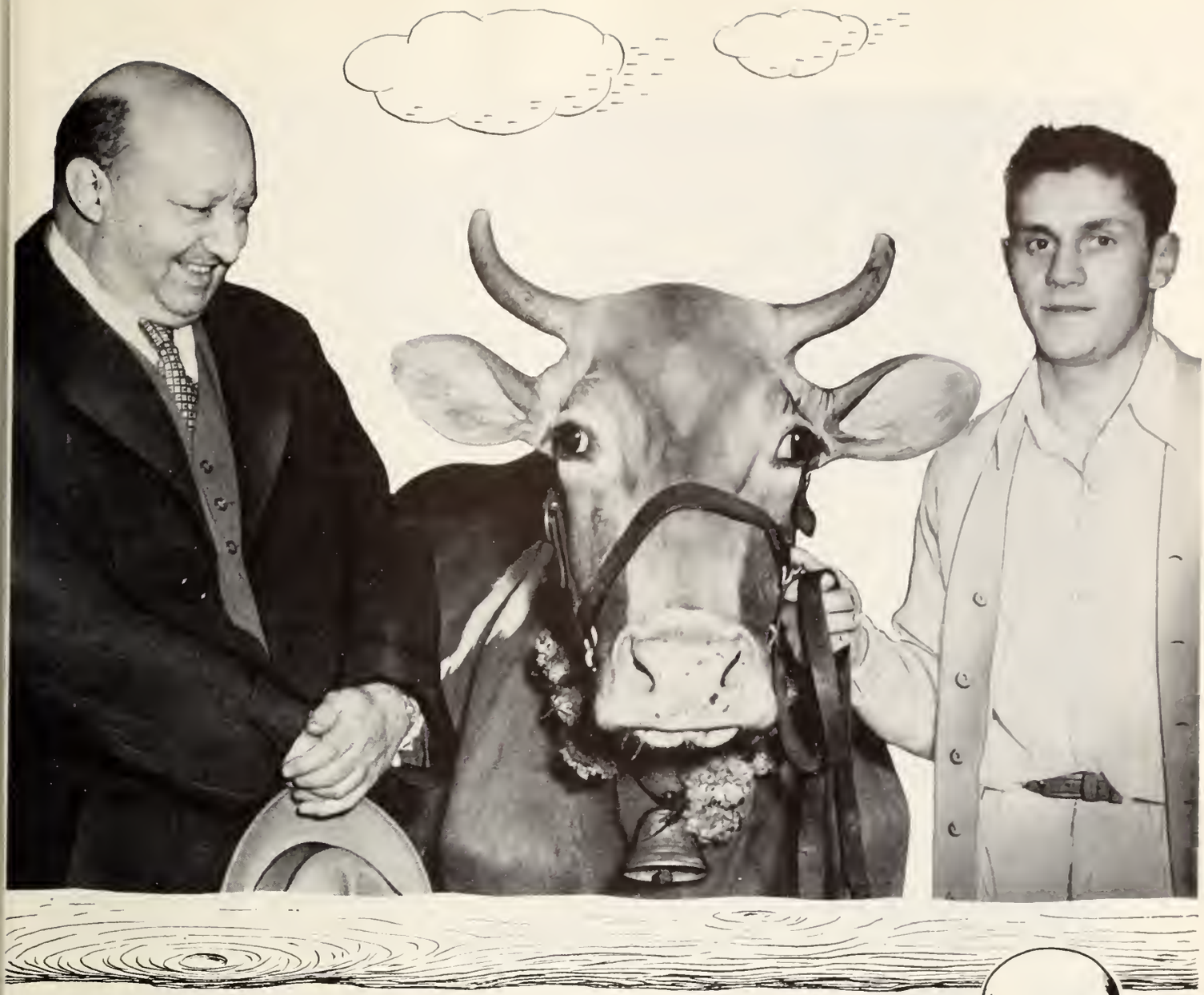
VITAMIN CORP.

(*Continued from page* 43)

"Now I hope you're all warm, snug and comfortable watching tonight's film, because this is the season when our resistance is generally lowest. Winter colds and all these viruses that are going around leave us feeling tired and worn out.

"And when you're feeling low, that's just like putting out the welcome mat for the next cold to come right in. Here's one of the reasons why that happens.

"You may need vitamins. Even the effects of an ordinary cold can be to leave you short of Thiamin and Riboflavin . . . wear out body cells faster than Nature can replace them. So we



VIC DIEHM Says:



Meet Another Champion from the Land of Diehm!

There's no bull about "Dotty". She is the new national champion among milk producing cows, with a record of 25,338 pounds of milk and 1,329 pounds of butterfat. "Dotty" is a 12-year old registered Guernsey cow and hails from the S. C. Price, Coldsprings Farm, Hazleton, Pennsylvania. This is "Dotty's" second great record, and three times she classified as excellent. Price's Dairy has for years been a consistent advertiser on WAZL and at the present is sponsoring six newscasts a week. Now all this leads up to the fact that when you buy any one or all of the Vic Diehm stations they will produce champion results just as "Dotty" has.

P. S. Vic Diehm says "Dotty" is in the middle. The fellow on her left is her trainer, Charles Good.

WAZL Hazleton, Pa. NBC-MBS

WHOL Allentown, Pa. CBS

(Represented by Robert Meeker Associates)

WHLM Bloomsburg, Pa.

WIDE Biddeford-Saco, Me. MBS-Yankee

WVDA Boston, Mass. ABC

(Represented by Paul H. Raymer Company)



Duane Jones
(Chrmn of the Board and Pres)
Duane Jones Co., Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. JONES' LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

need these body-building agents to make us strong again . . . to make us feel energetic and vigorous.

"In that event, take Rybutol . . . Rybutol with its 22 vital elements to rebuild your worn-out body cells, to make you feel alive, full of pep and vitality . . ."

By buying the full feature films and not sharing them with other sponsors, VCA gets the multiple advantages of identity with a show, identity with a host-personality and seven or eight commercials during the actual showing of the feature.

Every week stations in various markets submit a list of available feature films to Hope Martinez, time-buyer on VCA, who then consults with Homer Metzger and the client and makes the choice.

"We don't necessarily buy the most recent film," Hope told SPONSOR. "In fact, often an old-timer with its nostalgic appeal has a greater value for us than one relatively fresh out of the first-run houses."

This stress on the emotional and nostalgic sell makes good sense when you keep in mind the fact that the majority of Rybutol's customers to date have been the housewives over 35. Not that the product is designed for women's use, but because women are main buyers of drug products.

To cover markets other than the major cities where VCA sponsors *Best Movie of the Week*, Hope buys heavy spot radio and tv announcement schedules. The $600,000, or 8% of its 1954 budget, which VCA spends in radio goes into minute announcements in some 20 major radio markets. A concentrated Rybutol radio campaign in Miami last February gave VCA its all-time frequency record with 105 radio announcements a week for four weeks.

Hope also buys minute and 20-second tv announcements and participations for Rybutol in some 30 major cities. Close to 40% of these announcements are 20-second films in Class A adjacencies. The remainder are divided between participating daytime shows and late-night movies.

Juvenal, VCA's kiddie vitamin, is aimed primarily at a women's audience. It gets hitchhikes on VCA's network tv show, as well as daytime tv announcements on a spot basis. Juvenal, too, has come in for heavy local radio spending. During several weeks this product was sold via 150 announcements a week in Los Angeles, 90 a week in New York.

Cal-O-Metric weight control, a reducing tablet product aimed at both men and women, still has spotty distribution. The product, however, is advertised on a test basis in various cities. Currently, for example, VCA is spending $6,000 a week on KLAC-TV, Los Angeles, for a 13-week campaign that offers 90 tablets of Cal-O-Metric free with every $3.50 purchase. The product also gets commercials on *Best Movie of the Week* in its 10 markets.

Cal-O-Metric's birth in 1953 had cost over $1 million in advertising investments, close to 75% of the money going into the air media. However sales had not come up to expectations, causing both an agency switch to BBDO, and a cut-back in advertising expenditure.

Placid Skin Cream and Placid Skin Lotion, VCA's two newest products and their bid for attention in the cosmetics line, were tested in November 1953. They were introduced in a four-week radio-tv campaign in Providence, Dayton, St. Louis and Milwaukee, supplemented with full-page newspaper inserts each week, through Ruthrauff & Ryan. The cosmetics account has since joined the rest of the VCA line at BBDO, with distribution being forged through print media. Radio and tv are again expected to be added as the budget increases.

With its barrage of radio and tv advertising, Rybutol has captured 27% of the over-all vitamin-compound market, according to Larry Paskow, VCA executive v.p. In retail dollars, Rybutol's rise looks like this compared with the remainder of the industry:

Year	Rybutol (in millions)	All vitamins (in millions)
1951	$10	$212
1952	$12	$219
1953	$16	$220

Rybutol also accounts for better than half of VCA's total annual production:

Year	Rybutol (in millions of gellucaps)	Over-all VCA (in millions of gellucaps)
1951	200	375
1952	225	400
1953	300	500

Despite the great strides that the sales and production picture indicates, VCA's race has not been without its hurdles. The firm began its razzle-dazzle radio-tv salesmanship on a national scale in March 1951 with its



Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don't let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They've grown up with WGY and have come to look on us as their neighbor. They're not overly critical. They're friends. But what an audience! They're the families of the factory workers and executives of Northeastern New York and Western New England's teeming industrial areas. They're the suburbanites and farmers of the rolling countryside through 53 counties of four states. They're the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They're 878,130 radio families who turn regularly to WGY. But don't let it throw you. We're all neighbors. They're waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

sponsorship of *Gabriel Heatter* over MBS, through Harry B. Cohen. By fall of that year, the firm had upped its budget from $500,000 to $1.5 million in order to buy the hour-long *Lorraine Cugat Show* on eight ABC TV stations, as well as short-run but high-frequency spot radio-tv announcement schedules.

Within less than a year the account had moved to Duane Jones, with Irving Rill as its executive, and *The Goldbergs*, Mondays, NBC TV as backbone of their early 1952 advertising effort. Rill and the account then moved over to Kastor, Farrell, Clifford & Chesley, where stress continued to be on heavy spot buys. Agency and client parted company in summer 1953, shortly after the costly introduction of Cal-O-Metric Weight Control on the West Coast. From summer 1953 to date, VCA has been a BBDO account, except for its new cosmetics line which was introduced via Ruthrauff & Ryan from November 1953 through February, when it too went to BBDO. (For details about VCA's start in radio and tv, see SPONSOR 19 November 1951.)

The Goldbergs will replace *On Your Way*, ABC TV, Saturdays 7:00-7:30 p.m., a tv package which VCA bought through BBDO starting 23 January 1954 for a 13-week run. *On Your Way* is a Larry White-BBDO package starring Kathy Godfrey, Arthur's sister. In Kathy VCA had hoped to find the type of strong and highly merchandisable personality and name that can best sell VCA products. As wife of a pediatrician, mother of two youngsters, and former tv women's commentator in Arizona (not to mention Brother Arthur), Kathy looked like the ideal m.c. for an audience-participating "quiz-help" show. John Reed King was picked to sell Rybutol and Juvenal on the program. Agency and client both thought that these two would be just the type of confidence-inspiring personalities who could put over the emotion-packed VCA pitch.

The show got its start with a 25-station lineup, but ran into difficulties almost immediately. Its premiere virtually coincided with the adverse publicity that was beginning to break over Walt Framer's *Strike It Rich*, granddaddy of the "quiz-sob" shows. Furthermore, Kathy Godfrey still needed building to give the show the star-appeal it lacked. Within three telecasts BBDO and Executive Producer Mike Dutton revamped the format of the show into a pattern similar to Brother Godfrey's *Talent Scouts*, featuring relatively undiscovered performers rather than needy couples wanting to win money to go somewhere.

The show, however, still didn't go anywhere. With no major competition on the other networks, *On Your Way* managed to eek out only a 10.4 Nielsen rating for the last two weeks of January, had slipped to 6.0 by mid-February. At SPONSOR's presstime the show's fate had not been officially announced, but with VCA's close to $3 million expenditure for *The Goldbergs* in 1954, it seems unlikely that the firm will keep *On Your Way*.

Despite its bumpy advertising history, however, VCA's growth has been unchecked. One picturesque way of measuring the firm's expansion is by tracing the floor space of its plant:

In 1941, on Williams Street, New York City, VCA occupied 1,000 square feet. In 1942 they moved to Fulton Street, New York City, where they used 6,000 square feet. By 1949 plant facilities occupied 100,000 square feet on Lafayette Street in Newark, N. J. and in 1952 VCA bought two warehouses, one in California and one in Canada.

"And," adds Paskow, "we're still bursting at the seams."

A crew of carpenters and electricians are constantly at work devising means of using VCA's four floors more economically.

Financially speaking, the firm has not been without its "four o'clock letdown."

In 1952 Morton Edell found that phenomenally quick expansion and resulting expense made it tough for him to back up VCA's spectacular rise in the vitamin field and clear the net profit that he should out of the size business that it had become. High-pressure advertising had catapulted Rybutol orders way ahead of production, but VCA was having a hard time keeping pace financially. Growing from a family set-up in the back of a New York pharmacy in 1941 (financed by family capital totaling less than $10,000) to a firm with $10 million in sales in 1951 had taken some fancy footwork on the part of VCA management, financially speaking.

Until 1952 the three Edell brothers who'd built VCA (Louis, Morton and Philip) had solved the problem of rapid expansion by getting loans from A. J. Armstrong, a private loan association, which in turn factored VCA's accounts receivable. Their credit limit with A. J. Armstrong Co., in fact, had grown from some $10,000 in the beginning of the association to $1.2 million in summer 1952. However, when they hit the multi-million dollar league, the Edell brothers found this method of financing a pretty costly deal.

In fall 1952 two major events took place: VCA hit a sufficiently liquid financial status to finance its expansion and advertising program without the aid of a private loan company. Also, along came Rexall Drug Co. with a lucrative offer. This giant firm whose 1952 sales reached $178 million offered to buy out VCA for some $5 million, 20% of it payable that year, the remainder over a period of eight years.

VCA was in the 45% tax bracket. The only way besides selling to Rexall that the owners of the firm stood to make as large a personal profit in one chunk would have been from the profits deriving out of an $86 million annual sales turnover. The capital gain from the sale looked good to the

The ONLY single medium to reach 280,000 homes in the rich Agricultural Industrial "Heart of the Nation"

KHOL TV

Kearney, Nebraska

CBS-TV DUMONT

Represented by

MEEKER TV, Inc.

Duane L. Watts, Station Manager



Hour after hour, day after day—Radio Station WMAQ has the "For Sale" sign up before millions of Mid-America families on behalf of scores of products. And the response is better than ever, thank you.

For instance, a recent broadcast of Len O'Connor's "News on the Spot" program (Monday-through-Friday, 5:05 to 5:15 p.m.) prompted R. W. Blair, general manager of the Industrial Hot Coffee Service of Chicago, to report to O'Connor that the broadcast had "done us more good than anything" with "phone calls from as far away as St. Louis."

Len O'Connor is only one of a full crew of favorite personalities ready to offer a loyal and growing audience for your product or service when it is "for sale" on

the Quality Radio Station of Mid-America

NBC

REPRESENTED BY NBC SPOT SALES

WMAQ
CHICAGO

Edells. Louis Edell, treasurer of VCA, retired at that time, while Morton Edell continued as VCA's president.

Rexall Drug Co., on the other hand, had its own good reasons for wanting to own this growing manufacturer of vitamins. It was headed by President Justin Dart, a man also in his mid-forties, like Morton Edell. However, while Dart's company was chalking up large sales volume, net earnings had been slipping over the past five years. For Rexall, therefore, the purchase of VCA meant a broadening out —new sights were set upon greater production of vitamins. Although the firm was pushing its own line of a dozen or so vitamin products, Rybutol and Juvenal were an obviously going proposition and an opportunity for marketing drug products on an open-market basis.

Having operated in the red in 1950 and 1951, Rexall needed strengthening in the drug field to hold its own against the super market competition on the retail level. VCA's expansion into allied fields with Cal-O-Metric Weight Reducer and the two cosmetics products, Placid Skin Cream and Placid Skin Lotion, are a natural consequence of Rexall policy.

By mid-1953 former Northwestern football hero Justin Dart was able to report to his stockholders triple earnings for the first quarter of 1953 compared with the same period in 1952. He credited Rexall's big-spending advertising drive (through BBDO) with the gain as much as the several new policies that he had put into effect. In 1953, Dart upped Rexall's ad budget by 50% over the previous year.

The parallel in leadership of Rexall and VCA continues into 1954. Edell has bet on *The Goldbergs* to continue VCA's spectacular growth. Although the cost of the Cal-O-Metric campaign ate into most of VCA's profits for 1953, Justin Dart is watching the expansion of the VCA line as a propelling force to drive his Rexall earnings up in 1954. ★ ★ ★

LONGINES ON RADIO

(*Continued from page* 33)

terms of "sponsored quarter hours," rather than looking at it in terms of programs. Longines' strategy is clear.

Longines-Wittnauer has at the moment a total of four quarter hours in the daytime and four at night. This fall, L-W will have five quarter hours in daytime periods, and five at night.

By this arrangement, Longines-Wittnauer can stretch its ad budget several notches. CBS Radio's rate card permits advertisers to buy a daytime quarter hour and a nighttime quarter hour and then pay for the nighttime segment at the evening "contiguous rate." This makes radio an even better buy for L-W. The contiguous nighttime price represents a neat saving of 37.5% on evening time.

Longines' research-minded advertising brass—Fred Cartoun; advertising director Harrison J. Cowan; Alan Cartoun, radio-tv manager—feel that the radio schedule outlined above will do more than just save money. It will give Longines a stepped-up impact.

As board chairman Cartoun stated last month to the dealers:

"Because of the almost prohibitive cost of television advertising very few advertisers, even among the largest, find that they can afford full network program television coverage every day of the week—whereas Longines-Wittnauer, through the facilities of the CBS coast-to-coast radio network, is in a position to blanket the 45 million homes of the nation every day of the week with one or more broadcasts."

No other watch firm—even those whose sales and ad budgets are comparable to Longines-Wittnauer — has anything like this daily programing impact. (Agency: Victor A. Bennett.)

Bulova concentrates on tv and radio station breaks, time signals, and 10-second "I.D." spots. Bulova, which imports its watch works from Switzerland and cases them in this country, spends an estimated $5 million in spot tv and spot radio, with 95% of it going to television.

The Bulova formula has been very successful. Last year, Bulova totted up net sales of over $60 million and led the industry. However, Bulova feels that a constant, hard-sell attack is necessary since the firm sells primarily on the basis of low price and eye-catching style — something fairly alien to Longines, which puts most of its airselling behind the trade name rather than into promotions for different models.

Benrus and Gruen also use spot tv and radio, but put the biggest slice of their $2,500,000 budgets into tv porgraming. Benrus is the last charter advertiser left in NBC TV's *Show of Shows*, with participations slotted in the Saturday 9:30-10:00 p.m. period.

Gruen is an alternate-week sponsor of *Walter Winchell*, which is simulcast on ABC Radio and ABC TV on Sunday nights. Both watch firms get big audiences for their commercials. But their thinking is more along the lines of putting all the eggs in one air advertising basket, rather than the Longines philosophy of buying more programs at a lower unit price. Last year's net sales for Benrus: nearly $22,250,000. For Gruen: an estimated $40,000,000.

Hamilton Watch Co. (1953 net sales: about $22,000,000) has been an alternate-week spot tv program advertiser, using the filmed *Jeweler's Showcase* series, but is currently out of big-time tv.

Elgin Watch, largest of the firms who make all their watches in the U.S. (1953 net sales: $50,800,000) uses a periodic seasonal splash in tv, with spot announcements and programs, but puts most of its year-'round ad budget of some $2,000,000 into magazines and newspapers.

Helbros, which follows the Bulova formula, spends about $500,000 an-





His magic touch moves merchandise

You've met men like Bill Mayer. The look in the eye, the easy smile, the sincere manner of talking, the warmth of the handshake . . . all tell you, "Here's a man we can trust."

Bill Mayer has radio's magic touch—the ability to inspire *confidence* in those who listen to him.

Recognized as the area's outstanding commercial announcer, he has the confidence of both listeners and advertisers in Northern Ohio. From 6:30 a. m. to 10:00 a. m., Bill, known to millions as the "Mayor of the Morning", presents listenable music and interesting comment in his inimitable, easy-going style.

His popular show reaches a dual audience—homemakers, and motorists on their way to work. If yours is a product bought by women or by car owners, Bill Mayer's sincere voice can do an effective selling job for you.

Ask your nearest Christal representative for current spot availabilities.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Cleveland—50,000 Watts
The Peoples Broadcasting Corp.
Represented by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd., Toronto

nually in spot tv and about $150,000 in spot radio.

Other watch firms—including Certina, Cyma, Gothic, Kingston, Lux, Ollendorf, Rensie, Shriro, Tissot, Tourneau, Waltham, Wyler and Zodiac—use small amounts of spot radio and tv, usually announcements and time signals.

Few of the leading watch firms could be persuaded to switch their current air advertising tactics to follow the Longines radio pattern. But more than a few look upon the Longines air operation with respect and mild envy.

As the advertising manager of one of the top watch firms—a company which relies on "hard sell" and style changes to keep sales humming—told SPONSOR:

"If I had another million dollars to spend for advertising, I wouldn't try to copy Longines' formula. I think their music shows and their news program have a definitely limited appeal. What we want here is a mass audience and the visual impact of television.

"But I must admit that they are certainly getting plenty of mileage out of their ad budget. We could never stretch a budget that far, or get those discounts, in tv. We've tied up a lot of good tv time, which we aren't likely to relinquish for quite a while. So have a lot of other watch companies. And if Longines tried to establish a big tv foothold now, they'd have a tough time. But I think they'd be crazy to drop the formula they've developed over the years."

Added the watch adman, with a touch of wistfulness in his voice:

"It certainly seems to work for them."

What is really working for Longines-Wittnauer in its big radio schedule; in its thrice-weekly *Chronoscope* tv show; in its hour-long holiday-season tv shows, and in WNBC, New York, *Symphonette* airings, is a rather unique blend of low-pressure and high-pressure selling.

The actual air commercials, both radio and tv, are basically simple. As voiced by veteran Longines announcer Frank Knight, they are a low-pressure sales message which puts the emphasis on the fact that Longines watches are of top quality ("The World's Most Honored Watch," ". . . have won more Worlds Fair grand prizes," etc). Wittnauer commercials, also by Knight, plug the lower-priced Wittnauer as "the sturdy, dependable companion" to Longines. Tv commercials follow along the same audio path as radio, with the visual side concentrating on the latest Longines models.

The selling is high pressure in that there is a lot of it, and it seldom varies. In the radio shows, the brand name is mentioned early and often, from the title to the closing credits. In the tv show, the walls of the simple *Chronoscope* set (it is one of the lowest-cost shows in network tv, and compares cost-wise with *Ding Dong School;* $1,300 vs. $1,160) are plastered with Longines plaques and logos: the cameras can hardly miss them.

Actually, Longines—which has had the *Symphonette* going in radio since 1941, the *Choraliers* since 1948, and the three-times-weekly *Chronoscope* tv show since 1951—uses one of the most durable formulas for radio in a tv age: music and news.

The *Symphonette* is a sort of musical *Reader's Digest.* A junior-sized symphony orchestra (same general instrumentation as a symphony, but fewer men in every category) plays "selections" of music, rather than full-length works, and Victor Herbert rather than Bartok. Many of the programs are built up out of tapes and master disks already in Longines' huge recorded library of Symphonette selections, so talent costs and recording problems are held to a minimum.

The *Choraliers* are a sort of vocal version of the *Symphonette* and work in much the same way. You'll hear them singing numbers like *Give Me Some Men Who Are Stouthearted Men* a lot more often than you'll hear them performing a Handel oratorio.

Chronoscope is often interesting, but rarely tackles any super-hot news.

However, all three shows are geared to an average, or somewhat above-average public taste and gather a large audience over a long period of time.

Two other activities in connection with radio-tv also help to bring customers to Longines-Wittnauer jewelers.

At Thanksgiving and Christmas, Longines has, since 1951, been tele-

★ ★ ★ ★ ★ ★ ★ ★

"We have nothing against television. We think it is a truly great and powerful means of mass communication. It probably packs the greatest impact wallop of any medium today. But it is still only an advertising medium and as such has its own strengths and weaknesses just as any other medium. And like the rest of the media, it is best used in conjunction with, rather than in competition with, the others."

LINTON BAGLEY

Advertising Manager
J. A. Folger & Co.
Kansas City

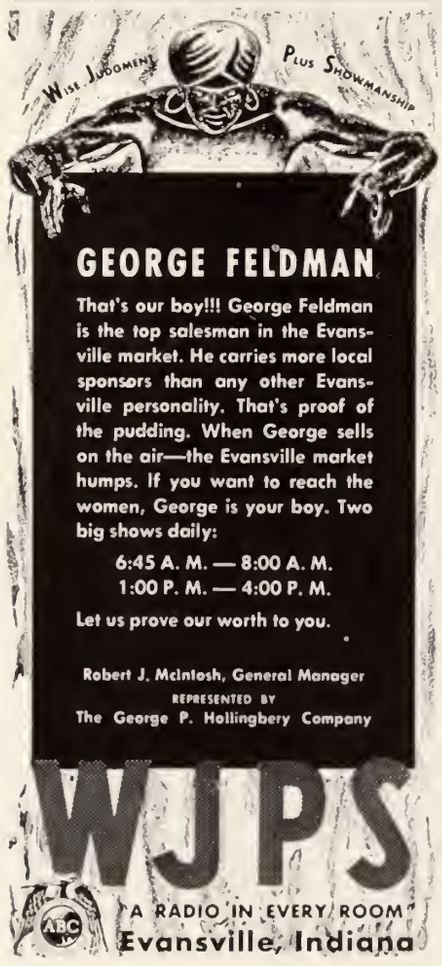
★ ★ ★ ★ ★ ★ ★ ★

casting special hour-long live holiday shows on CBS TV. Combined time and talent costs amount to well over $75,000 apiece. These shows are usually built around *Symphonette* and *Choralier* talent groups.

Since 1946, the *Symphonette* has gone on three-month concert tours of the U.S., paying for the tour out of admissions. This adds extra impact to the *Symphonette* air shows.

SPONSOR asked a veteran agencyman, the account supervisor of a rival watch firm, to characterize Longines' air selling tactics. He replied:

"Longines attracts the audience it wants with a suave, dignified, middlebrow intellectualism. Then, once they've got the audience comfortably seated, they close the doors and give them the 'sell' with both barrels. Eventually the names 'Longines' and 'Wittnauer' are so firmly planted in peoples' minds that it motivates a sale. A lot of sales." ★ ★ ★





OAK HILL IS SECOND IN WEST VIRGINIA!

OAK HILL'S WOAY—WITH 10,000 WATTS —IS THE STATE'S SECOND MOST POWERFUL STATION!

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes in Area	STATE NCS Area County	No. of Counties	DAYTIME 4-Week Cum. NCS Circ.	4-Week Cum. %*	Weekly NCS Circ.	Weekly %*	Average Day NCS Circ.	Average Day %*
	WEST VIRGINIA							
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER MONROE SUMMERS	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS BRAXTON DODDRIDGE GILMER	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS CLAY WEBSTER	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE CALHOUN JACKSON WIRT	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING BOONE	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

Pardon us for yelling at you, but we *do* want to point out that Oak Hill is the home of 10,000-watt WOAY—*West Virginia's second most powerful station!*

Nielsen credits WOAY with a 21-county audience of 102,200 daytime families—yours for a quarter-hour at a cost of *less than 22c per-thousand-homes!* (26-time rate)

If that's your idea of a good radio buy, we'd certainly like to discuss availabilities with you. Just address Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM
20,000 Watts FM

PSYCHOLOGY OF MEDIA

(*Continued from page 41*)

psychological testing is a relic of the past, of course. From now on media testing has to consider sight *and* sound vs. sight *or* sound.

Yet a look at the past may not hurt, especially since the results of two decades of eye-vs.-ear testing can serve as benchmarks for post-tv research.

Klapper's findings: In 1949 Joseph T. Klapper surveyed 20 years of experimentation in mass media for the Bureau of Applied Social Research of Columbia University. (He is now with the Voice of America.) A summary of his findings appears on page 39. Here is a list of the advantages he found attributed to the various media, as reported in his book, *The Effects of Mass Media*, published in mimeographed form in 1950:

PRINT: Klapper found these five advantages of print were variously noted or emphasized by such writers as Lazarsfeld, Doob, Waples and Berelson:

1. Reader controls exposure. Radio and screen (and tv) set the pace for the audience. But with print the reader can set his own pace, reads when he pleases.

2. Exposure may be and often is repeated. Unlike radio or movies (or tv), printed matter is not necessarily limited to single exposure. It can be turned to again and again for reading and reference.

3. Treatment may be fuller. Print alone may develop a topic to whatever degree seems desirable. Radio programs and films are of predetermined and relatively brief duration.

4. Specialized appeal is possible. Print is less standardized than other media. Unorthodox views can be more readily found in print than on the air or screen. Specialized publications are limitless in number.

5. Possible greater prestige. All mass media have prestige by their very massiveness. But some authors believe print has the highest because of habit ("my paper"), because it is the oldest of the mass media and because print and "culture" are traditionally associated. Other research, however, has shown that print is *not* the preferred medium of the less cultured.

RADIO: 1. Audience structure. Radio reaches persons who are not often reached by print and movies. This audience tends to be less cultured and more suggestible than the audience of other media, therefore more easily influenced. (Print audiences tend to be more critical.)

2. Dramatic participation. Radio permits its audience "virtually to participate in ceremonial occasions."

3. Resemblance to face-to-face contact. The listener gets a sense of "personal access" from radio because of human elements. This "represents an approach to a face-to-face contact." (Lazarsfeld, Berelson and Gaudet have noted points two and three.)

4. Speed in presenting material. Doob suggests that radio has a unique advantage by virtue of its swift distribution of news. Since persons often first learn of an event via radio, this "fact of primacy" makes them accept whatever slant radio gives it and resist changing their opinion later. At least one study, however, suggests the opposite.

5. Feeling of group participation. Doob also suggests that radio listeners may see themselves as members of a gigantic group simultaneously listening to the same material: this group feeling may increase the suggestibility of the audience. No objective data are offered in proof or denial.

SCREEN: (Note: These conclusions were drawn from tests before tv became a major medium; whether they can be applied to tv is open to question.)

1. Picturization. Some writers, including Doob and Blumer, say it is generally uniquely effective, but this is doubtful in regard to some matters.

2. High degree of recall. Tests have shown this but that this recall is greater than that elicited by other media has not yet been convincingly demonstrated.

3. High belief. Holoday and Stoddard discovered that most children and many adults tend to accept unquestioningly all presumably factual information in commercial films. Whether this blind trust in screen material is any greater than that inspired by other material has not been investigated.

4. "Emotional possession" of children (not of adults). This is a postulate by Blumer on the basis of personal reports. He attributes this possession to the concrete setting, deliberate emotional stimulation and attractive scenes of film.

FACE-TO-FACE DISCOURSE: Virtually all social scientists and public opinion experts agree that face-to-face discourse is far more effective in teaching and persuasion than any impersonal medium. Lazarsfeld, Berelson and Gaudet cite these five reasons:

1. It is more casual, often nonpurposive, thus less self-selective than mass media material which largely attracts persons already sympathetic to the view expressed.

2. It is "flexible when countering resistance."

3. It provides "immediate and personal . . . rewards for compliance" or punishment for non-compliance, being in itself capable of expressing social pleasure or displeasure.

4. It may be exerted by a trusted or "intimate source."

5. It may accomplish its ends without first instilling conviction. (Example: "The lady where I work wanted me to vote. She took me to the polls and they all voted Republican, so I did too."

COMBINATION: Extreme effectiveness of mass media supplemented by face-to-face contact has been demonstrated by controlled experiments. Examples: (1) Map reading lesson consisting of an Army training film sup-

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "*Milestones*" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"*Milestones*" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"Milestones" for May:
"National Music Week"
"Mother's Day"
"The Astor Place Riot"
Edward Forrest
First Great American Actor
"Thirty-Three Hours to Paris"
Lindbergh's Flight—1927

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

EDITOR BILL'S *Your Man*



You bet he is! "Editor Bill," heard Monday through Friday at 9:55 P.M. with news of "50 Years Ago" is *your man* if you want to sell to the buying-minded folk of the KVOO market area! This great program has been on KVOO for two years, charming young and old alike with the still exciting news of 50 years ago. It's more than just entertainment—it's an historical review of Oklahoma's early days . . . of the Nation and the world in action 50 years ago.

Who listens? — just about everybody in Oklahoma's No. 1 Market, plus a lot of folk elsewhere in surrounding states.

How do we know?

In response to just 20 announcements Editor Bill received 3,454 requests for a reproduction of the front page of the "Guthrie Leader" dated November 16, 1907, the day Oklahoma became a State.

Get the full story and interesting price from KVOO or your nearest Edward Petry & Company office.

"50 Years Ago" delivers the courtly old charm of yesterday with the satisfyingly effective sales impact of Oklahoma's top radio voice of today!

"50 Years Ago" is a great program . . . a program to *sell your* product!

Oklahoma's Greatest Station for More than a Quarter of a Century

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

plemented by face-to-face lecture was far more effective than was film alone. (2) Film-strip designed to teach phonetic alphabet was also found more effective when used with audience participation.

But Klapper cautions: "It is to be noted that increasing the motivation of the soldiers to learn the material, accomplished by merely announcing that a quiz would be administered, increased learning as effectively as did audience participation."

Combination of mass media and face-to-face contact has characterized several highly successful propaganda campaigns, Klapper says. He cites Father Coughlin, the Nazis and the Soviet Union as examples. Several social observers, particularly Lazarsfeld and Merton, "regard this combination of mass media appeal and face-to-face contact as in itself an especially powerful persuasive technique."

Can an advertiser apply any of the above to his particular problem? And if so, how?

Psychologists caution against wholesale and uncritical use of these findings. But two possible points may be considered here:

WHBF
ROCK ISLAND, ILL.

CBS for the Quad-Cities is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (250,000)

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

• Social scientists knew and had proved the added influence of a prestige name in a lecture or a text long before Stanley Resor's wife-to-be at J. Walter Thompson used the testimonial for the first time in an ad for Pond's cleansing and vanishing creams in 1924.

• Rayco and the Emil Mogul Co. have scores of examples from their weekly media-effectiveness tests for newspapers, radio and tv in selling car-seat covers and tops showing that use of two media is invariably better than one. (See "How Emil Mogul tests media weekly for Rayco," SPONSOR, 19 October 1953.)

What Lazarsfeld learned: Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, has devoted his life to studying mass communications. He already had won a reputation as an expert in Vienna back in the early Thirties. In 1949 he directed a study of 702 housewives in the Oranges, N. J., for the now defunct American Newspaper Advertising Network. His report, *Psychological Impact of Newspaper and Radio Advertisements,* met the fate typical of most surveys carried out for media. Newspapers extracted facts favorable to newspapers. Radio countered with a similar campaign. The report never got the circulation it deserved. (See "Reading vs. Listening," SPONSOR, 26 September 1949.)

Actually Lazarsfeld's basic finding was that "there are special advantages which accrue to advertising in each of the two media, with differences by education and income."

Here then, for what SPONSOR believes is the first time, is an objective summary of what Lazarsfeld really found out in the Oranges back in 1949:

Qualitative interviewing technique was used and carried out in three phases: (1) each woman was asked to recall a single definite newspaper ad and radio commercial: (2) eight selected pairs of newspapers and radio ads were shown to each housewife or played on a phonograph and her reaction marked down: (3) the women were questioned about their opinions on newspaper and radio advertising in general.

The findings:

1. *Attention.* Radio commercials get more quantitative attention because of women's greater exposure to the medium during typical day.

Newspaper ads get better qualitative attention—"active, focused attention, with re-reading and ad-clipping."

2. *Recall.* Women remember more radio than newspaper ads through greater repetition.

Newspaper ads remembered carry greater buying interest than radio commercials recalled.

3. *Images induced.* Radio and newspaper advertising are about equal in vividness of images, ideas and thoughts stimulated.

Less educated women believe they learn more from radio commercials; the better educated, more from newspaper ads. When actual ads and commercials were used, however, the printed ad produced images, ideas and thoughts in greater number and variety for both types of women than did the radio commercial.

Radio-produced images tend to center on the presentation of the advertising matter.

Newspaper-induced images tend to center on the product. This difference is found on all educational and income levels.

4. *Feeling tones.* Radio commercials tend to be either liked or disliked.

Newspaper ads tend to fall in between at a center of emotional neutrality.

Over-all, radio commercials are much more disliked than newspaper ads.

But when housewives were exposed to specific ads, this difference persisted to only a slight degree.

5. *Belief in advertising claims.* Higher credibility is attached to newspaper advertising claims by all except women of low education, who favor radio claims.

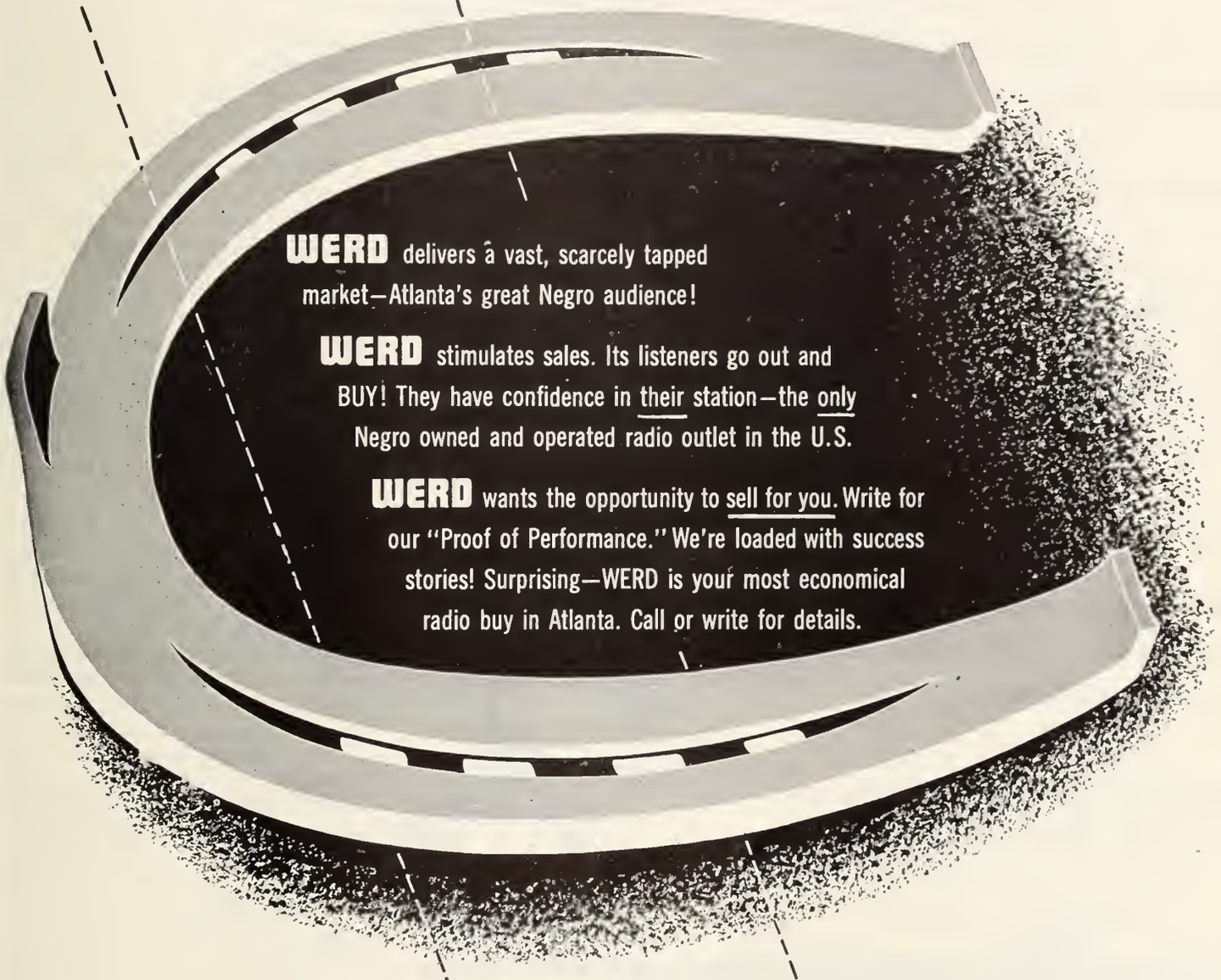
Where radio is given greater credibility, judgments tend to be based on voice, delivery and presumed personality of the announcer. Where greater credibility is attributed to newspaper ads, emphasis is placed on straight factual contents.

Current consumers of products covered in test ads accepted product claims to much greater extent than



CLOCKS ARE SET IN THE
NEGRO MARKET
EVERY MORNING WHEN
CHUCK MITCHELL
HITS THE AIR VIA
WSOK
NASHVILLE, TENN.
1000 WATTS

WERD — SALES RINGER IN ATLANTA



WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and BUY! They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by
JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

we love people

22,000 of them

for that is the number of votes cast for 60 families who selected the music on *FAMILY CHOICE*

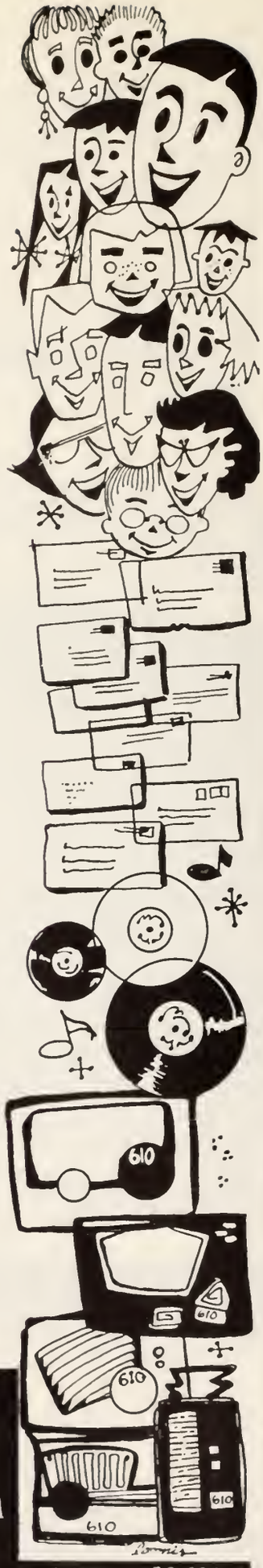
WHAT IS FAMILY CHOICE?

A two hour musical portion of ***MORNING DIGEST*** in which Roanoke families acted as program directors.
(the most popular won a '54 Plymouth)

AND MORNING DIGEST?

Offers 4 hours of the best radio listening in Roanoke each morning, 5:30 to 9:30

Your ***AVERY-KNODEL*** *man can tell you all. Just call him!*



WSLS RADIO

NBC IN ROANOKE, VIRGINIA

Shenandoah Life Stations, Incorporated

1,000 watts dial 610 AM

10,600 watts dial 99.1 FM

non-consumers or ex-consumers. This finding points to advertising's important function of strengthening "product loyalty," Lazarsfeld said.

In general, the high credibility of advertising in both media is based on two considerations in the minds of respondents:

a. False or exaggerated claims will boomerang on the advertiser.

b. The fact a product is advertised is proof of its quality, that is: If it were not good, it would not sell, and if it did not sell, it would not be advertised.

6. *Over-all preference attitudes.* Housewives who prefer one medium to another also prefer advertising in that medium to advertising in the other. Preference for newspaper advertising increases directly with the income and educational level.

Women who prefer radio advertising give the superior techniques of presentation as their reason. But women who prefer newspaper ads do not offer presentation as a basis.

Radio commercials have thus seemingly gone farther technically with their opportunities than has newspaper advertising, Lazarsfeld concludes.

The reasons housewives gave Lazarsfeld's interviewers for liking or disliking the two media should be known to every adman by now but are worth repeating:

Those who preferred newspaper advertising said they did so because they could (1) set their own pace, (2) read only what they pleased, and (3) re-read or even keep the ads.

Critics of newspaper advertising singled out the length of time it took to read it and cited the lack of forced attention as a disadvantage.

Those who prefer radio advertising listed (1) ease of listening, (2) the possibility of doing other things at the same time, (3) the "personal" character of the human voice and (4) the unavoidability of hearing the commercial as advantages.

Critics of radio advertising cited as disadvantages: (1) the fact that "forced attention" was required with "no choice of listening or not listening." (2) use of jingles and announcers who "talk down" to the audience: (3) "repetition" of commercial.

In general, the reasons a medium was liked or disliked were carried over to the advertising as well.

However, Lazarsfeld cautions, "the majority of women vote for one me-

dium in regard to one aspect, for the other in regard to another aspect; they are not really as strongly for or against either medium as one might assume on the basis of votes on any one attitude question."

Another point to consider: Though women on a higher educational or economic level prefer newspaper to radio advertising, they are far fewer than women of high school education or less and on a lower economic level, who generally prefer radio advertising.

Harvard experiments: The radio experiments in the Harvard Psychology Laboratory in the early 1930's are a landmark in the field of radio psychology. Under the direction of Dr. Hadley Cantril and Dr. Gordon W. Allport, they covered many months and consisted of five groups of detailed tests:

(1) Voice and personality. (2) sex differences in radio voices, (3) speaker vs. loudspeaker; (4) listening vs. reading and (5) effective conditions for broadcasting.

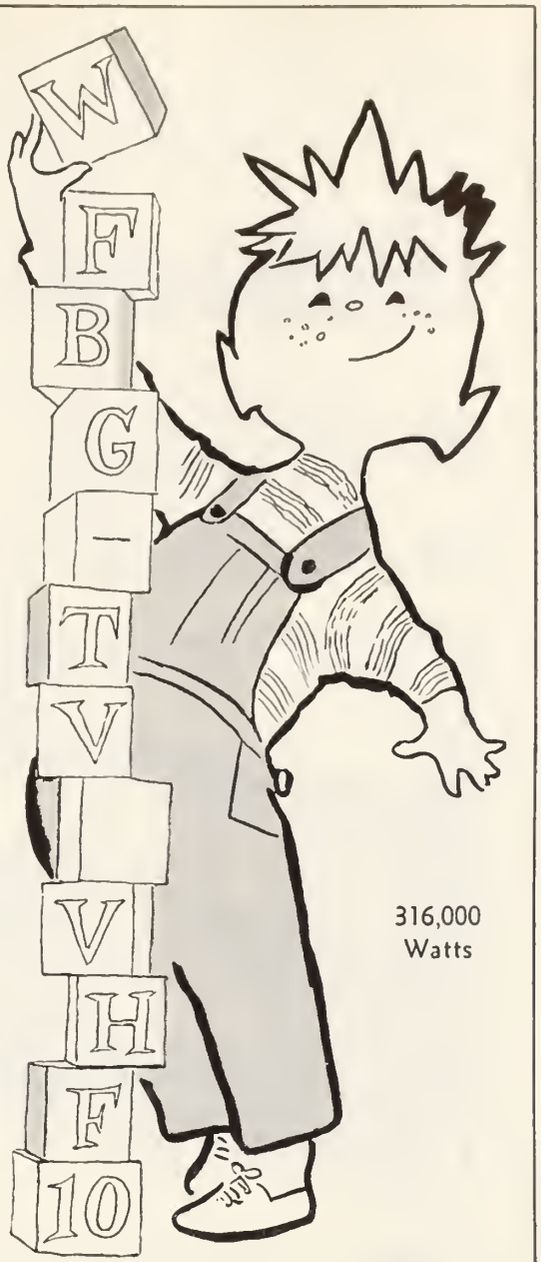
These experiments were later superseded by the work of Dr. Lazarsfeld, Dr. Stanton of CBS and others, but a brief review of their findings is of interest if only to show that basically they were sound contributions to radio psychology and have not been proved erroneous since.

The findings appear in *Psychology of Radio* by Drs. Cantril and Allport (1935) but the chapter on listening vs. reading was written by Dr. Merton E. Carver. Seven experiments were made to test the differences between reading and listening; 52 adult non-college people and 39 male undergraduates were used. Four principal variables were tested: difficulty of material, type of material, mental functions and cultural level. Here were the results:

1. *Difficulty of material.* Visual presentation is more effective than auditory (radio) if the material is difficult; conversely, the easier the material the more effective the radio presentation.

2. *Type of material.* Auditory presentation is most effective when familiar and meaningful material is presented: it is "markedly inferior" to visual when strange or meaningless material is used.

3. *Mental functions.* When you hear material instead of reading it, you're more apt to score higher in rec-



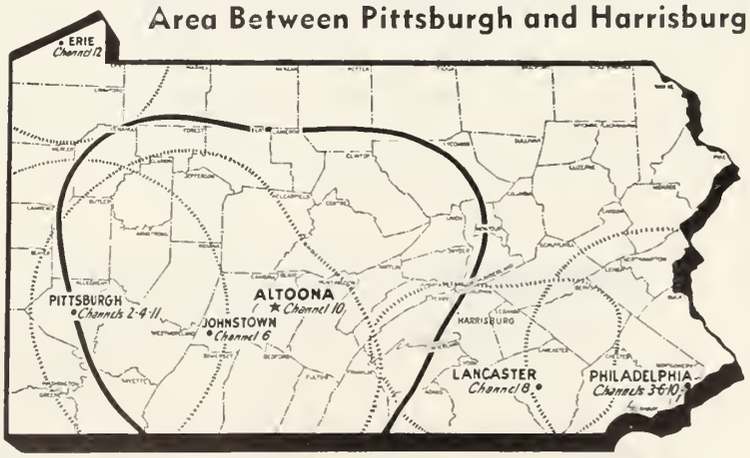
To Build Consumer Acceptance

Can You Afford NOT to Use WFBG-TV?

316,000 Watts

Set Count, 418,798
Retail Sales, $1.9 Billion
Families, 640,000

The Only Station You Need to Cover the Rich Pennsylvania Area Between Pittsburgh and Harrisburg



WFBG TV ... AM

The Gable Broadcasting Co.

ALTOONA, PA.

ABC NBC DU MONT

Represented Nationally by H-R Television, Inc.

LOOK what a single year of SPONSOR brings you . . .

55 carefully-researched case histories containing the dollars-and-cents values of radio and tv advertising.

14 articles on media evaluation—how advertisers select media and markets; testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.

12 major stories on radio and tv research.

13 feature stories dealing with programs, casts, talent, trends.

91 capsule tv case histories

91 capsule radio case histories

26 network comparagraphs (13 tv and 13 radio) showing the complete log of network programs, time segments, casts of shows, sponsor and agency of each.

26 sparkling comments on radio and tv commercials by Bob Foreman who also reviews commercials for SPONSOR readers.

13 SPONSOR-Telepulse ratings of syndicated films in markets ranging from one tv station to seven.

AND *a dozen other important tools and services to help you use and understand radio and tv better.*

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fastest-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME _____

FIRM _____ TITLE _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

check one: ☐ $8 one year (26 issues) ☐ $15 three years

ognition, verbatim recall and suggestibility (noncriticalness). When you read it, you're more apt to comprehend it better, be more critical and discriminatory. Hearing esthetic prose and humor was preferred to reading it. But selections of poetry gave equivocal results. In all cases difficulty of material and cultural level of the subjects tested were kept constant.

4. *Cultural level.* You learn more by sound the more cultured and better educated you are. Carver cautions: "There is, however, a point reached where the factor of the difficulty in the material outweighs the relative advantage of cultural training and the advantage of auditory presentation is lost in favor of the visual."

(Research since then has also indicated that Americans, after two decades of radio and sound movies, are becoming more auditory-minded than visual-minded. But with the advent of tv, the process may now begin to be reversed. There is no evidence on this last point, however.)

Carver has a detailed explanation of why you can grasp "easy" and "familiar" things better when you hear them and do better with reading when the material is difficult. Basically it's a matter of pace—in listening the speaker sets it for you, in reading you set your own. For example, in listening you get the word groupings given you by the speaker, sometimes only a word or two at a time. In reading, you might absorb five or 10 words at a time.

As for listening generally, Carver makes these interesting observations:

"Listening is a friendly activity, usually more enjoyable and more interesting than reading. It depends upon other human beings. We are usually sympathetic when we listen; at least we are on our good behavior. Through long training we have learned to listen patiently: the plethora of platitudes reaching our ears during the day would be unbearable if we encountered them in print. And so it is that whatever is human, personal, or intimate seems favored by auditory communication—humor, for example, and suggestibility. The listener seems as a rule to be friendly, uncritical, and well disposed toward what he hears. The reader, on the other hand, tends to be more analytical and more critical, and in the long run probably more accurate in his knowledge and better informed."

Stanton's experiments: While teaching at Ohio State University back in the early Thirties, Dr. Frank N. Stanton, now president of CBS, Inc., ran a series of experiments with 160 students to determine which mode of transmitting fictitious advertising copy was more effective: print or radio loudspeaker. The results have gladdened the hearts of radiomen ever since. Interestingly they have not been disproved to any great extent by later research. The results, in brief, were that you remember more about what you hear for a longer period than what you read, if simple advertising copy is used.

The copy was presented by loudspeaker without a program—no music or dialogue. The printed material, exactly the same in content, was given the subjects without illustrations or display type. Two groups of eight ads each were used for both auditory and visual presentation. The students were then given recall, aided recall and recognition tests one day, seven days and 21 days after exposure for correct trade-name-commodity association. Here were the results:

1. The auditory method proved superior in all three tests for all three time periods (one day, seven days and 21 days).

2. Auditory scores in the pure recall and aided recall tests were highest after seven days—at which time they also reached the peak of their superiority over visual scores.

3. After 21 days all scores in both media were lower but auditory scores for recognition showed less drop than visual scores.

Writing up his tests in *The Journal of Applied Psychology* (February 1934). Stanton cautioned against jumping to hasty conclusions.

"The principal variable that might indicate the desirability of qualifying the results was the discrepancy arising from the experimental situation between actual reading-listening conditions and the ones set up in the study," he said.

He also said, however: "When we consider that the college student is a trained reader, such an experiment with other persons may even show a greater difference in favor of audition for certain economic levels."

As a matter of fact, later experiments did just that. ★ ★ ★





"It's not genuine—

but ain't it BIG?"

When it comes to radio coverage of Kentucky, it's easy to go overboard on "bigness". Kentucky is big, all right—so big that you need *many* of the State's 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, *exclusively.* This densely-populated market accounts for 53.9% of Kentucky's retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

5000 WATTS

NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

TIME FRANCHISE

(*Continued from page* 31)

programing, to reach every slice of the population. This cannot be done unless networks can control their programing. Furthermore, the only way to bring in to network advertising the small and medium budget sponsor is to provide the participation type of program. Here, again, this can be done only by the network.

The legal a-pects of the time franchise, despite the absence of clear-cut law on the question, seems pretty clear: No client has a legal right to air time beyond the span of his facilities contract. These don't exceed 52 weeks. It was pointed out, additionally, that facilities contracts are limited by the fact that FCC regulations forbid networks to sign contracts with affiliates for more than two years. While advertisers used to get renewal options on 52-week contracts, this is seldom given nowadays. There can be no implied legal right to a time franchise in the absence of a specifically stated renewal option.

Furthermore, there are clauses which permit mutual cancellation of the facilities contract every 13 weeks. This is more common on network tv than network radio and NBC has become more insistent recently on its right to cancel on tv if the client asks for such a right for himself.

Here's one lawyer's explanation of the legal aspect of time franchises:

"In discussing broadcasting law you've got to talk about the stations. It's the stations which are licensed, not the networks. As licensees, the stations have certain responsibilities. One of these is programing. For stations to grant any advertiser a time franchise in perpetuity or until the advertiser willingly gives up his time is to abdicate this responsibility."

A network lawyer took a less legalistic tack.

"Ordinarily a business seeks to keep its customers happy and satisfied. The same can be said of a network: if an advertiser occupies a certain time period the network will ordinarily let him keep it—even if the customer has no actual legal right to stay there indefinitely. But the fact remains that when the chips are down the network can sell its time to whom it pleases, so long as it is not actually conspiring against any advertiser and so long as

it is fulfilling its programing obligations to the public."

A lawyer for one of the biggest of the top 10 agencies said:

"The term 'time franchise' has no legal standing. It is a trade term. It refers to a custom and practice within the broadcasting industry. For example, network program package contracts have renewal options. If the advertiser renews the program contract it has been the custom and practice to renew the time period also. Under certain conditions it may be logical to argue that because of custom and practice the advertiser who loses his time franchise has been unfairly discriminated against. But, personally, I don't think such an argument would hold up in court unless there was clear evidence of a conspiracy against a specific client. And don't ask me what conspiracy means."

SPONSOR raised the question whether the case involving *The Web* could shed any light on the *Martin Kane* issue. P. Lorillard sponsored *The Web* for Embassy cigarettes on CBS TV Wednesday nights. In the spring of 1952, the client was informed the network was not renewing its facilities contract. Lorillard was offered another time period, however.

Lorillard bristled, not only because it was losing a valuable time period but because it felt CBS was adding insult to injury by substituting a competitor's show—R. J. Reynolds' (Camel) *Man Against Crime.*

Seeking a temporary injunction in New York State Supreme Court, Lorillard's lawyers brought up the time franchise concept but centered much of their legal fire on the argument that the firm's contract for the show (a Goodson-Todman-CBS package) was binding on facilities also.

A network lawyer familiar with the case told SPONSOR: "The action of the court didn't do anything to settle the time franchise question one way or another. In a memorandum opinion the court merely turned down Lorillard's point that it had a contractual claim on the time period. The facts were such, the court said, that it could not grant a temporary restraining order against the network."

The result was that, for a short time, *The Web* was not seen and Embassy had no network exposure. Eventually Lorillard settled into a Sunday night slot, pacified by a CBS program

FIRST
IN RADIO!
NOW
FIRST
IN TV!
KWFT-TV
CHANNEL 6
in Wichita Falls
Texas!
CBS AND DuMONT
TELEVISION NETWORKS
Wichita Falls Television, Inc.

Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



Jim Deline and the Gang

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors' sales figures prove it. Participating, Monday through Saturday.

9:15—9:55 a.m.
(Also 1:00—2:30 p.m.)

Headley-Reed, National Representatives

WSYR SYRACUSE 570 KC
NBC AFFILIATE

SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

contribution which enabled the sponsor to hold the cost line despite rising production expenses. The show is now selling Kent cigarettes. (See "Diary of a tv drama," SPONSOR 19 October 1953).

While there is little argument that the networks own the time they sell, the advertiser and agency often hang their point of view in favor of the time franchise on a moral peg. It goes something like this:

The advertiser often spends a lot of time, money and energy working on a show, promoting it, merchandising it. His point-of-sale posters and print ads will mention the time period and network. By doing this he builds an audience for the time period. It is only fair that after expending this effort he is entitled to some rights, some return, some consideration. The advertiser should have an "equity" in his time period.

After all (the argument goes on) doesn't the network often come to an advertiser and say: "Your show isn't doing so hot. You'll have to do something to strengthen it."? If the client makes an effort to do something about the show and is successful, he is entitled to some security in his time period. It's not only "fair," but it's good business and the right way to treat a customer.

Said an executive from an agency not involved in either the U.S. Tobacco or Firestone situation:

"The advertiser should certainly have the right to keep his franchise. If his show is poor, it can be changed. The advertiser would be the last to protest against booting out a bad show. But to take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and tv."

One of the more bitter comments came from an adman with a quarter-century of experience in broadcasting:

"In the early days of the radio and television networks you should have heard the network salesmen telling us to get in on the ground floor, to establish a time franchise while there was still time. There was no question about the time franchise then. Now that the tv networks are riding high it's a different story."

The networks were also accused of alternately soft-pedaling and stressing franchises to suit their own convenience. An agencyman said one of the networks had turned down his bid for a time period next season on the grounds that the current client has a "franchise on the time."

A number of agencymen agreed there is a tacit understanding in the network business that a time franchise is usually granted the buyer of a network show, even though it is not specifically mentioned in the contract.

One of those defending the networks said: "I've always felt the networks are sympathetically aware of the advertiser's need and desire for a time franchise. Maybe the client hasn't got a legal leg to stand on when he asks for assurance he can keep the time, but the networks try to keep him happy. Once in a while somebody will suffer but the networks have their competitive problems, too."

NBC is entangled by contradictory feelings about the U.S. Tobacco-Lever situation. The new Lever billings and programs represent heavy ammunition in NBC's battle for No. One position in both radio and tv. They also represent a coup for the new Pat Weaver-Bob Sarnoff leadership duo.

However, failing to renew U.S. Tobacco's time was a tough decision for the network to take. In a closed circuit talk to NBC affiliates on 11 February, young Sarnoff explained why the web

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.
New York 19

acted as it did:

"We did this only because we believe firmly that the addition of the *Lux Video Theatre* to the schedule as an hour show will mean a substantial improvement in our over-all program structure, with benefits to be shared by all. In taking this action we did not overlook the fact that U.S. Tobacco was an early pioneer in television and has been a consistent client of the NBC Television Network for nearly five years. However, if we are to maintain our leadership and build—and when necessary rebuild—our program structure for the maximum benefit of the public and all our clients and all our affiliates, we must, when circumstances require us to do so, take action such as we have done in this instance."

Sarnoff stated that "every effort will be made to relocate *Martin Kane* . . . in a satisfactory time period." (NBC is holding off action now while the threat of legal action is hanging over its head.) Sarnoff also pointed out that U.S. Tobacco had been notified that its time would not be renewed eight months in advance of the expiration of the facilities contract.

NBC's position on the time franchise issue was put succinctly to SPONSOR by a network spokesman: "We give recognition to a time franchise whenever we can but we cannot throw away our right to make program changes in the over-all interest."

The spokesman also defended the network against the charge that advertisers were lured into the networks in the early days of both radio and tv by promises of franchises. "It's true," he said, "that we offered franchises to advertisers. But they were not time franchises. They were franchises in the medium."

One web spokesman (not from NBC) handled the time franchise issue warily. Said this cautious executive: "If we said the advertiser has a moral right to a time franchise it would be practically the same as saying he has a legal right. We would be relinquishing our responsibilities as publicly licensed broadcasters.

"However, I must point out we don't push our clients around. We try to be fair. We take into account our clients' problems and we consider the time franchise to be one of them."

Another network executive went a little further: "I think the networks have a moral, though not a contractual, obligation to let the client stay in his time period. On the other hand the client has an obligation to present as good a program as possible.

"Of course, if keeping a client in a time period means the network will suffer competitively, that's another story. But under normal conditions, I think I am safe in saying that all networks will protect an advertiser's franchise. We all recognize that the advertiser has a right to security in his time period, especially when it involves making long-term advertising plans. Maybe some of us use more muscle than others occasionally.

"I think all clients realize that network broadcasting is a two-way street. With the exception of some film shows, which involve firm 39-week contracts, most 52-week contracts permit both sides to cancel at the end of each 13 weeks after giving notice either 45 or 60 days before. This bilateral approach is only fair. If we give the client the right to cancel to protect his own interests, certainly the network should have the same right. It doesn't mean we'll take advantage of it arbitrarily but we must protect ourselves and take into account our own interests."

While a number of agencymen were critical of the networks, this point of view was far from unanimous. Some of the admen tended to minimize l'affaire U.S. Tobacco. One said:

"This sort of thing happens very seldom and it's not fair to put NBC on the spot because of it. The moral tone put around the whole thing is a lot of nonsense. Considering the rough competition among the networks, especially between NBC and CBS, it's a wonder it doesn't happen more often. Most clients are pretty safe in their time periods, but they can't have their cake and eat it, too. They don't own the air."

Some admen shrugged and took the point of view that: "Well, it's a seller's market. With nighttime sold out, the networks can throw their weight around. If the shoe was on the other foot, the agencies would be throwing *their* weight around. It's supply and demand. That's the way business works."

The advertisers and agencies agreed on one thing: They had very little idea about how to prevent a repetition of the U.S. Tobacco incident.

One adman stated the core of the

California Valleys are
RICH!
Save 20%. Buy 4 giant farm areas in one low cost package
KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville
Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group
Write, wire or call for complete information

The Only
COMPLETE BROADCASTING INSTITUTION IN
Richmond
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia
WTVR Blair TV Inc.
WMBG The Bolling Co.

CBS

IN THE LAND OF MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

KWJJ

Chief of N. W. Independents Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative BURN-SMITH CO., INC.



KWJJ

1011 S.W. 6th Ave.

PORTLAND 5, OREGON

CHIEF OF THE INDIES

Independent Radio Stations

problem was that it couldn't be prevented so long as networks controlled both time and programing. He said that since the agencies couldn't band together such action might be regarded as illegal under anti-trust law —he felt the government should separate the time-selling and program functions of the networks.

No one else went along with this point of view, basically because of the fear that once the government got into the network picture. Federal controls would be hard to avoid. Even the adman who proposed the idea admitted that he wasn't sure independent program firms would provide better shows than the networks.

A typical agency suggestion was: "It's up to the agencies to convince the networks that both the buyers and sellers of time have a joint responsibility in providing good programing. After all. both are interested in the same thing in that if we put on bad shows the audience will walk away from television.

"One problem is that networks are occasionally backward in their attitudes toward clients. They have been talking about bringing in the small advertiser but it seems in the U.S. Tobacco case that the big boys like Lever Bros. are given preference whenever there is a conflict. I appreciate NBC's desire for business and its fight to get on top but if expediency becomes the policy on both sides of the fence the network business will suffer. Don't forget spot tv is always waiting on the sideline."

The complaint that the networks talk about getting the small advertiser and then give him the back of the hand was echoed by a number of agencies. There was also a fear that the smaller adverti er was being squeezed out by the pressure for high ratings. "The smaller guy with his own show can't spend $30,000 per half hour for production costs and may be satisfied with the rating he has anyway," said one radio-tv adman. "But if the network demands a higher Nielsen and the sponsor of the following show feels the same way about it. what are you going to do? That's the economics of network broadcasting. The coming of color will intensify this situation." ★★★

SPONSOR ASKS

(*Continued from page 67*)

mood of the production. In order to achieve color perfection in this area we have been working with the dye and fabric industries—again not merely for the color camera but also in the interests of B&W compatibility.

The field of commercial art has also required new approaches. Take title cards, for instance. They were relatively easy in black-and-white, but now they must be done in more detail, with stress on the relationship of colors. not only to each other, but to the show i self and the product advertised.

On the subject of commercials, I'd like to an-wer the advertisers who keep asking me how color is going to affect the manner and content of the tv commercial. As to content, I can only state that the essence of the commercial is the product itself.

As to the manner. the style of it, let's put it this way: The best commercials will be the simplest commercials and those that are created especially with color in mind.

I'll illustrate with an example.

A few weeks ago. with the cooperation of the New York police department we closed off a whole block of Broadway in front of the Colonial Theatre and took our cameras and models outdoors. It was a cold, raw, wintry day—exactly opposite of what you would think suitable for colorcasting. But there we demonstrated the product—about a dozen motor cars as the customer sees them in his daily life: on the street, in action.

It was an exciting demonstration of color tv's virtues.

The sponsors for the first time saw their product as the customer sees it—and also saw it in black-and-white. They saw how much more clearly the detail of, say. the instrument panel shows up in color: they saw how the tv camera loves the various textures of upholstery fabrics: they saw *everything*. just as in life—which. of course. is what color tv is.

As a commercial it was extremely succe sful. But I mention it here not by way of patting ourselves on the back. but simply as an illustration: the best commercials will concentrate on simplicity. the product and *color*.

BARRY WOOD
Exec. Producer in Charge Color
NBC, New York

49TH & MADISON

(Continued from page 23)

TV INSTRUCTION

We have recently formed a group of nine advertising agencies, the object of which is to instruct executive and production staffs on all aspects of commercial television. To this end we are running a course of lectures, and later in the year, members of the group will be asked to produce sample storyboards, and possibly a filmed tv commercial.

Our main problem at the moment is to get hold of information on various products advertised on American television. Each agency in our group has submitted to us three categories of products, making 27 in all, and we now require the following type of information on them:

1. Total amount spent on advertising the product.
2. Percentage of this spent in tv.
3. How it is spent in tv.
4. The results—good or bad.

As you will realize, the case history articles in SPONSOR are proving invaluable in this respect, and we have already learned a great deal from them. Unfortunately, however, there are still a number of products which have not been covered in the issues we have here. We are therefore wondering if you could spare the time to send us any issues which deal with the following products:

Eye lotion, disinfectant, shirts, radio and tv sets, perfume, gravy powder, gas ranges, electric stoves, roll film, dogs' condition powder, table glass oven, rayon garments, pens, pencils and inks, domestic lamps and bulbs, women's shoes, spring mattresses and first-aid dressings.

We should also appreciate it if you could arrange for us to receive any copies of the SPONSOR index which have been issued since June 1952. So far we only appear to have received one of these and we should like to complete our files in this respect as soon as possible.

YVONNE NATHAN
Hector Ross Productions
London

• 1953 "Tv Results" contains many case histories showing how various categories of advertisers use television. The 1954 "Tv Results" book will be out in May, is sent to subscribers free of charge.

FILM NOTES

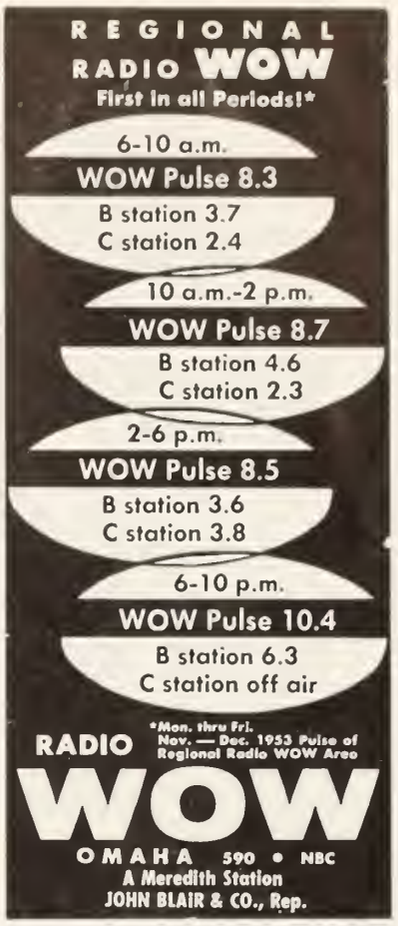
(Continued from page 52)

with a properly time-slotted 15-minute program which has a medium rating than with another, more expensive show which has a more brilliant track record.

If the salesman is to become this kind of many-headed genius, however, his firm must give him the right goods to sell: A wide variety of film programs of outstanding quality, each one equipped with such important service requirements as advertising, promotion, publicity and merchandising devices. The whole package should accomplish the dual mission of the salesman: to provide the station with the finest kind of film programing and to sell the advertiser's goods at a profit.

The syndicated tv film salesman must, in the final analysis, familiarize himself with the widest variety of individual sponsors' marketing problems. He must be able to listen to these problems intelligently and sympathetically and arrive at a solution based upon sound merchandising knowhow and broadcasting experience. ★ ★ ★







THE SUCCESS-FULL STATION

WTVP



FIRST on the air in its market.

FIRST in its market with the viewers.

56%

of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

GEO. W. CLARK & CO.

New York
Los Angeles
San Francisco
Chicago

Newsmakers in advertising



John P. Cunningham, *the newly elected president of Cunningham & Walsh, will continue to direct creative affairs for the agency's 43 clients. He succeeds Fred Walsh, who was elected chairman of the board. Cunningham likes to swim and sail around Cape Cod, play tennis in Westchester and ski in Canada. In between times he acquires real estate that he thinks looks promising; at one time he owned 14 houses. His first job, in* 1920, *was in the art department of Newell-Emmett, predecessor of Cunningham & Walsh.*



Vincent A. Francis, *general manager of KGO-TV, San Francisco, is this year's winner of "The San Francisco Award" by the San Francisco Junior Chamber of Commerce. He's the first broadcaster to receive the award, given to him for "leadership and vision in bringing the Cerebral Palsy Telethon to an actual reality and for continuous effort in the field of public service." Last November Francis was selected by* Time *magazine and the San Francisco Chamber of Commerce as one of the Bay City's "100 Newsmakers of Tomorrow." He's 39 years old.*



Walter N. Hiller Jr. *is the West Coast director of radio and television for Toni Co. His is a new job and new title. Hiller will counsel on Toni am-tv shows originating from Hollywood and produce the company's tv film commercials. He joined Toni in* 1948, *was appointed radio-tv promotion manager two years later and radio-tv manager,* 1952. *Toni's shows include ABC Radio's* Breakfast Club, Whispering Streets; *CBS Radio's* Godfrey (also tv), Wizard of Odds, Tennessee Ernie, Nora Drake; *CBS TV's* Place the Face, Valiant Lady.



Alvin O. Bramstedt *has been named general manager of the Midnight Sun Broadcasting Co. The firm, licensee of KFAR, Fairbanks, and KENI, Anchorage, recently bought two more Alaskan stations—KJNO, Juneau, and KABI, Ketchikan. Bramstedt will head all four stations as well as the New York sales office for Midnight Sun. He has been manager of KFAR since* 1943. *In* 1948 *Bramstedt, as an NBC correspondent with the Air Force, was the first radio newsman to fly over the North Pole. Midnight Sun is three-network affiliate.*



Avery-Knodel, Inc., Exclusive National Representatives



Chicago: network stepchild?

Some Chicago agencies feel the nets are ignoring America's second city.

In fact, one Chicago executive complained to SPONSOR: "We're tired of the way they've treated us out here. We're tired of building shows and developing talent and seeing them gobbled up by New York or Hollywood where the price tag promptly goes up. Then we have to send people to those cities to supervise or keep in touch with the show. But what can we do?"

And a top Chicago broadcaster adds: "Production and studio facilities of all four Chicago (tv) stations are lousy. New York doesn't care about that. . . . I think the word to managers of all Chicago stations is simply, 'Pour the dough into the home office and we will worry about how to spend it on network productions.' . . . As long as there is this network emphasis on stations in Chicago, I believe that Chicago will only rarely do something unusual or different."

But the networks have an answer too. They say they are building up their Chicago facilities. They say they are encouraging Chicago to do what it can do best—the easy-going, low-cost, imaginative type of show like *Ding Dong School* or Don McNeill's *Breakfast Club*, and they point to the 31 radio and tv programs now originating in Chicago. They also argue justifiably that they can't economically set up Chicago facilities equal to New York and Hollywood, at least not for awhile. So why the fuss?

The fuss is this: Sponsors everywhere, and not only in the Midwest, are more than ever concerned with media costs. If Chicago can do certain types of shows better and cheaper, they want to see it given a chance.

SPONSOR's investigation of this controversial issue uncovered two facts:

1. The networks and the complaining agencies (and station managers) each have a good case on their side.

2. All indications point to a resurgence of Chicago in the air picture, if not immediately, certainly within a year or two, to the benefit of all. (See story page 34.)

* * *

Biggest CARTB meeting

Last month when the Canadian Association of Radio and Television Broadcasters held their 29th annual meeting the occasion was bigger than any of its predecessors in the following ways:

1. *Bigger in vision*: Freedom for the individual and freedom for mass communication media in the commercial field was expounded with unusual clarity and effectiveness by key speakers from three nations—Goar Mestre, president of CMQ, Havana; Don Henshaw, MacLaren Advertising Co., Toronto; Malcolm Muggeridge, editor of *Punch*.

2. Bigger in attendance: nearly 400 registrations, by far the largest in CARTB's 29-year history.

3. Bigger in sponsor and agency attendance: A sizable number of agency and advertiser executives, far larger in percentage than at any NARTB convention, sat through the meetings and participated in some of the discussions.

4. Bigger BBM: At the annual meeting of Canada's unusually well-run and well-used Bureau of Broadcast Measurement it was pointed out that nearly all stations (about 90%) belonged.

* * *

New tool for buyers

Admen will soon be using a new reference source. Its name: *Program Guide*. Its function: to show how many hours a radio or tv station devotes to each type of show. Its potential: tremendous.

We add this perhaps immodest note to our description of the *Program Guide* because after a year of planning and hard work we're proud of this latest SPONSOR Services aid.

Copies of the *Program Guide* are being made available to subscribers this month. Extra copies and copies to non-subscribers are available at $2. (For details on trends in programing uncovered see article page 44.)

Applause

B&B's David P. Crane

A year ago it was all tv and rising costs at the ANA Hot Springs meeting.

This year David P. Crane, newly appointed v.p. in charge of media at Benton & Bowles, stepped up to the podium, lifted a little box and said:

"Gentlemen, this is a radio."

The 360-some ad managers present, who spend $1.3 billion a year on advertising, applauded Crane heartily.

Crane then proceeded to discuss why absorption with tv should not blind the advertiser to the advantages of other media, especially radio.

B&B buys some $10 million worth of radio time and talent annually (out of billings of $60 million). Here is why it likes radio, according to Crane:

- There are about 105 million radios, or two and one-half sets per family, in use in the U.S.
- 70% of U.S. autos, or almost 30 million, are equipped with radios.
- More than 12 million radio sets were produced last year.
- "And this is rather startling: In the last five years (or since television) we have increased the total number of radio sets by 35 million."

One of Crane's conclusions is worth noting: "It is likely that our electronic age will produce some techniques which will enable us to measure all of radio listening rather than the something less than total we now know. When this is done, it is very probable that we will find new ways of using radio to advertise. So far in our history, we have advertised largely to America at home. The future of radio advertising must include America in motion."

"FAMOUS FIGURES"

in the Heart of America



There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a *new* figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK . . . SHARING TIME WITH WHB-TV

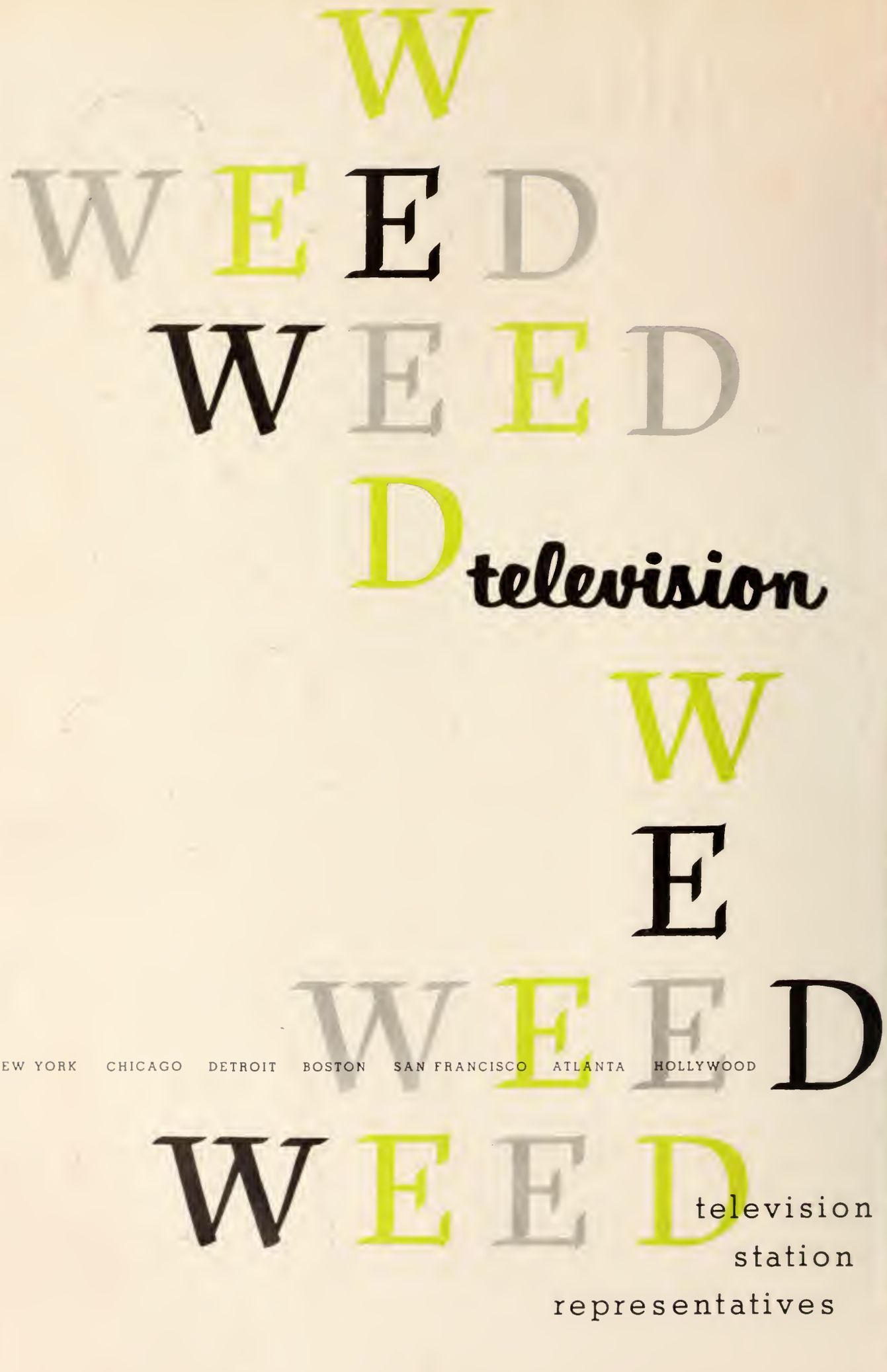
KANSAS CITY, MO.

CBS channel



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA



NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

television
station
representatives

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

: magazine radio and tv advertisers use

SPONSOR

19 APRIL 1954

50¢ per copy • $8 per year

peaking of pioneers...

(since this issue of SPONSOR *salutes the pioneer television stations of America)*

: have some particular pioneers to salute . . .

WAAM *Baltimore*
(on the air November 2, 1948)

WBEN-TV *Buffalo*
(on the air May 14, 1948)

WFMY-TV *Greensboro*
(on the air September 22, 1949)

WDAF-TV *Kansas City*
(on the air October 16, 1949)

WHAS-TV *Louisville*
(on the air March 27, 1950)

WTMJ-TV *Milwaukee*
(on the air December 3, 1947)

Like ourselves, they staked their faith in television early. We have all grown gether with this great medium . . . they, through service to their communities; e, through giving them the best possible representation we know how to perform. t has been a richly satisfying experience for us both.

Harrington, Righter and Parsons, Inc.

New York
Chicago
San Francisco

tablished 1949—the *first* and *only* representative devoted exclusively to television.

RECEIVED
APR 19 1954
NBC GENERAL LIBRARY

RADIO'S NEW LOOK
page 31

Nestle uses all 4 air media for instant drinks, packaged foods
page 34

Mennen's formula for men's toiletries: sell them while they shave
page 36

Advertisers scoff at "recession" talk, plan budget boosts
page 38

Psychology of media: How to use media to create varied effects
page 40

THE FIRST 108 TV STATIONS
starts page 43

Station-by-station listing of tv pioneers charts growth
starts page 50





THE BAYER COMPANY DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . { WMBG WCOD WTVR

Consumer confidence in Bayer Aspirin has been built by years of research and know-how in producing a reliable product. There's laboratory control over every process at the modern Bayer Company plant. This quality control has been one part of a complete job that makes the Bayer Company a leader in its field.

Laboratory control can be applied to broadcasting. Skill in programing the best ingredients of fine entertainment and public service builds the audience. The roster of advertisers on WMBG, WCOD and WTVR mirrors the large and loyal audiences that you too can reach. Join the other advertisers using the "First Stations of Virginia."



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR TV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS
19 APRIL 1954

Radio copy short-shrifted? When it comes to copy for commercials, radio is getting short shrift from some of major agencies. SPONSOR asked agencymen whether radio copy approaches were being modified to keep pace with changing listening patterns. Replies indicated radio copy was frequently "adaptation" of tv approach. This recalls days when radio copy was just magazine copy with sentences made shorter.

–SR–

ARF seeks top research man American Research Foundation is looking for man to head research activities. He must be excellent technician who will have respect of leaders of field. Pay described as top dollar.

–SR–

Study charts "The New Radio" Ask average adman if radio has changed appreciably in recent years and he's likely to say "no," except for pointing out network billing declines. Yet medium has undergone basic upheaval far beyond network sales difficulties. Charting where radio and tv sets are moving to now; how set ownership breaks down by regions, city size, tv ownership, is mission of ARF-supervised Alfred Politz study for BAB and networks. Study is effort to fill in dimensions of what SPONSOR terms "The New Radio" (see page 31).

–SR–

U.S. clients prep for British tv U.S. sponsors with distribution in England are already preparing for emergence of commercial tv there next year. One major Midwestern client has been shipping negatives of his American tv commercials to be printed in British Isles. Reason for processing abroad: Customs inspection, firm says, is cumbersome procedure in which "numerous copies of single commercial may have to be screened." Thus it's simpler if you just send the negative.

–SR–

Vhf in "old days" bucked gloom Admen who are bearish about "u" stations can look back at early years of "v" history for reminder things weren't always so rosy. Remember when: (1) They said tv was "line-of-sight" and would do well to get out 40 miles. (2) Interference was considered stumbling block to tv progress. SPONSOR's section this issue on tv's pre-freeze stations may help recall the "old" days. See "Tv Pioneers," page 43.

Mendelson named SPONSOR v.p. in charge of advertising

Appointment of Robert P. Mendelson as SPONSOR vice president in charge of advertising was announced on 7 April. Mendelson's 20 years in radio and television include ownership of his own advertising agency in Buffalo and, more recently, 5 years as executive vice president and sales manager of Richard H. Ullman, Inc., radio and tv syndication firm in Buffalo. Among his duties, Mendelson will supervise SPONSOR's sales offices in New York, Los Angeles, Chicago, Atlanta and Dallas.

SPONSOR, Volume 8, No. 8, 19 April 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879

REPORT TO SPONSORS for 19 April 1954

Uhf isn't tv on a radio budget

What are uhf's problems? One not mentioned frequently was cited to SPONSOR by broadcaster who had just junked short-lived uhf station. "Sensitivity" of signal licked him, he said, among other factors. He contended uhf signal drifted, was inconsistent. "I couldn't always get my own station in my own home." But broadcaster in question hadn't constructed tall tower in effort to hold costs down. Other uhf operations with prime facilities have done well (see page 128). It's uhf-er who wants to operate like radio station who has run into most trouble.

–SR–

What tv stations charged per set

Interesting cost statistic in SPONSOR study of pre-freeze stations concerns relationship between number of sets in market and station's rate. Average at start for all pre-freeze stations was: 90¢ per 1,000 sets installed. In January 1952 figure was about 22¢. By first of this year it dropped to just under 15¢.

–SR–

Stanton on eye vs. ear

Twenty-one years ago Dr. Frank Stanton, then Ohio State U. instructor, ran series of sight-vs.-sound tests which showed sound was superior method of communicating advertising. Asked other day about tests, CBS president told SPONSOR nothing's happened since to change his mind about his research then. Addressing Chicago bankers recently, he predicted total tv advertising expenditures, nearly $700 million in 1953, would zoom to $1¼ billion in 1957 with 90% set saturation by that time.

–SR–

More dangerous than H-bomb?

If you want to know why William Esty Co.'s Dr. Wallace H. Wulfeck fears motivation studies more than hydrogen bomb, don't fail to read "II. Psychology of media," starting page 40. Piece contains tips from half a dozen psychologists on how you can get more mileage from media by knowing what "moods" they create.

–SR–

Hero of GF show: Director Levy

One of most astonishing production facts about General Foods' 25th Anniversary Show honoring Rodgers-Hammerstein team was this: Dress rehearsal ran 2 hours, ended just after 7 p.m. By 8 p.m. Producer-Director Ralph Levy had trimmed 30 minutes out of show. On air it went through without hitch. Critics panned show because they expected more than they got. Actually it was THE highlight of tv season. Cost: over $500,000.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Barcolene Co, Boston	Barcolene All-Purpose Cleaner	Silton Bros, Boston	14 New England Cities	Radio: 10,680 anncts; mid-Apr; 52 wks
Eskimo Pie, NY	Ice cream bars	Buchanan & Co, NY	30 major cities	Radio & tv: 15 radio, 7 tv anncts weekly; 15 Apr; 13 wks
McKesson & Robbins, Bridgeport, Conn	Tartan	Ellington & Co, NY	15 East, South, West Coast cities	Radio & tv: dayti min radio anncts, nightti tv I.D.'s; end of May; 6 wks
Nestle Co, White Plains, NY	Nestle Instant Coffee	Sherman & Marquette, NY	1 Eastern tv city, 11 Eastern radio stns	Radio & tv: 70 anncts a week on 11 radio stns; nightti I.D.'s, dayti min, chnbrks on tv, 40 weekly; 19 Apr; 6 wks
Simoniz Co, Chi	Simoniz Automotive Paste Wax	SSCB, NY	60 major radio mkts	Radio: min anncts, 4 to 10 a wk; 19 Apr; 13 wks
Yardley & Co, NY	Men's shaving line	N. W Ayer, NY	50 major cities	Radio: morn min anncts; 24 May; 4 wks

to spread the light of learning

WGAL-TV NBC • CBS • ABC • Du Mont

LANCASTER, PENNA.

Keenly aware of its educational responsibility to the communities it serves—Lancaster, Harrisburg, York, Reading, Lebanon, and hundreds of smaller cities and towns—WGAL-TV presents College of the Air, Monday thru Friday, 9:00 to 9:30 a.m. Leading educators of the area conduct discussions on five basic topics of special interest to viewers —Sociology, Physical Science, Mathematics, The Humanities, Adult Education.

College of the Air is part of the imaginative programming designed by WGAL-TV to meet the needs and special interests of its wide, diversified loyal viewing audience.



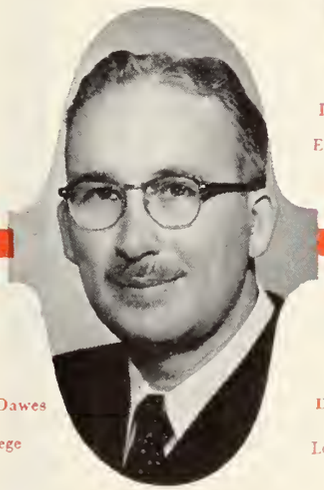
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Dr. A. C. Baugher
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President
Pennsylvania
State Teachers College
Millersville



Dr. Robert Gates Dawes
President
York Junior College



Dr. Frederic K. Miller
President
Lebanon Valley College



WGAL AM TV FM *Represented by* MEEKER
New York • Los Angeles
Chicago • San Francisco

Mr. Channel 8

Steinman Station
Clair McCollough, President

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 8
19 April 1954

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The new radio

A revolution is taking place in radio right under the advertiser's nose. In line with "divided attention" listening and the changing home-locations of radio sets, buying patterns and programing are being re-tailored to fit — *31*

Why Nestlé uses all FOUR air media

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Why advertisers scoff at "recession" talk

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SPONSOR presents an exclusive historical document, a tailored-for-admen record of tv's pioneering days listing early executives, data on set growth, rate changes, business trends. Here is new perspective on the tv medium — *43-114*

COMING

Can tv alone launch a new product?

An advertiser with a new cookie-dough product to market conducts tests to see if he can successfully introduce his product using tv exclusively. SPONSOR editor went to the scene of the test to get first-hand details — *3 May*

Should talent sell?

Should the star performer on a tv or radio show do the actual plugging of the sponsor's product? Bob Foreman debates this issue with other admen

III. Psychology of media

In Part 22 of SPONSOR's All-Media series, psychologists delve into sometimes-hidden reasons behind admen's selection of media, come up with some provocative and controversial opinions — *3 May*

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD LIBS
NEW AND RENEW
49TH & MADISON
MR. SPONSOR, William Englehart
P. S.
RADIO COMPARAGRAPH
FILM TOP 20
NEW TV STATIONS
TV RESULTS
AGENCY PROFILE, Dr. E. L. Deckinger
ROUND-UP
SPONSOR ASKS
NEWSMAKERS
SPONSOR SPEAKS

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KTHS SELLS

IN ARKANSAS!

One year ago, Station KTHS was moved from Hot Springs to Little Rock, with 50,000 watts. In June, we went CBS, carrying the *best* network and local programs to virtually the entire State.

Results? We're getting *lots* of them. Listen to this letter from Mr. John R. Murphy, owner of the Shreveport Syrup Company, who has three 15-minute morning programs per week on KTHS:

> "We have just completed making some territorial sales analyses for the full year 1953, as against 1952.
>
> "In the 60-mile area in and around Little Rock, KTHS was the only advertising medium used, and sales were 11.2% greater in 1953, than in 1952.
>
> "Your station had a great deal to do with this increase in sales, and we especially wish to thank you for the extra merchandising help you have given us."

That's what happens when good programs go out to an interference-free daytime coverage of more than $3\frac{1}{4}$ million people—primary daytime coverage of more than a million people—in an area which is not *already* blanketed by top-notch radio operations. Ask your Branham man for the whole KTHS story.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

SAVE
UP TO 20%

BUY THE JOHN POOLE BIG IMPACT STATIONS

New Group Discounts are now in effect

In Central California

KBID-TV FRESNO Channel 53

POWER-BACKED 470,000 WATTS
COVERAGE OF THE WHOLE CENTRAL SAN JOAQUIN VALLEY

KBIF *The Valley Music Station*

900 KC • 1,000 WATTS
1117 "N" STREET, FRESNO

In Southern California

KBIG *The Catalina Station*

740 KC • 10,000 WATTS
The Giant Economy Package of Southern California Radio

Your Advertising Dollar Buys More when you buy the "B I" Stations

Save up to 20% with combination discounts

For details ask any John Poole station salesman or Robert Meeker Man

JOHN POOLE BROADCASTING CO.
KBID-TV • KBIF • KBIG
6540 Sunset Boulevard
Hollywood 28, California • HOllywood 3-3205

Timebuyers at work



Jack B. Peters, *v.p., Kastor, Farrell, Chesley & Clifford, New York, says that the broadcast trade associations would render a valuable service if they standardized and encouraged tv field intensity surveys. "That way a timebuyer could always be sure that he had an accurate coverage map for each station," Peters explained. "By the same token, a strong trade association could also put through a uniform system of agency recognition to safeguard the stations which have little guarantee of payment other than an agency's reputation at this point."*



Mildred Fultan, *Biow Co., New York, works on the Bulova account. "One of the main difficulties we run into," she told* SPONSOR, *"is the problem of getting accurate measures of audience and coverage in many of the new tv markets. Salesmen for these markets would do well to take some of the optimism out of their brief cases and squeeze in more facts." She adds, however, that she's been buying new markets despite insufficient rating information, when the market is one with a good potential, because Bulova wants time franchises.*



Warren Stewart, *Grey Advertising, New York, sees several advantages in getting timebuyers out into the field. "Particularly into a special market where a client's planning to spend a great deal," he adds. "In such a case, spending four or five days in this town will give the timebuyer a better feel of listening habits, meaning of ratings, competitive media situation. On the other hand stations can be cleared just as easily out of New York and often a trip into the field means more for the client if it's the a e who goes."*



Anita Wasserman, *Lawrence C. Gumbinner Advertising, New York, suggests that a timebuyer's lot could be improved "a lot" by a uniform system of billing from tv stations. "It would be nice," sighed she, "to know just when to expect a bill; that after an error or preemption make-goods go on as scheduled; how long after we've approved a schedule we will get revisions from the station. It's just that the resulting extra paper work and confusion detracts from the time we can spend deciding on schedules and choosing availabilities."*

BOOMS OUT THE HOUR THAT STILL BOOMS SALES



LOUISE WILSON,
director of Tower Clock
Time for the past 10 years.

22 YEARS 5780 CONSECUTIVE PROGRAMS ON WHAM

When Sibley's Tower Clock Time strikes the morning hour on WHAM, it is as familiar to listening women in Rochester and Western New York as the boom of Big Ben is to Londoners. Although Tower Clock Time has been on WHAM radio 15 minutes a day, five days a week for 22 years, it is still booming sales.

This huge department store, largest between New York City and Cleveland, has often gained national recognition for the outstanding merchandising job it has done through this mid-morning radio program.

The duration of Sibley's program is unique in the entire country, and WHAM points with pride to many other similar success stories of clients using its radio facilities continuously for almost as many years.

Clients' sales results throughout WHAM's Western New York coverage area attest the effectiveness of its appeal.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*



Whichever way you look at a KSDO gift, it means *extra* listeners in San Diego's *billion* dollar market.

KSDO delivers more home listeners than any other station in San Diego . . . HOOPER.

More out-of-home listeners . . . PULSE.

These *extra* listeners—at no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



KSDO 1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Daren McGavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

What brings to mind the topic which follows is the opportunity I had recently to hear David Ogilvy, head of the agency of almost the same name, speak at an ANA conclave. The talk was so fascinating, astutely conceived and well delivered that it set me to thinking about other copywriters who have had and are having an important influence on our business.

Among the "others" I can recall quickly are such able word-merchants as Sid Ward, just retired from Y&R, and Roy Whittier, also retired and Charlie Brower, a BBDO-er far from retired. (And now it's nice to see that George Gribbin is copy chieftain of the whole Y&R tribe which proves that his recent sojourn in tv copy didn't taint him.)

The names of these gents and their few peers may never have appeared in *Variety* or any of the other tv-radio trade press. In fact, I doubt if any of the builders of film epics or peddlers of animation know them.

All of which is a shame, indeed.

For men such as those mentioned have influenced the copy used on television and radio to a degree which no one outside the agency field can appreciate. And this influence on copy has a most vital bearing on the shows which are bought by agencies and how these shows are used. The reason for this relation is elementary indeed. To wit:

The prime function of the advertising agency—recognized far too infrequently in the "show biz" facet of our trade—is the selling messages it prepares. The Wards, Whittiers, Browers and Ogilvies have much to say about the basic approaches to this copy; maybe they created or perhaps chose the technique which expresses it. So it's unfortunate that their reasoning isn't more readily available to filmers and animaters and time salesmen, etc., whose efforts are so dependent on it. They could get a lot out of this contact. Much of the mystery of "working with agencies" might be cleared up for one thing.

David Ogilvy's comments (at the ANA) concerned good taste in advertisements as well as the boredom quotient some are able to attain. He spoke to people who have a large say in some 80% of all the national advertising done in radio and television so his remarks should have an effect that will be felt. Too bad more radio and tv people weren't there to hear them.

While on the subjet of copy, let me digress to the Academy

(*Please turn to page* 118)



Belles Ringer

SHORTLY AFTER Carl Belles joined WFBM-TV as production manager in 1952, a traffic jam developed around the personnel office. The phenomenon was traced to distaff staff members sounding out the personnel manager on Carl's marital status. After "He's married" appeared on the bulletin board, things simmered down.

"You shoulda worked with Marilyn Monroe," one director told Carl. "I did," he replied.

"You shoulda been an actor," one old upstager was heard to mutter at rehearsal when Carl tactfully pinned her ears back. "I was," said Carl.

"You shoulda been a Film Director," said a cameraman when Carl suggested a solution to a lighting problem. "I was," said Carl.

If this makes him sound like a guy following the harvest, it wrongs him. Carl's work has been well-aimed at his present job; his background is uniquely suited to television production. He has worked in front of and behind footlights, in front of and behind motion picture cameras, in front of and behind alligators (he once did a travelog of the Florida Everglades). Probably his most perilous experience was a hegira in Hollywood, where Carl was directing in a theater which tamed starlets. He had several narrow escapes, during which time his coolness under fire, learned as a Navy flying gunner during the war, stood him in good stead. He finally triumphed over his will power and took up the less hazardous occupation of film making.

This was back in the days when half a week was required to make a one-minute spot. Carl traveled hither and yon on assignments, shooting stock footage, producing, acting in, and directing commercials. It was along about then that Carl considered lotus-eating in the South Seas as a career, strongly motivated by the nerve-shattering aura of early tv filming. "It was like holding a jar of jam without the jar," he once remarked.

Every once in a while Carl's past catches up with him. Stock film and old commercials turn up for delivery to the WFBM-TV audience, thereby suggesting that the Belles impact on the industry was slightly more lasting than a chord struck on a piano.

No one doubts his impact hereabouts, least of all the directors of our 130 live shows each week, who find Carl Belles an inexhaustible source of artistic help and commercial savvy.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



LOUIS HAYWARD as MICHAEL LANYARD...The LONE WOLF



FADE IN: EXTERIOR SHOT - STREET - SHANGHAI LIL - SAN FRANCISCO - NIGHT
CUT TO CLOSE UP OF MICHAEL LANYARD WALKING - NARRATION: - Lanyard

I am Michael Lanyard; some call me Michael . . . others call me "THE LONE WOLF." I have a simple philosophy . . . "live and let live." People always need help . . . when they come to me I listen. Sometimes I resort to unorthodox methods, and while I've been known to bend a law or two, I've never broken one. I've never believed people were meant to live in fear, fear in any form . . . Me . . . I guess I'm a sucker for people . . .

DISSOLVE



NEW ANGLE: Lanyard - CAMERA DOLLIES CLOSE UP - HAND HOLDING LONE WOLF MEDALLION - NARRATION: - Lanyard

A long time ago. I was given this Ming Wolf Medallion by the High Lama Chien Fe who said: "Michael, it will always come home to you." . . . I've left it in some strange places . . . it always has. . . .

DISSOLVE



DRESSING ROOM SHOT - Louis Hayward - NARRATION: - Hayward

My name is Louis Hayward, I play the part of Michael Lanyard, the Lone Wolf. With the Lone Wolf Company, I've traveled to the world's most romantic cities shooting the backgrounds for the Lone Wolf stories. Places like Cairo, New Orleans, Honolulu, Mexico City, Paris, San Francisco, London and Las Vegas. I've met a lot of people. . . .

DISSOLVE



NARRATION: - Mr. UTP

You've met our star LOUIS HAYWARD who portrays THE LONE WOLF, one of America's most famous literary characters from the pen of Louis J. Vance . . . and now for some FACTS AND FIGURES:

FACT — LOUIS HAYWARD has consistently been one of the most sought after Hollywood stars.

FIGURES — Ouring the last five years, LOUIS HAYWARO'S motion pictures have grossed over $10,000,000.00.

FACT — Every LOUIS HAYWARO motion picture has been a box office success.

FACT — Today, now . . . LOUIS HAYWARO has a tremendous following who in the past have and will continue to pay to see him in motion pictures. This loyal group is a guaranteed "paid-up" insurance policy for LONE WOLF sponsors.



FACT & FIGURES — The LONE WOLF series is now available for local and regional sponsorship. There are 39 never to be forgotten half-hour shows.

FACT — If you haven't already received your LONE WOLF press book with all details . . . WRITE . . . WIRE . . . PHONE . . . TODAY!

FACT—The LONE WOLF has *sold* in the *first week:* 52-week firm contracts totaling over $380,000

WRITE . . . WIRE . . . PHONE . . . TODAY!

HOLLYWOOD . . . Home Office 650 No. Bronson
HOllywood 9-8321 TWX LA 1432

NEW YORK . . . . 444 Madison Ave. PLaza 3-4620

CHICAGO . . . . . 360 No. Michigan CEntral 6-0041
or your local office

UNITED TELEVISION PROGRAMS inc.

THE LONE WOLF IS A GROSS-KRASNE PRODUCTION

4 top participation shows on waga-tv



MEMO FOR MILADY WITH HELEN PARRIS—tap rated lacal wamen's shaw, 4:30 to 5:00 Monday through Friday plus an additianal 15 minutes Wednesday and Thursday. An informal, chatty show now in its 4th year. If you want to sell to women (and who doesn't?) then here's the gal who can do it!



PERRY'S KITCHEN—a tip-top food and cooking show direct from our fully-equipped kitchen. The South's Mr. Food—Perry, food consultant, culinary expert and master of the skillet—makes this the highest rated participation food show on the air. What a salesman!



TV RANCH WITH JON FARMER—Atlanta's most popular disc jockey teams with the No. 1 Hillbilly Band, Boots Woodall and his Wranglers, to make this the highest rated Monday thraugh Friday variety show on television—1 to 1:30—and a whole hour on Saturday 1 to 2 p.m.



WILD WEST THEATER—the highest rated across-the-board Western-mavie show in Atlanta. Fram 5 to 6 Monday through Friday youngsters and grown-ups alike take to the hills with these pistol-packing shoot 'em boys who shoot up sales for participating sponsors. A corking good buy!

SEEN MORE by more people in the great Atlanta market



NOW 100,000 WATTS

STORER BROADCASTING COMPANY

waga-tv

CHANNEL 5 CBS-TV, ATLANTA, GA.

Represented Nationally by
the KATZ AGENCY, Inc.
Tom Harker, V.P. and Nat'l Sales Director,
118 E. 57th St., New York 22

Bob Wood, Midwest National Soles Monoger,
230 N. Michigan Ave., Chicogo

New and renew

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Avoset Co. (Qwip Pressurized Cream), SF	Harrington-Richards, SF	CBS TV 50	The Morning Show; M-F 7-9 am; 2 partic wkly; 15 Apr; total of 13 partic over 7 wks
Bauer & Black, Chi	Leo Burnett, Chi	CBS TV 37	House Party; F 2:45-3 pm seg; 30 Apr; 52 wks
Borden Co, NY	DCSS, NY	NBC TV 43	Justice; Th 8:30-9 pm; 8 Apr; replaces Treasury Men in Action
William Cooper & Nephews (Stay-O-Way insecticide), Chi	Phil Gordon, Chi	NBC TV 49	Today; M-F 7-9 am; 9 July; 7 partic
Falstaff Brewing, St Louis	D-F-S, NY	ABC TV 60	Baseball Game of the Week; Sat approx 2-5 pm; 13 April; 25 wks
Minute Maid Corp, NY	Ted Bates, NY	ABC TV 51	Super Circus; alt Sun 5:30-6 pm; 6 June; 13 wks
Nash-Kelvinator, Detr	Geyer Adv, Detr	CBS TV 57	Danger; alt T 10-10:30 pm; 16 Mar; 13 telecasts
Necchi Sewing Machine, NY	Cecil & Presbrey, NY	NBC TV 42	Home; M-F 11 am-12 n; 1st wk in Apr; 13 partic
Parker Pen Co, Janesville, Wis	JWT, Chi	CBS TV 104	Four Star Playhouse; alt Th 8:30-9 pm; 15 Apr; 12 telecasts
Philco Corp, Phila	Hutchins, Phila	ABC TV 58	Breakfast Club; M-F 9:45-10 am seg; 29 Mar; 52 wks
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	Du Mont 160	The Goldbergs; T 8-8:30 pm; 13 Apr; 26 wks
Whitehall Pharmacal, NY	Biow, NY	NBC TV 63	Pinky Lee Show; M, W, F 5-5:30 pm; 9 Apr; 10 partic
Yardley & Co, NY	Ayer, NY	CBS TV 70	Garry Moore Show; T 1:30-45 pm seg; 6 Apr; 52 wks

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle, Long Island City, NY	D-F-S, NY	Du Mont 54	Col. Humphrey Flack; Sat 10-10:30 pm; 10 April thru 3 July; co-sponsor
American Chicle (Clorets), Long Island City, NY	D-F-S, NY	Du Mont 60	Rocky King Detective; Sun 9-9:30 pm; 4 April thru 27 June; co-sponsor
American Maize Prods, NY	Kenyon & Eckhardt, NY	NBC TV 49	Today; M-F 7-9 am; 22 Mar; 40 partic
American Tob Co, NY (Pall Mall)	SSCB, NY	NBC TV 71	Big Story; alt F 9-9:30 pm; 12 Mar; 52 wks
Benrus Watch, NY	Cecil & Presbrey, NY	Du Mont 11	Meet Your Congress; Sun 6:30-7 pm; 11 April thru 4 July
Carter Prods, NY	SSCB, NY	CBS TV 82	Place the Face; alt Th 10:30-11 pm; 15 Apr; 52 wks
General Mills, Mpls	Tatham-Laird, Chi	NBC TV 51	Ding Dong School; F 10:15-30 am seg; 5 Mar, 52 wks
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	NBC TV 49	Today; M-F 7-9 am; 3 partic a wk, total of 117; late Apr; 39 wks
Nestle's, White Plains, NY	Sherman & Marquette, Chi	CBS TV 107	Jackie Gleason; Sat 8-9 pm; 27 Mar; 13 wks (co-sponsor)
Pharmaceuticals Inc (Geritol), NY	Edward Kletter, NY	Du Mont 60	Rocky King Detective; Sun 9-9:30 pm; 4 April thru 27 June; co-sponsor
Simoniz Co, Chi	SSCB, NY	NBC TV 71	Big Story; alt F 9-9:30 pm; 5 Mar; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Allewelt	Kenyon & Eckhardt, NY, acct exec Beech-Nut	Same, vp
Robert Barker	Kenyon & Eckhardt, NY, acct exec RCA	Same, vp
William Barth	Gunther Bradford, Chi, exec	Roberts, MacAvinche & Senne, Chi, acct exec
John H. Baxter	Earle Ludgin, Chi, creative dir	Same, vp
Richard K. Bellamy	Benton & Bowles, NY, dir publicity & prom	Kenyon & Eckhardt, NY, prom dept mgr
Barrett Brady	Kenyon & Eckhardt, NY, copy supvr	Same, vp
Byron H. Collins Jr	Y&R, NY, acct exec	Compton Adv, NY, acct exec, Tender Leaf Tea
David E. Diener	Monroe Greenthal, NY, creative dir	Same, vp
Leslie L. Dunier	Emil Mogul, NY, radio-tv stn rels	Same, bus mgr radio-tv dept
Frederick M. Ford	Ingalls-Miniter, Boston, acct exec, memb plns grp	Same, vp
Ammon B. Godshall	Automotive acct exec	McCann-Erickson, Detr, acct exec for Chrysler
George H. Gribbin	Y&R, NY, vp chg radio-tv commls	Same, vp chg all copy
Herbert S. Hauser	Monroe Greenthal, NY, acct exec & dir media, prodn depts	Same, vp
Charlene Hirst	JWT, NY, timebuyer	Product Services, NY, timebuyer
William E. John Jr	William Esty, NY, acct exec for Gen Mills prods	Same, vp
Hugh H. Johnson	Kudner, NY, assoc media dir	Same, media dir
William King	Kenyon & Eckhardt, NY, acct exec Amazo Inst Dessert	Same, vp
George Kraus Jr	Paris & Peart, NY, mdsg & acct exec	Erwin, Wasey, LA, sls prom mgr
William D. Lewis	Wolfe-jickling-Conkey, Detr, media dir & acct exec	Geyer Adv, Detr, media dir & asst acct exec for Kelvinator
Robert A. Loeb	Hirshon-Garfield, NY, prodn supvr radio & tv	Levy Adv, Newark, NJ, acct exec
George MacGovern	William Esty, NY, dir of reeasrch	Same, vp
David Mayer	Calvert Distillers, NY, natl mdsg mgr	Grey Adv, NY, dir sls prom div











Numbers after names refer to New and Renew category

S. R. Rintoul (3)
J. V. McConnell (3)
Robert Barker (3)
William King (3)
Richard Allewelt (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

3. *Advertising Agency Personnel Changes (cont'd)*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Courtenay E McCurry	Ziv, acct exec southern mkts	Cabell Eanes, Richmond, Va, supvr new brai office in Norfolk
Harmon O. Nelson	KNBH, LA, prog mgr	Stromberger, LaVene, McKenzie, LA, hd radio opers
Sidney Olson	Kenyon & Eckhardt, NY, copy supvr	Same, vp
George A. Rink	Earle Ludgin, Chi, sr acct supvr	Same, vp
Victor Seydel	Anderson & Cairns, NY, dir radio & tv	Same, vp
Jim Simpson	AP, NY, pub rels	Grant Adv, NY, acct exec pub rels dept
Ed Smarden	Fennell Adv, LA, branch mgr	Western Adv, LA, acct exec
Joseph A. Tery	Free lance radio, tv, film prodr	Caples Co, NY, dir radio, tv, films
Nelson B. Winkless Jr	Campbell-Ewald, Detr, creative stf	Needham, Louis & Brorby, Chi, creative stf radio dept
West P. Woodbridge Jr	Lever Bros, NY, adv mgr Pepsodent div	William Esty, NY, acct exec Colgate-Palmolive

4. *Sponsor Personnel Changes*





NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward M. Bland	Philco Corp, Phila, dir sls training	Same, adv mgr
Henry Bowes	Philco Corp, Phila, special tv rep	Same, sls prom mgr
John J. Goldschmeding Jr	Philco Corp, Dallas hq, Texas div mgr	Same, refrig sls mgr Appliance Div
Carl Guy Grace	Colgate-Palmolive Ltd, gen mgr Colombian subsidiary	Same, exec vp & gen mgr; also bd dir
Louis T. Hagopian	Dodge, Detr, retail prom rep	Same, mdsg mgr
Frank H. Russell	Philco Corp, Phila, prom mgr	Same, dir sls training
R. H. Smith	Gen Motors, Detr, zone sls mgr Frigidaire div	Same, sls mgr laundry equipment
James Street	Gen Fds, NY, mgr premium prom	Gen Mills, Mpls, premium mgr
Parmer Van Fleet	Standard Oil, Des Moines, personnel supvr	Tidy House Prods, Shenandoah, Ia, dir ind'l rels

5. *Station Changes (reps, network affiliation, power increases)*

KFVS-TV, Cape Girardeau, Mo, to be CBS TV affil eff 1 Aug
KHJ-TV, LA, new Du Mont affil in LA (prev KTTV)
KIPA, Hilo, Hawaii, new NBC Radio affil
KLBS, Houston, Tex, new natl rep Walker
KLZ, KLZ-TV, Denver, lic by Aladdin Radio & Tv, sold to Time Inc
KMVI, Maui, Hawaii, new NBC Radio affil
KQV, Pittsburgh, new natl rep Paul H. Raymer
KSWS, Roswell, New Mexico, to be NBC Radio affil eff 1 June
KTOH, Kauai, Hawaii, new NBC Radio affil
WDGY, Mpls, new MBS affil
WDMJ, Marquette, Mich, new natl rep Walker
WHEN-Radio, Syracuse, NY, new natl rep Katz Agency
W'CK, Scranton, Pa, new natl rep Walker
WJMR, WJMR-TV, New Orleans, new natl rep McGillvra
WKGN, Knoxville, Tenn, new natl rep Everett-McKinney
XEDF, Nuevo Laredo, Tex, new natl rep Richard O'Connell

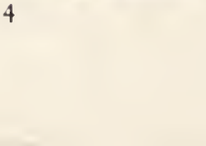
6. *New Agency Appointments*

SPONSOR	PRODUCT (or service)	AGENCY
Harriet Hubbard Ayer, NY	Cosmetics	Huber Hoge & Sons, NY
Carter Prods, NY	Rise Push-Button shave cream	Robert Otto & Co, NY
Clicquot Club, Millis, Mass	Clicquot Club soft drinks	Cunningham & Walsh, NY
Elna Sewing Machine Co, NY	Elna sewing machines	Cecil & Presbrey, NY (eff 1 Apr)
J. W. Elsworth Co, NJ	Oyster growers & marketers	Jimmy Fritz & Assoc, Hywd
Equitable Life Assurance Society, NY	Insurance firm	Kenyon & Eckhardt, NY
General Mills (Canada), Ltd, Toronto	Betty Crocker cake mixes, other prods	E. W. Reynolds Ltd, Toronto
Guild Films, NY	Producer & syndicator of tv shows	Bozell & Jacobs, NY
James Hanley Co, Providence, RI	Hanley's Premium Export Lager Beer, Hanley's Ale	Bo Bernstein, Providence
Justesen's Stores, Fresno, Cal	Super market chain in San Joaquin Valley	Jimmy Fritz & Assoc, Hywd
Lanolized, Inc, NY	Hosiery finishing process	Abner J. Gelula & Assoc, Phila
Liebmann Breweries, Brooklyn, NY	Rheingold beer adv in Puerto Rico	FC&B Intl Div, NY
Muzak Corp, NY	Recorded music systems	St. Georges & Keyes, NY
Necchi Sewing Mach Sls Corp, NY	Necchi sewing machines	Cecil & Presbrey, NY (eff 1 Apr)
Pioneer Auto Ins, Chi	Insurance for non-drinking drivers	White Adv, Tulsa & Hywd
Princess Pat, Chi	Cosmetics	Olian & Bronner, Chi
Pro-Fesh Prods, East Orange, NJ	Pro-Fesh gun-spray dry-cleaner	Lewin, Williams & Saylor, NY
Railway Express Agency, NY	Shipping agency	Benton & Bowles, NY
R. J. Reynolds, Winston-Salem, NC	Winston filter-tip, king-size cigarette	William Esty, NY
WGSM, Huntington, LI, NY	Radio station	Marks-Aiken Co, NY





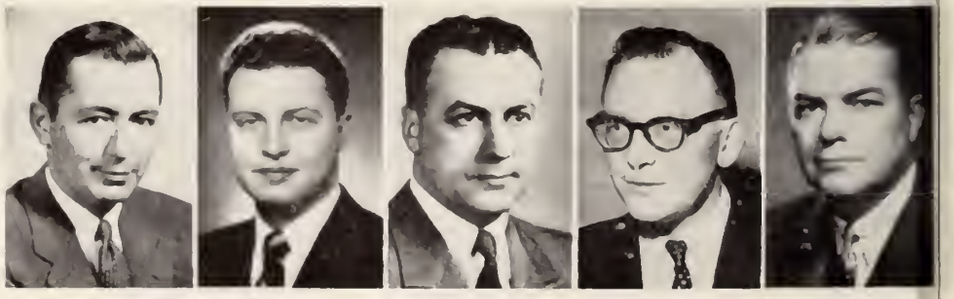




Numbers after names refer to New and Renew category

W. E. John Jr. (3)
George A. Rink (3)
John H. Baxter (3)
Geo. MacGovern (3)
L. T. Hagopian (4)

P. Van Fleet (4)
Joseph A. Tery (3)
A. B. Godshall (3)
Sidney Olson (3)
Barrett Brady (3)



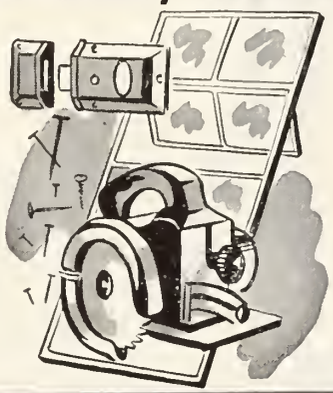
Buy WHO

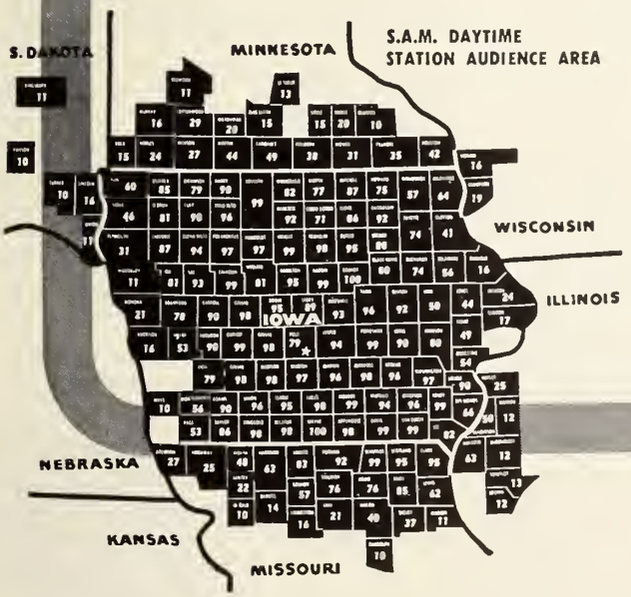
and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE BUILDING MATERIALS SALES, FOR INSTANCE!

3.5%	CEDAR RAPIDS
2.6%	TRI-CITIES
4.4%	DES MOINES
2.3%	DUBUQUE
3.8%	SIOUX CITY
2.6%	WATERLOO
80.8%	REMAINDER OF STATE





THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

67.2%	Food Stores
63.2%	Eating and Drinking Places
47.9%	General Merchandise Stores
57.5%	Apparel Stores
61.4%	Home Furnishings Stores
65.9%	Automotive Dealers
74.9%	Filling Stations
80.8%	Building Material Groups
62.0%	Drugstores

Source: 1953-'54 Consumer Markets



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

YOU TOO can be a



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, *Nat'l. Adv. Dir.*

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

MEDIA STUDY

I read the first of your "Psychology of media" series with genuine interest [5 April 1954, page 38]. I've been picking up bits and pieces of this for 15 years, and you have performed a real service in putting it together in one place.

Is this series of three going to be reprinted? If so, I'd ask my secretary to have it bound and placed in my bookcase for ready reference.

SHERWOOD DODGE
Vice President
Foote, Cone & Belding
New York

● Individual articles in the 25-part media evaluation series will not be reprinted. This summer the whole series will be printed in book form. You may reserve a copy now by writing to 40 East 49 St., New York 17.

WEEK AT AGENCY

Regarding the article, "AGENCYMAN—for a week." [22 March 1954, page 37], I think further such articles would be interesting.

It might be that some of Mr. Sinclair's writing ability would rub off on the agencies. That would be a most desirable byproduct of the series.

EDWARD L. GORDY
Research Dept.
Standard Oil Co. (Indiana)
Chicago

Your article about C&W in March 22 issue gave me quite a warm glow. C&W is among the tops as a creative agency and Jack Cunningham, Bob Newell and John Sheehan can give hearts and spades to most agencies when it comes to copy and production.

However, SPONSOR is read by mediamen as well as others in the agency field.

Having been manager of broadcast media for C&W, I don't feel that you paid enough attention to that department. Newman McEvoy, media v.p., certainly belongs in any Hall of Fame among mediamen and, still comparatively young, has attracted a very strong group of buyers headed by Bill White.

Since these are the guys who make the decisions for us in the radio and tv business, it would seem logical to tell us more about them than the fact that McEvoy "looked over the top of his glasses" at the man from SPONSOR.

F. ROBERT BAUER
Owner
KDB, Santa Barbara

That story, "AGENCYMAN—for a week," is wonderful.

It's the best fresh idea in trade paper editorial coverage I've seen in a long time.

By all means, do more of it.

LOU FRANKEL
Director of Promotion
WATV, Newark

"AGENCYMAN—for a week"—the best article of its kind in too long!

To a staff announcer far from Madison Avenue, Mr. Sinclair's descriptions of agency operations were a much-needed insight into the mysteries of the men and organization behind the advertising copy I read and hear daily. Such articles should lead to a better understanding among all members of the air media of the mechanics of radio and tv advertising.

Compliments to Mr. Sinclair for a masterpiece of writing. His personalization of the events took me right along with him on the "40-cent tour."

JON HOLIDAY
Announcer
KTHS, Little Rock

Several rounds of applause to you for your very fine bit, "AGENCYMAN—for a week." Charles Sinclair's comprehensive picture of the inside workings of C&W's radio-tv department is not only readable but an interesting study of advertising's role in the broadcasting industry.

We are not only indebted to SPONSOR for making our television operation posisble by giving us a television camera, but also for your many educational articles which have served as a Bible for us in setting up our own tv operations.

ANDREW N. VLADIMIR
Executive Producer
WYBC & WYBC-TV
Yale Broadcasting Co.
New Haven

(*Please turn to page* 20)

A SALUTE to
GENERAL FOODS

ASCAP — The *Thirty-five hundred* members of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, will long remember with pride and gratitude the evening of Sunday, March 28th, 1954.

The hour and one-half televised tribute, so warmly deserved, to ASCAP members

RODGERS & HAMMERSTEIN

presented before a nation-wide audience, unprecedented in the annals of televised entertainment, performed a two-fold public service:

As it channeled inspiration and enjoyment into the American home, it brought inspiration and resolution to fellow composers, authors and publishers of ASCAP to the end that our members will never rest their creative labors in their search to bring words and music into the homes of not only the 160,000,000 lives of our good people, but indeed the peoples of the world. If songs are ambassadors of good will — and they are — then Rodgers and Hammerstein are truly Ministers *with* Portfolios bulging with harmony for a troubled world.

Understandably then, and with good reason, we salute GENERAL FOODS on its Twenty-fifth Anniversary, the ASCAP-licensed telecasters who with miraculous perfection bore the enchanting artists into your presence, and above all RICHARD RODGERS and OSCAR HAMMERSTEIN II for their genius that through the years has so richly endowed the ASCAP repertory.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.

There's beer





in Chicago . . .

*Telepulse of Chicago

n Big Switch



In one short year WBBM-TV has turned many a viewer's head...
has become Chicago's *first* television attraction.

Today WBBM-TV broadcasts 6 of the "top 10" shows during the day
... **8 of the "top 10" at night.** The score a year ago was *none* of the
"top 10" in the daytime... and only half of them at night.

And the switch is the same, any way you count heads*—
... in top-rated quarter-hours, with a WBBM-TV increase from 87
to 195—*a 62% lead over the next station*
... in a WBBM-TV average audience now *27% greater* than Station B
—*over twice as great* as either Station C or Station D.

Showmanship turns heads to WBBM-TV... can turn people to your
product. Let us show you how on *Chicago's Showmanship Television Station* **WBBM-TV**

CBS Television's Key Station in Chicago



Because the Picture
Has Changed in The

SOUTH BEND-
ELKHART MARKET

★ It's a brighter picture
★ A clearer picture
★ A stronger picture



NOW WHILE CHOICE AVAILABILITIES
CAN STILL BE HAD—ASK YOUR

H-R TELEVISION MAN

for facts about

WSJV-TV Channel 52
ELKHART, INDIANA
JOHN J. KEENAN, *Commercial Manager*

FAST PROCESSING

On March 2, WJAR-TV saluted Woonsocket, R. I., as part of its series, "Salute to the Cities."

The Mardi Gras parade which was a highlight of the affair started at 6:37 p.m. Brilliant 30-second and one-minute flares were set off by WJAR-TV cameramen, turning night into daylight to get sufficient illumination for the films. When the quickly processed films were shown at 11:15 p.m. the same evening, viewers commented upon the sharpness and clarity of the films.

To our knowledge, this is the first time that films illuminated by magnesium flares were utilized for immediate processing for television. We would like to know if any other stations in the country have done anything similar to our venture.

JAY HOFFER
Promotion Manager
WJAR-TV
Providence

TOP HUDSON DEALER

How to say "thank you" for such a wonderful story with such poor working material as yours truly is quite a job, believe me ["How tv made Jim Moran top Hudson dealer in the U.S.," 22 March 1954, page 44].

I just returned from my vacation and with business having taken quite a lull, your story was the pep talk that I needed to inoculate myself and I think I'll try and be the same guy all over again that Joan Marks mentioned in SPONSOR.

May I simply thank you from the bottom of my heart not only for the fine manner in which it was written and the nice things you said, but for rejuvenating and igniting my spark to do new and greater things for the future.

JIM MORAN
President
Courtesy Motor Sales
Chicago

INFORMS INDUSTRY

In the March 8 issue of SPONSOR under the heading "Radio Results" [page 76], we saw the success story of Famous Brand Perfumes.

Last year at this time we were running the same deal on WFRO. Federal Home Products Corp., then located at 49 E. 51 St., headed by the same Allen C. Kaye-Martin contracted with us for station time for this perfume promotion. We never received payment for the time, nor was the perfume mailed out to our listeners who ordered it. The result was that WFRO finally reimbursed our listeners for the monies they had sent in for the perfume.

We notified the Postal authorities in New York but what was finally done we cannot say. We do know, however, that Federal Home Products suddenly moved from the above New York address and this is the last we have been able to learn of this Kaye-Martin character.

We feel that the broadcasting industry should know of this deal so that they will not be victimized by this outfit.

R. C. FORCE
Managing Director
WFRO
Fremont, Ohio

FOREMAN ON IDEAS

I read with interest Bob Foreman's article on "ideas" in the recent issue of SPONSOR [30 November 1953, page 10]. This interest is coupled with my complete disagreement with his thesis—one that scorns an idea, per se.

In my way of thinking he is building a strong house without a foundation. An idea provides the foundation upon which a show may succeed or fail. Without the right idea, or to be somewhat academic, a point of view, the show or personality is doomed to oblivion. It is unfair to examine Godfrey, *I Love Lucy*, or even Liberace and analyze the show concept to be nil without these successful personalities. Rather, let's start at their beginning. They had nothing but an idea for a show and it was upon this idea alone that the powers-to-be launched them. Public approval showed the investment to be sound. The result is more products sold and *new* personalities "discovered."

The success or failure of a show is a chain-action process that stems from the initial idea for the show. The best direction, production and casting is useless without a sound basic idea.

Let me reinforce my stand with an example from Broadway. Bette Davis was signed by two producers; money was easily raised; *then*, frantic weeks



HEIGHT
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

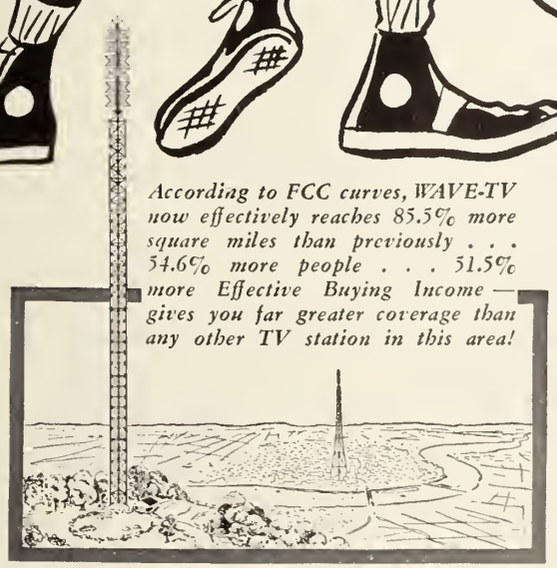
WAVE-TV delivers a *perfect* picture to thousands of families who get satisfactory television reception from no other outlet. The reason is simple:

WAVE-TV's tower is on top the highest hill in this area — *is actually 525 feet higher than Louisville's other VHF station!*

WAVE-TV's Channel is 3 — *the lowest in this area!*

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — *is equivalent to 600,000 watts from our old downtown tower, on Channel 5!*

Ask NBC Spot Sales for all the WAVE-TV facts.



According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

Chicago's Pioneer Station in Television

WBKB CHANNEL 7

is

Now Serving Nearly

1,750,000

Set Owners

with

● **MORE LIVE, LOCAL ENTERTAINMENT THAN ANY OF ITS CHICAGO COMPETITORS —**

To name but a few . . . . . Fran Allison, Tommy Bartlett, Joe Kelly, Two Ton Baker, Claude Kirchner, Wayne Griffin, Tom Duggan, Danny O'Neil, Tommy Riggs and Beulah Karney

---

● **MORE LIVE, LOCAL NEWSCASTS THAN ANY OF ITS CHICAGO COMPETITORS —**

42 on the present schedule all handled with a human, realistic and factual approach by two of Chicago's finest newscasters—Ulmer Turner (The Dean) and Austin Kiplinger, recently voted Chicago's top newsman

---

● **MORE WELL KNOWN FILM PACKAGES THAN ANY OF ITS CHICAGO COMPETITORS —**

A few which provide tops in entertainment—Wild Bill Hickock, Annie Oakley, Mr. District Attorney, Cisco Kid, Superman, Waterfront, Candid Camera, Life of Riley, The Visitor and Racket Squad

---

CHICAGO'S PIONEER TV STATION—and the second oldest in the entire nation — invites your queries. We, or Blair TV will tell you promptly how and where your dollar can best be invested

WBKB
Television
20 North Wacker Drive, Chicago 6, Ill.
ANdover 3-0800

Represented Nationally by

BLAIR TV Inc.

American Broadcasting Company
Division of American Broadcasting-Paramount Theater, Inc.

were spent searching for ideas to provide the vehicle for their star. Up to and through the Broadway run there never was complete harmony on the basic ideas for the show. What finally happened is now history. Back in 1943 two fellows on Broadway had an idea for a show. This idea was projected and integrated with excellent music, lyrics, staging and casting. The result was *Oklahoma!*

Let's not slight ideas. Let's encourage them because they really are worth more than the paper they are written on. I was speaking before a Midwestern college radio speech class several years ago. I encouraged ideas as the life-blood of television and the ultimate guarantee of higher standards in programing. Several months after the lecture I received an idea from one of the students. It was just an idea written in clumsy longhand. It could have gone into the wastebasket, but it didn't. Instead, eight months later, that idea, and that idea alone, raised $8,000 for the financing of an educational film that in one month has been sold to over 300 school systems!

ALAN ABEL
Producer
Bell Productions
New York

RADIO SET SALES

In the January 25 issue you published in your fine magazine an excellent article titled, "Radio set sales lead tv by 69% in big tv markets" [page 30]. We have just received from you a reprint of the article.

If it is possible we would like 10 more reprints of the article as we consider it very valuable for our salesmen.

ROBERT E. KRIEGER
Publicity & Promotion
WAAB, Worcester

● **Ten reprints of the article, "Radio set sales lead tv by 69% in big tv markets," cost 5c apiece. Quantity prices on request.**

IMMEDIATE ACTION

I was first introduced to SPONSOR while taking a program planning course at Northwestern University and found it very informative.

Upon entering the Army for two years I took out a subscription to SPONSOR. I felt that it was one of the best sources by which to keep in touch with the aspects of the radio and television industry which I am most interested in and hope to enter after discharge from service.

Please renew my subscription to SPONSOR for one year and bill me.

Your attention to change of addresses has also been most commendable. In spite of many service transfers I have not missed an issue of SPONSOR. The immediate action in regard to these changes has been appreciated.

RICHARD H. COYLE
Hq. & Hq. Svc. Co.
Sandia Base
Albuquerque

FILM SECTION

I read your 30-page film section in the January 25 issue of SPONSOR [page 51], and thought it very informative and quite well done. Enjoyed it very much and am looking forward to your next edition of same.

BOB MARX
Film Craft, Los Angeles

OUTSTANDING FEATURES

My copy of Volume 8 Number 6 [22 March 1954] is the most marked and cut up monstrosity you ever saw.

One article after another contained new information or opinions with which I disagreed, or items that aroused my intellectual curiosity and I tore out for discussion.

You may wish to know specifically which of your features were of outstanding interest to a tv salesman, so here are a few:

1. Network spot carriers [page 40].
2. Bob Foreman [page 11].
3. How to test media [page 50].
4. 44,000 radio listeners [page 48].

Please enter my subscription for your All-Media Evaluation Study book.

ROY PORTEOUS
Sales Supervisor, "Today"
NBC TV, New York

RADIO SALESMEN

I think your article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35], is a very sad indictment of the radio business but a very accurate description.

F. A. WATKINS JR.
Assistant Manager
KWKH, Shreveport

(*Please turn to page* 115)



TALK IS CHEAP
(but RESULTS are beeg!)

when you advertise your product over KIFN . . . Arizona's only full-time Spanish-language station!

Si, señor . . it costs surprisingly leetle to tell your sales story to Arizona's 85,000 Spanish-speaking people! But the results . . . ah, amigo, the results will warm your heart like tequila!



Ask coffee-man Señor Folger, who sold 708 pounds of coffee to Phoenicians from just 27 spots on KIFN! Ask Moe's Food Fair, which sold 2500 pounds of pinto beans (along with other advertised items) in one weekend! Or ask the very pleased boss-man of Quality Furniture who received 220 letters from prospective customers, from a single musical quiz program on KIFN!

Ah, yes, amigo the KIFN audience listens and buys! $20,000,000 was spent by Spanish-speaking Arizonans for goods and services last year! If YOU want to sell this rich market, you're wise to speak its language! (We translate your message into Spanish for free broadcast it over KIFN for a minimum charge. (Compare and see!)



ASK THESE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E 42nd St
New York,
New York

HARLAN G OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

MONTREAL IS BIG!

Retail Sales in 1952 for Montreal Island *alone* were $1,503,743,000.

CFCF SELLS 'EM!*

In 1953, 278 individual *local* accounts got sales results from CFCF.

*you can't fool a cash register.

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

William Englehart

Director of Advertising and Merchandising
Delaware, Lackawanna & Western Coal Co., New York

The only performances that former radio singer Bill Englehart puts on these days is on his circuits to the 'blue coal' dealers to explain Delaware, Lackawanna & Western Coal Co.'s advertising programs.

Sponsors of *The Shadow* on MBS for over 20 years, 'blue coal' turned to spot radio in 1951. In 1953 some 50% of the firm's $1 million ad budget went into radio announcement schedules and quickie programs, the other half into newspapers, and other media. Englehart expects that this ratio coverage will maintain for his estimated $750,000 budget in 1954. (The budget drop reflects the problems in the anthracite industry, which is being hard squeezed by oil and gas competition.)

"Our aim, of course, is to have consumers buy 'blue coal' all year long," he told SPONSOR, leafing through an elaborate 'blue coal' advertising presentation for dealers and pointing to the various 'blue coal' themes.

"We're on radio year-'round," he added. "In winter it's just straight-sell copy, but in spring and summer we stress long-term budget plans and economy."

To illustrate his point, Englehart played a taped recording of a musical 'blue coal' spring commercial. ("And the next voice that you hear will not be mine," he warned.)

A duet sang: "Just pick up the phone."

Girl's voice on filter: "Number, please."

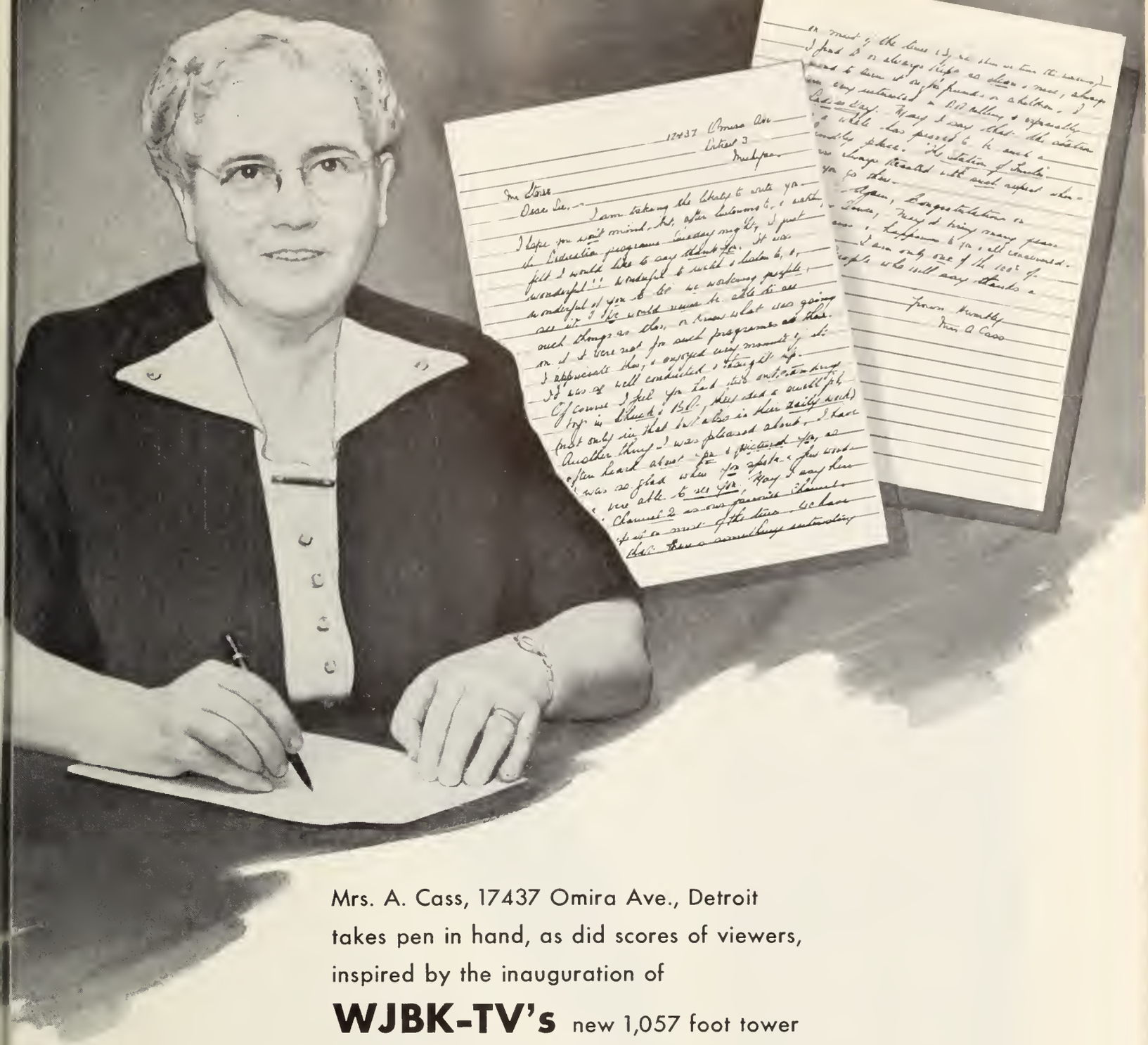
The duet again: "Tell your 'blue coal' man
"To start you on the 'blue coal' budget plan!"

Such musical jingles followed by 45 seconds of hard-sell announcements and a 10-second dealer tag one or two times daily are the mainstay of 'blue coal's' radio activity today. In 1953 'blue coal' announcements were heard on 182 different programs in close to 150 cities of Eastern and Midwestern U.S.A., through SSCB, 'blue coal's' agency.

Hard-sell advertising to the lower-income groups, who are the best customers, has maintained 'blue coal's' sales at over $80 million annual turnover—that is, 'blue coal' accounts for 27% of anthracite fuel industry consumer sales.

Does Englehart heat his Scarsdale home with 'blue coal'? "Well . . ." he hesitated. "Don't tell anyone, but we live in an apartment."

★ ★ ★



Mrs. A. Cass, 17437 Omira Ave., Detroit
takes pen in hand, as did scores of viewers,
inspired by the inauguration of

WJBK-TV's new 1,057 foot tower
and 100,000 watt power :

". . . Channel 2 is our favorite channel. We keep it on most of the time. I find it is always kept so clean and nice, always proud to turn it on for friends or children. Again, congratulations on the new tower. May it bring many years of success and happiness to you and all concerned. I am only one of the 100% of Detroit people who will say thanks a million."

A STORER STATION

Represented Nationally
by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690


MUTUAL – for radio PLUS
BEER

HIGH TIME

Summer time in radio is high time for selling.
Higher than you realize, maybe. And highest of all at Mutual.

Mutual is the only network with a higher share of audience in the summer than in the winter—12% higher, according to Nielsen (July-Sept vs. Jan-Mar, '53).

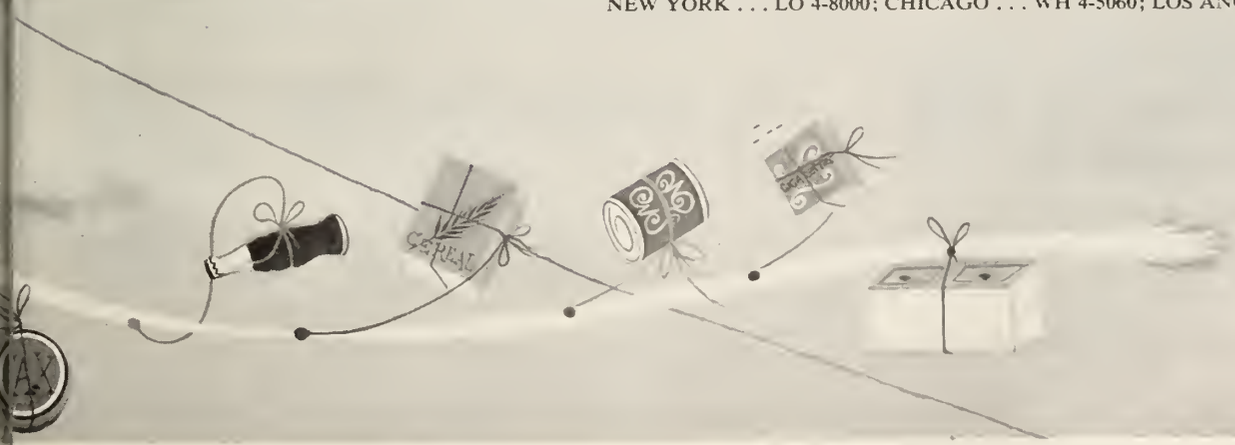
And Mutual is the network with highest gains in summer billings—25% higher, '53 vs. '52.

To sum up the summer evidence in a sentence, Mister PLUS is now ready to kite his clients' sales all over the map, all summer long—with far more stations, closer to people wherever they go.

May we ask where you plan to spend the summer?

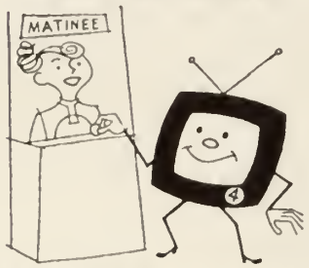
THE MUTUAL BROADCASTING SYSTEM

NEW YORK . . . LO 4-8000; CHICAGO . . . WH 4-5060; LOS ANGELES . . . HO 2-2133



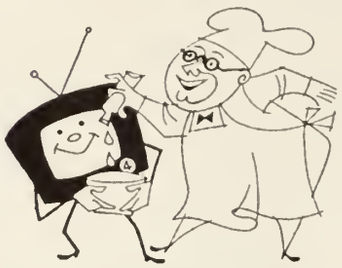
3 OVER 4

three more reasons why sales results are better on 4...



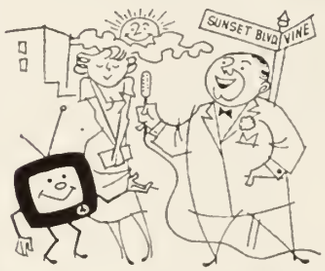
FRANDSEN'S FEATURES

with Sales-Showman
Tom Frandsen and
Feature Films 1-2:15 P.M.



KEY to the KITCHEN

with Sales-Showman
Mike Roy and the
"Dream Kitchen" 2:30-3 P.M.



McELROY at SUNSET

with Sales-Showman
Jack McElroy at
Sunset & Vine 6-6:45 P.M.

PARTICIPATION PROGRAMS

Monday thru Friday

KNBH-4, HOLLYWOOD

NBC Spot Sales

New developments on SPONSOR stories

P.S.

See: "Automobiles on the air"
"Saturation radio puts the razzle-dazzle in Ford one-day sales"

Issue: 16 November 1953, page 43
19 October 1953, page 30

Subject: Automobile manufacturers—and dealers—are using more radio, tv

As SPONSOR went to press O'Meara Motors, a Ford dealer in Hartford, Conn., was bracing itself for a heavy crush of customers. The company was just starting an eight-day saturation announcement campaign on WDRC, Hartford, running 30 announcements on weekdays, 20 on Sunday—a total of 230. Last fall O'Meara bought 100 announcements during one week and sold 1,000 cars, made about 8,000 appraisals. That sold the company on using radio.

O'Meara isn't the only dealer to be running a heavy air campaign, however. All over the country dealers are buying radio and tv time: today the big dealer who doesn't use air media is getting to be an exception.

Mutual's co-op program department reports that of 1,475 local advertisers currently buying co-op shows, about 265 are auto dealers. And during last year's *Game of the Day* series, 650 automobile dealers bought co-op time on the local level (there were 4,000 advertisers in all using *Game of the Day*). Sales this year indicate that just as many, if not more, dealers will be buying into the co-op baseball series MBS says.

How many other local dealers are buying time on local radio and tv stations across the country is problematical. The local dealers have a strong precedent to follow, however: Every major auto manufacturer has upped its radio and tv budget in the past year. As a group auto manufacturers spent nearly $1 million more in January of this year compared to January 1953 for network time alone. It breaks down like this: In January 1954 auto firms spent $2,270,074 on network tv (it was $1,511,095 in January '53); they spent $771,578 on network radio this year during January (and $598,107 a year ago). Total January '54 network air budgets, according to Publishers Information Bureau: $3,041,652 (compared with $2,109,202 for January '53's network buys). Leading the network time buys in both radio and tv is General Motors, which in January invested $221,623 in radio and $893,277 in tv, according to PIB (whose figures include no talent costs).

General Motors hasn't signed for any new network shows in recent weeks but its Buick Div. has bought a variety of radio network shows on a "on-shot" basis. Buick bought shows on ABC, CBS and NBC during the first week of January and picked up a one-shot NBC Radio news show 31 March. Chevrolet Dealers of America has been using participations on MBS' "Multi-Message" plan since mid-February and the Salt Lake City Chevrolet Dealers Assn. has been sponsoring news programs on the Intermountain Network's 31 stations since last November. The Oldsmobile Div. of GM renewed *Douglas Edwards with the News* on CBS TV. And GM renewed *Your Land & Mine* featuring Henry J. Taylor on ABC Radio for all its products.

Every automobile division of General Motors has used some spot radio and the divisions have also used spot tv since the first of the year, principally in introducing new models. Even Cadillac bought announcements in 300 markets during February.

Ford Motor Co. recently bought the Edward R. Murrow news show on about 100 CBS Radio Western and Southwestern stations: before picking up the Murrow programs Ford was a heavy spot user, had a very heavy spot campaign early this year on hundreds of stations. ★ ★ ★



YOU MIGHT RIDE 485 WINNERS IN A YEAR —*

BUT . . . WKZO RADIO ALWAYS WINS IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK

KALAMAZOO TRADING AREA — FEBRUARY, 1953

MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, is definitely Western Michigan's top radio buy—*morning, afternoon and night.* Pulse figures, left, prove it. On a quarter-hour, 52-time basis, for example, WKZO gets:

> 181.0% more morning listeners and 321.4% more afternoon listeners than Station B (and for only 35.3% more money!)

Nielsen figures tell much the same audience story. They show that WKZO gets 177.7% more average daily daytime families than Station B!

Ask Avery-Knodel for all the facts.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**This American record was set in 1953 by Willie Shoemaker.*



The Playhouse: prize "package" at a down-to-earth price!

THE PLAYHOUSE is 52 star-studded dramas from the second "Schlitz Playhouse of Stars" series . . . first-run in over 150 markets (second-run in all others) . . . which you can call your own at a *fraction* of their original cost.

Strictly top-drawer stars like Broderick Crawford, Vincent Price, Ann Sheridan, Ronald Reagan, Edward Arnold, Joan Caulfield, among others. Scripts, too, are topnotch, include famous tales by such writers as F. Scott Fitzgerald and Somerset Maugham.

You couldn't duplicate this array of talent for many times the price. And think of the promotions you can build around names like these! Reserve the market you want . . . call one of these offices right away.

ABC FILM SYNDICATION, INC.

In NEW YORK: Don L. Kearny 7 W. 66th Street SU 7-5000
In CHICAGO: John Burns, 20 North Wacker Drive, ANdover 3-0800
In HOLLYWOOD: Bill Clark, 1539 North Vine St., HOllywood 2-3141

THE NEW RADIO:

Are you so close to it you can't see the changes?

by Alfred J. Jaffe

Radio is changing right under the advertiser's nose.

The change is so revolutionary you'd be justified in dubbing present-day am broadcasting the New Radio.

This is not a rapidly boiling, explosive-laden ferment. The change in many ways is a quiet one. To those close to radio the medium may seem to be hardly moving at all. Like watching the hour hand on a clock, we notice movement only when we turn away for a while.

The change does not mean that radio is being turned inside out from stem to stern. Radio is too big to be confined to one mold. If you look about you, you can even spot contrary trends. Nevertheless it is clear that the emerging New Radio, though it may not be fully formed, is destined to have permanent effects.

Many active radio clients know what is going on, of course. They can hardly avoid knowing, being part of the change themselves. But they are sometimes amazed, when they look back and view radio's development in perspective, to see how far it has come. Advertisers who don't use radio are only dimly aware of what's happening to am broadcasting and many who do are surprisingly numb toward the upheaval and the effects it will have on selling. Radio clients who haven't gotten much out of the medium might well ask themselves if they understand how to buy radio circa 1954.

It may sound strange to say so, but these changes are not something that started recently. While tv has given a fillip to the alterations going on, the seeds for the New Radio were planted even before the tv tube got a foothold in the consumer's living room.

The future? The end to these changes is not yet here. It is not even in sight.

Obviously, an understanding of what is happening to radio and the direction in which it is traveling is essential

Here is what the New Radio means. Here's how it is evolving

1 The New Radio has become the constant companion of the listener. Because it is everywhere, it is easy to turn on. Because it is easy to turn on, it is, more and more, turned on when the listener is doing something else. The busy listener has developed an ability to absorb radio sound with his "third ear."

2 Use of the New Radio as background to other activities has centered interest on the psychology of divided-attention listening. It is known the listener can remember a commercial even if he doesn't focus his ear on it. But there is a dispute about whether the loud or soft commercial is the best approach.

3 To adapt radio to changing listening habits, new program thinking on the webs leans toward the low key, intimate approach. This is not new to radio since local outlets began mining this lode before tv. But the webs are seeking to create new forms suited to their stature. "Marquee" value is one suggestion.

4 The New Radio has created a slow but steady interest in buying circulation, that is, reaching as many different homes as possible at lowest possible cost. Spot carriers are one way this is done. Sponsors also scatter shots on the webs their own way. Nielsen's Audimeter shows them unduplicated audience.



Housewife tuning in kitchen radio typifies two characteristics of the New Radio: (1) listening while doing something else and (2) spread of sets outside living room

to the advertiser if he's going to get his dollar's worth out of it. To help him orient himself, SPONSOR takes a careful look at the New Radio from both sides of the set to see (1) how knowledgeable sponsors have been changing their usage and (2) how the listeners have changed their listening.

Here are the highlights of the New Radio:

1. The New Radio is warm, comforting, friendly, cozy. It is always on hand. It is ubiquitous, omnipresent. It is everywhere. It is sheer down-to-earth circulation. Here's what it is not: It is no longer glamorous. That function has been taken over by video. The New Radio has shed the more flamboyant garb of show business.

2. Since radio is everywhere the New Listener has only to reach out his hand to switch it on—no matter where he is or what he is doing. Since he listens more and more while doing something else, he does not always pay rapt attention to the New Radio. He (or she) has developed an amazing facility for absorbing sound while driving a car, cleaning a house, making a bookcase, playing on the beach, doing school homework. (The human animal, psychologists think, can even listen and learn while asleep.)

3. In keeping with the interest in sheer circulation, and also to keep themselves solvent, the networks have been offering a continuing variety of new sales devices. Spot carriers are the prime example. For low-cost circulation, many admen feel they fill the bill. Most of these offer audience dispersion through "horizontal" purchases—that is, the advertiser buys the same time of day or night on different days of the week. NBC Radio's Three Plan marks the emergence of a spot carrier plan with "vertical" audience dispersion. Here, the advertiser can buy announcements morning, afternoon and evening. In addition to spot carriers, advertisers are learning to scatter shots in their own way. Examples are S. C. Johnson and Longines-Wittnauer.

4. In tune with the New Listener there is a noticeable trend toward low key, personal programing. While this approach actually pre-dates tv, with its beginnings in local programing, the networks are beginning to create forms suited to their stature and to chain broadcasting. This trend has barely begun but it is bound to continue. It means, in part, longer shows, a potpourri format. It will seek to cater to low-level listening with scattered peaks of high interest.

To take the last highlight first:

One of the best examples of the new programing is the format for next season's Edgar Bergen show, which will be sponsored by Kraft, via J. Walter Thompson. The CBS Radio personality will remain on Sunday nights but the show will be expanded to an hour.

The new Edgar Bergen will be commentator, interviewer, philosopher and wit rolled up into one. He will discuss

Emerging trend is long, departmentalized show which caters to "third ear" listening with peaks of high attention. Below: Merrill Mueller of NBC Radio's "Weekend"



THIS WE FIGHT FOR

We fight to convince the advertiser that radio has a place in the American home today which neither television nor any other medium can usurp; that there is a secure place for tv as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.



Effort to find proper niche for radio network programs has led to a new, intimate format for Edgar Bergen next season. One-hour CBS show will be sponsored by Kraft

status report

important audience segments by stressing mass appeal. Radio has a wonderful opportunity to capture the kind of people who like good talk, good plays, good music, careful and complete analysis of political trends. A good part of this group is wealthy and would be a worthwhile audience for many advertisers. The purchasing power of the above-$10,000 group has increased quite a bit since the 20s, even when you put this purchasing power in terms of 1954 dollars."

While specialized programing has increased on radio, neither the broadcasting industry nor its clients, taken as a whole, would like to see the kind of broad effort suggested above. Radio, to them, is a mass circulation medium and they would not like to see audience slivers replace the present listeners.

An important element in the new program trend is the long show. NBC Radio has surged forward in this direction recently with *The Big Pre-*

(*Please turn to page* 143)

all kinds of subjects, be they about politics, sports, entertainment, fashions or growing old. There will be guests (but no studio audience in the accepted sense of the term) and there will be musical recordings. There will also be humor and Charlie McCarthy.

This blend of good talk, Bergen's personality, wit and wisdom will come over the radio on a low-key level without attempting to demand 100% attention from the audience. The client and agency want a relaxing show and though they want to take the grimness out of talk about public affairs there will be no effort to get a laugh with every line. The show will be live, except for music, and will originate in Washington, where Bergen is practicing being a reporter right now.

While undoubtedly an off-beat show, the new Bergen program actually contains many familiar elements. It is the way they are combined that makes the program different. And it has what Alfred L. Hollender, radio-tv director of Grey Advertising, calls "marquee value." Hollender used the term in telling SPONSOR some of his ideas on network radio programing:

"Some of the independents," he said, "have cracked right through the network shows with top ratings for disk jockeys and similar types of shows. Why should network radio have difficulties? Networks are just strings of local stations. The answer is the independents are successful because they are catering to the new type of listening, which is not always attentive.

"The networks can learn from this, not by putting on the same kind of shows the independents have but by taking a leaf from the independents' book and adding marquee value, such as top names."

While most suggestions for revamping radio programing, both local and network, urge an appeal to America in the mass, there is one group that feels radio's salvation lies in appealing to the sophisticates, the literate and/or the wealthy.

One spokesman for this group, a man close to the broadcast scene, said: "The movies and television have lost

Should radio program for the 'third ear?'

The growing stress on programing to the divided attention listener evoked this reaction from Gordon Grey, General Teleradio vice president in charge of WOR, New York: "While we agree that the listener can enjoy radio while doing something else, we, along with a sizable number of other stations throughout the country, don't just invite our listeners to lie back, relax and half listen. We command, and get, the full attention of our audience. We believe that radio can do its best job when that kind of approach is used. Too much emphasis on divided attention may do more harm than good."



Nescafe, No. Two or Three among instant coffees, represents 60% of Nescafé sales at the present.

Why Nestlé uses all FOUR air media

Major portion of $8 million 1954 budget for Nestlé food line will go into network radio, tv, spot radio, tv

"Mmm Boy!" says Don Cady, Nestlé Co.'s v.p. in charge of advertising, using the familiar phrase of Nescafé's top television salesman, Jackie Gleason.

"Instant coffee sales to consumers were 80% higher in January-February 1954 than during those two months in 1953."

And Nescafé Instant Coffee, one of the top three instant coffees, has shown sales increases proportionate to the industry's leap. Since Nescafé is responsible for a SPONSOR-estimated 60% of Nestlé Co.'s total sales, its rising sales curve is particularly significant for the food products company.

Nestlé Co., known mainly for its chocolate products and Nescafé, embarked on a project of major diversification in the food line some five years ago. Though not generally associated with the multi-product package food giants like General Foods, Nestlé Co. has expanded its line to include such products as package soups, cookie mixes, package gravy, package sauce, food flavoring additives, among others. Radio and television are playing a large role in the company's expansion and Nestlé is using more air advertising than at any other time in its entire history.

case history

According to *Tea & Coffee Trade Journal*, Nescafé ranks close behind General Foods' Maxwell House Instant Coffee, is neck-and-neck with Borden's Instant Coffee. Nestlé's chocolate bars rank second behind Hershey's, it's agreed in the chocolate business. Nestlé soups, sauce and gravy were added to the Nestlé line within the past year, cannot yet be compared with more established brands. Nestlé instant cocoas, however, dominate the instant cocoa market without a doubt.

Nescafé spent $2 million in 1953-4 for network tv show with merchandisable star Gleason (in barber chair below) plugging Nescafé



Integrated commercials, like chocolate products pitch on "Space Patrol" (below), gives Nestlé show identification, hero endorsement



Recent trends in Nestlé advertising expenditures indicate that the company has shifted into high gear for the 1954 race. SPONSOR estimates Nestlé's total 1953 advertising spending at close to $6 million, with an educated guesstimate of $8 million for projected 1954 advertising expenditures.

Nestlé products are advertised individually and by brand. There's no institutional advertising for the company name. And Nestlé products are divided among four agencies: (1) *Sherman & Marquette*, New York, for Nescafé and Nestlé Instant Coffee; (2) *Cecil & Presbrey*, New York, for Nestlé Chocolate Bars, EverReady Cocoa, Nestlé's Quik, Nestlé Semi-Sweet Chocolate Morsels, Nestlé's Cookie Mix, Nestlé Brown Gravy, Nestlé White Sauce; (3) *Dancer-Fitzgerald-Sample*, New York, for Nestea, Nestlé Soups, Maggi Bouillon Cubes, Decaf; (4) *Maison*, Chicago, for Nestlé bulk products for institutional use (chocolate coatings for candy manufacturers, syrups for soda fountain distribution).

The major portion of Nestlé Co.'s advertising budget is allocated to Nescafé, one of the pioneers in the instant coffee industry. Introduced in 1937, Nescafé made slow but sure gains during the late Thirties and early Forties while it was relatively lone wolf in the new coffee-extract field. World War II, however, had conditioned servicemen (compliments of the U.S. Government) to food concentrates and instant coffee. It was at this time that most major food companies jumped on the instant coffee band wagon. Hard-hitting advertising of instant coffee by many brands inflated the post-war baby to gigantic size. (For round-up of instant coffee industry see SPONSOR, 5 May 1952.)

Nescafé's experience shows that a pioneer product needs a long time to convert consumer taste. However, once there are several different brands on the market, backed by heavy advertising, sales for the pioneer product are carried along by the momentum generated from the increased advertising.

The following factors contributed to Nescafé's continuing rise today:

1. The instant coffee industry has grown 30% a year over the past eight years. Today one out of every three cups of coffee consumed in American homes is made from instant coffee. Nestlé executives forecast that within five years 50% of the coffee consumed in the U.S. will be instant coffee. (Says Nestlé's Don Cady: "My teen-age children will probably never squeeze an orange or brew a cup of coffee.")

2. The sudden and substantial price hikes of regular coffee came as a windfall to the instant coffee industry in winter 1953-'54, bringing about a large number of conversions among consumers. Instant coffees have been raising their prices too, but, because of their method of processing and extracting the maximum from the bean coffee they use, they continue to be proportionately cheaper than the regular brands. On the average, a jar of instant coffee (which produces the same number of cups of coffee as one pound of regular coffee) is 30c cheaper than one pound of regular coffee.

3. Nescafé's revamped and hard-sell advertising in all media maintained Nescafé's ranking among the top three in this heavy-spending industry. (SPONSOR estimates that this budget breaks down as follows: 50% network tv, 20% spot radio, 5% spot tv, 25% print.)

The most significant pattern to be found in Nescafé's advertising strategy during the past two years has been the stress upon high-priced tv vehicles with merchandisable personalities as backbone of the brand's over-all advertising effort.

Before 1950 Nescafé (through Sherman & Marquette) advertised principally through magazines and newspapers, although this soluble coffee had sponsored two network radio shows in the late Thirties and early Forties.

The tv debut came in 1950 with *Take a Chance*, NBC TV, Sunday evenings, starring Don Ameche. Time cost alone per show was close to $65,000. Nescafé quit the show after a 13-week run because of inadequate returns for its investment.

In September 1952 Nescafé bought into *The Kate Smith Show*, NBC TV, Wednesdays 4:30-4:45 p.m., for a 26-week run. To get each penny's worth out of this $91,000 production-only expenditure, Nescafé ran two separate contests on the air—one for consumers, one aimed at dealers.

The consumer contest tied in with the British Coronation, and ran in February and March 1953. Contestants were asked to write a 25-word statement on why they like Nescafé. Ten winners, with a guest each, were flown

(*Please turn to page* 130)



Nestlé keeps dealers informed of air advertising strategy with dealer mailings (pictured above); provides them with in-store displays



Nestlé pres., ad vp set air budget

Nestlé President Hans J. Wolflisberg (left), previously with Manila and Singapore Nestlé concerns, stresses brand rather than institutional advertising. Ad Manager Don Cady coordinates Nestlé strategy with six a e's

Mennen's formula: sell 'em while they're shaving

Best time to sell a man shaving accessories is when his mind is on shaving. That's why Mennen uses a heavy early-morning spot radio schedule on 90 to 125 stations in 85 to 90 markets

by F. Keith Trantow

Whether it's a radio announcement (see typical copy at top of opposite page) or a tv commercial featuring this girl, Mennen bases part of its message on sex appeal. Deodorant and lotion get bulk of radio budget



Can you sell something to a guy before he eats breakfast?

The Mennen Co. does.

Even before the sun is up Mennen has sold a pretty big chunk of its day's production of men's toiletries—principally after-shave lotion and deodorant.

They are only two of the company's line of a dozen men's products but they make up a big part of Mennen's sales.

Mennen does its pre-breakfast selling with early-morning radio, as do an increasing number of clients nowadays. But don't think Mennen is just a recent convert to a.m. radio. It isn't. Mennen was buying morning time 20 years ago and more.

Mennen's sales philosophy is simple. If you're going to sell a man shaving accessories, the best time is when his mind is on shaving. Obviously this is either before breakfast when he's actually hacking away 24 hours' growth of stubble, or when he's eating breakfast—possibly with his face still smarting from its bout with the razor.

Another important facet of Mennen's advertising strategy is its use of copy which stresses the sex appeal benefits of Mennen's products for men. What Mennen actually is doing is adapting the same technique used in the sale of women's cosmetics and perfumes. That is, Mennen suggests to the early-morning male listener that Mennen will make him attractive to the opposite sex. For an example of a well-worded adaptation of sex-appeal selling of a male product, see commercial on page at right above.

Mennen's morning radio campaign has been paying off. It has been one of Mennen's most consistent advertising efforts. Before switching to morning radio a decade ago Mennen used a wide variety of evening radio programs. Few of these programs were kept for more than a year. And the evening radio was all network.

"We concentrate on spot radio in our men's line," says Leonard V. Colson, Mennen advertising manager. "The bulk of our budget is in early-morning spot radio, supported by newspapers, magazines, television, Sunday supplements."

Mennen prefers early-morning news and musical clock shows, Colson says.

It's partial to 15-minute programs and frequently buys them on a three-to-six times-a-week schedule. But the company also is on a few participation programs and buys some evening radio time. "When we use evening radio," says Colson, "it's usually late evening."

Colson says Mennen reaches about 90% of the U.S.' total drug market with its radio schedule. The company

nen commercials like this tell men how to get sex appeal

Men, remember back to the time of your first science class? And how the old professor tried to explain magnetism? He used a magnet and some bits of iron. So much for lab technique. Now for a living-room demonstration of magnetism. Here's what you do—just before your next date, finish off your shave with Mennen Skin Bracer—then watch how fast your gal closes the distance between you when she gets a whiff of that Mennen he-man aroma. Talk about magnetism—Mennen Skin Bracer's got it. Gals really go for it. And so do men. They like the way its refreshing tingle wakes up their face after that morning shave—and the way Mennen Skin Bracer helps heal tiny razor nicks, too. Want to increase your personal magnetism? Get Mennen Skin Bracer in the large 58-cent size or in the giant $1 size. It's America's largest-selling after-shave lotion.

is on 90 to 125 stations in the country's top 85 to 90 markets. Colson calls radio the backbone of the company's advertising program.

Ask Len Colson why Mennen uses spot and he'll tell you this: "We use spot because you've got better control over it. You can bolster weak markets. And it's flexible. You can order the exact time you want in each market. With network, 7:30 in the morning in New York would be 4:30 in Los Angeles."

Mennen also likes the local support it gets with spot. Because local support doesn't always come spontaneously, however, Mennen sends an informal, folksy letter to its list of radio stations. In connection with this Mennen invites station people to write in telling of incidents and news about what the station is doing. Mennen has found that the newsletter builds goodwill among the station people. And it also serves to remind stations of Mennen activities which enables them to do a better selling job.

If Gerhard Mennen (he founded the company in 1879) were alive today, he would doubtless approve Mennen's radio and tv advertising. His selling technique was the same.

When 23-year-old Gerhard started selling his first product, a corn cure, he got a wagon, a singer and took off for a tour of the countryside. The singer would entertain at a crossroads village, attracting a crowd. Then after a few minutes of entertainment, Mennen would step up and deliver a "commercial" for his Corn Killer. But he didn't sell any on the spot; he'd tell his audience to go to their neighborhood druggist and "ask for Mennen's Corn Killer."

Seventy-five years later Mennen—still a family-owned company—has some two dozen nationally known products.

Mennen is divided into two branches: men's products and baby products. Mennen advertising is split among four agencies. Kenyon & Eckhardt handles most of the men's line (including the after-shave lotion and spray deodorant); Cecil & Presbrey handles Mennen Foam Shave (aerosol shaving preparation) and several new products, still in the test stage; Grey Advertising handles the baby products, and Irwin Vladimir Co. the export and foreign advertising.

Account executives include James S. MacVickar at K&E; Daniel Ladd, C&P; Don Smith, Grey, and Irwin Vladimir at the agency bearing his name. Vladimir has handled the account for 25 years.

The over-all Mennen advertising budget is close to $5 million, which is divided between the men's products division and the baby products division. Approximately a million of this goes into spot radio and tv.

The Mennen Company has made extensive and highly articularized use of various media.

As an example, Spray Deodorant and Skin Bracer are currently using the bulk of the national spot radio. Radio, however, is also used for saturation waves on other products at peak periods.

Newspapers have been used extensively for the application of required pressure, seasonally and geographically.

Currently, Mennen is employing widespread use of Sunday comics on behalf of Spray Deodorant and Bracer. In the past, they have used Sunday supplements like *This Week* and *American Weekly* in saturation waves.

On Foam Shave products they are currently using both national mass magazines and Sunday supplements.

Use of magazines varies sharply from year to year, depending on the individual product problems and copy themes. Currently, spending in magazines is less heavy than in previous years due to Colson's theory of apply-

(*Please turn to page* 141)

Father-sons team manages Mennen today. Seated, William G. Mennen, company president; standing, George Mennen and William G. Mennen Jr., both vice presidents. Ad manager is Leonard V. Colson (right), who says radio is the backbone of men's product campaigns



case history

Why sponsors believe the recessio

Is there a recession or isn't there?

If there is one, you'd hardly know it from a SPONSOR poll of national advertisers just concluded.

These facts stand out in the survey, which covers a variety of businesses and includes some of the largest firms in the country:

1. Most of those answering the poll actually report their sales have been running ahead of last year.
2. Not one of those who answered reported a cut in their over-all advertising budgets.
3. A great majority of the respondents reported they have increased their air budgets this year.
4. The general feeling was that the recession was something happening to somebody else.

The poll grew out of the mood of optimism found at the spring meeting of the Association of National Advertisers last month. SPONSOR's Editorial Director Ray Lapica was so struck by this mood he had questionnaires sent to every one of the 191 firms which had representatives at the meeting in Hot Springs, Va.

The questionnaires sought, in addition to attitudes about the recession, detailed information on sales trends and air advertising budgets. While advertisers are naturally reluctant to reveal such information, 43 returned the questionnaires with most, if not all, of the facts requested. The answers cover the following industries: oil, autos and farm machinery, textiles, drugs and toiletries, soaps and cleansers, appliances and furniture, food and beverages, insurance, heavy industry and chemicals, paper products and a few miscellaneous categories. Most respondents asked that specific dollar and percentage figures not be linked with their names.

Here is a summary of the answers, which will be followed by a more detailed breakdown in some of the industry categories:

Of the 43 answering, 27 said their business was up over last year, six said business was the same, 10 said it was down.

Regarding over-all advertising budgets, 29 of the 43 said their expenditures have been running ahead of last year while 12 said the ad budget was about the same. Two respondents would not indicate the trend of their ad budgets one way or the other.

About three-quarters of the advertisers are air users, 31 to be exact. Of this latter group 27 reported details on the air budgets: 17 have increased their air budgets, either dollar-wise or percentage-wise, six are spending either the same amount of money or the same percentage of their over-all budget on air media and four said they were spending less. Some of those spending the same percent-



SPONSOR's Ray Lapica (right) struck by optimism at ANA's spring meeting, decided to poll members on recession. He is shown at meeting with (left to right) Ralph Harrington, General Tire & Rubber; Dick Hildreth, Standard Oil (N.Y.); Ben Donaldson, Ford

over

SPONSOR poll of national advertisers discloses a strong note of optimism. Here are some key answers:

age on air advertising are actually increasing their dollar expenditures since the over-all ad budget has been increased.

Opinions on the recession varied. Aside from the fact that most of the advertisers said it was the other fellow who was suffering, the consensus was that the dip would be over in three to six months. One executive opined it was already over. About a half dozen had no opinion. The same number said "What recession?" or words to that effect. A few spoke as if the country's economy was leveling off into a rate of production that would be slightly lower than the 1953 peak. If anyone was worried, he didn't show it.

One of the questions asked advertisers what business should do to combat the recession. A unanimous chorus of voices said: Get out and sell!

Here is a more detailed picture of the answers by some of the industry categories represented:

• *Food and Beverages*: All the firms answering said this year's business was better than last year or just as good. There is a pronounced trend toward increasing air budgets.

George Oliva, advertising manager of the National Biscuit Co., said his firm's sales were running even with 1953, a record year, and felt the increasing population and "an expanding market should have a healthy effect on our sales." This year's ad budget is 20% above last year's but the amount going to air media is 60% more than a year ago. Oliva did not think "any recession in 1954 will be long-lived."

One of the large multiple-brand food firms, now spending $6.5 million on advertising, has increased its tv budget. A soft-drink firm, anticipating its best sales year ever in 1954, has doubled its air budget, now devotes 35% to radio and tv. A food firm with an ad budget in the under-$1 million category has increased its air budget 50%. One of the big names in coffee reports it is spending more money on radio-tv advertising.

• *Drugs and Toiletries*: While two of the respondents said sales were down so far this year—one reported 12%, another "a few percent"—neither was cutting ad budgets. The former spends $1 million on advertising, half of it in radio. The total budget and proportion spent in radio is the same as last year. The firm is now testing tv. The other firm's $5 million budget is the same as last year, but tv money has been cut in half.

From Pepsodent came word of a slight increase in television expenditures. The firm now allocates its budget as follows: 25% in radio, 25% in print, 50% in tv. R. P. Breckenridge, group advertising manager, said: "In addition to an increased advertising budget, we are also stepping up our promotion and merchandising activities."

J. Ward Maurer, advertising director of the Wildroot Co., said that with business running ahead of 1953, a 5% increase is budgeted for advertising. The firm spent about $3 million on advertising last year, with 35% going to radio. About the same percent will go to radio this year. The firm is testing tv. Maurer feels the recession is spotty and very slight in the over-all picture.

HOW'S BUSINESS?

SALES UP	SALES SAME	SALES DOWN
63%	14%	23%

ADVERTISING EXPENDITURES?

BUDGET UP	BUDGET SAME	BUDGET DOWN
71%	29%	0%

RADIO-TV EXPENDITURES?

BUDGET UP	BUDGET SAME	BUDGET DOWN
63%	22%	15%

WHO ANSWERED POLL: Questionnaires were sent to 191 firms which sent representatives to ANA spring meeting. Detailed answers came from 43

An executive of a well-known pharmaceutical house said his firm had boosted the over-all ad budget 17% and the air budget 15% (at present 35% goes to radio-tv) over last year, although sales are the same as last year. He said he didn't feel the recession would last beyond the summer vacation period. "People have money and they just need a good excuse to start spending more freely. Unemployment will be cut back and business will go ahead (in the fall)," he stated.

• *Oil*: Five of the top petroleum corporations answered SPONSOR's questionnaire and, with one exception—and that a slight one—reported sales were ahead of last year.

James J. Delaney, advertising manager of Sinclair Refining Co., declared: "In our business, we have seen no 'recession'." The firm is putting half of its ad budget into radio-tv, up 7% from last year. R. M. Gray, ad chief at Esso Standard Oil Co. also reported an increase in radio-tv expenditures. They now total about 30% of the total budget, which, like Sinclair, is up.

Another oil firm, now spending $4 million on advertising, is putting 4% into radio, 9% into tv. This represents a decline for radio and an increase for tv. The fourth firm which reported sales up, now spends 25% on radio-tv, up 2% from last year. An executive of this firm said: "I, personally, don't believe we will return to the so-called high of past years except with the natural growth of the U.S.A."

The only firm reporting sales down said it was cutting its radio-tv expenditures 2½%. At present it puts 26% of its ad budget into air media. ★ ★ ★

1. *Which media seem to do most for maturing of the American people?*



Dr. Overstreet

Such a question could hardly be answered. Each medium has its area of maturing and each has its area of immaturity. In the area of advertising, for example, I would say that advertising tends most to mature people when it suggests new avenues for personal "doing" of things. Thus food advertising awakens the imagination and sets the creative energies at work in the preparation of more wholesome and appetizing dishes; the advertising of books and musical records stimulates the individual to do something himself. On the other hand, advertising promotes immaturity when it encourages "conspicuous display," egocentric complacency (the whisky of distinction), competition in social status, the picturing of leisure as idleness. I just couldn't say where the good and bad are found in greatest measure. Actually much is happening in each area—newspapers, radio, movies and advertising—to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. (*See article for reason.*)

Dr. Harry Allen Overstreet, author of "The Mature Mind," "The Mind Alive"

2. *Has radio had the effect of lowering public taste in America?*



Mr. De Forest

(This denunciation of radio by Lee De Forest, inventor of audio tube, before NAB [now NARTB] in mid-Forties, is worth recalling because similar denunciations are now being made against tv by people who overlook this blunt truth: Social scientists now pretty much agree that audiences are attracted by what they like and skip what they don't, therefore mass media have little or no effect on raising or lowering public's taste.)

You have debased this child. You have sent him out on the street in rags of ragtime, tatters of jive and boogie-woogie, to collect money from all and sundry for hubba hubba and audio jitterbug. You have made of him a laughing stock to intelligence, surely a stench in the nostrils of the gods of the ionosphere. . . . This child of mine, now 30 years of age, has been resolutely kept to the average intelligence of 13 years . . . as though you and your sponsors believe the majority of listeners have only moron minds. . . .

Lee De Forest, inventor of the audio tube

3. *What's the "mood" of each big medium; why should copywriters care?*



Dr. Dichter

A copywriter can destroy the sales effectiveness of his message by violating the "mood" of the medium. For example, when you read a newspaper, you're in a hurry, not as relaxed, more conflict-conscious, more competitive-conscious and you don't believe as readily because today's news—and ads—may be contradicted by tomorrow's. Magazines are different. They have been endowed with an aura of greater dignity, greater permanence, more leisure, a slower pace, more contemplation, more "time-binding," with relating things, giving a longer perspective. Radio has much more the element of development. It has drama. It has sequence. There's a beginning, a middle and an end. It is more fleeting. You expect it to be more unusual, less convention-bound. Tv resembles radio in these, but it is much closer to reality. It can transport you to a different world—a television world. Therefore I think of tv as three-dimensional. The clever copywriter capitalizes on this and gets the utmost from each medium.

Dr. Ernest Dichter, president, Institute for Research in Mass Motivations

II. PSYCHOLOGY OF MEDIA

Psychologists say some admen don't use the right approach to copy or media. Part 21 of 25-article All-Media Study offers some advice

by Ray Lapica

Ask a psychologist about advertising, and he's likely as not to say:

"Most admen use the wrong appeals to sell the wrong products in the wrong media to the wrong people."

Ask him what should be done, and he has an answer.

That's fine, but if you talk to another one, he has a different answer. In fact, you'll find psychologists don't agree any more than do admen—whether it's about Freud or what makes an ad sell.

However, they do have some fine theories—some of them provable, if not in the market place then in the lab—and you're bound to find some insight into the subject of media psychology if you talk to as many of them as SPONSOR has.

On the other hand, if you finish this article without finding much to help you with your own problem, do what some of the bigger agencies are doing: Hire yourself a psychologist and let *him* write your copy.

SPONSOR discussed the psychology of media with one of the nation's outstanding philosophers, seven psychologists and a number of agencymen and advertisers. But before detailing their views, here's a brief summary of what several of the psychologists said about the advertising practices of the admen:

1. Writing an ad before you know why your customer buys your product is just a waste of time. (Sometimes the best-read and most widely circulated ads or commercials don't sell a

4. *Why do you call air media "dynamic" and print media "static"?*



Mr. Ule

The terms have nothing to do with comparative "effectiveness" of media but rather with the consumer's reaction to them. He must act to AVOID hearing or seeing the radio or tv commercial—by closing his mind, or walking away or turning off the set. In print, whether newspaper or magazine, he must act in order to absorb the message—in this case, read it. The eye doesn't absorb without working. Readership studies indicate the eye avoids what it is not interested in. Tests with the psychogalvanometer have measured the energy expended in reading. But you do not expend energy in listening, unless under very strained conditions. In fact you usually have to burn up energy to avoid listening. Most people take the easy way out, especially when a commercial is on, and listen. One conclusion the advertiser can draw from this is: Don't use your air and print copy interchangeably; you need a completely different approach for each medium.

G. Maxwell Ule, v.p., research director, K&E

5. *What peculiar nature of listening should admen be conscious of?*



Dr. Wulfeck

First, hearing alone of all the senses is non directional—you don't have to focus your ears to hear the way you have to direct your other senses toward an object in order to see it, taste it, touch it or smell it. Second, listening does not preclude other activity. You can listen while you're driving a car, doing housework or, as students often prove, while studying. You can even take in sounds while listening to something else. This theory goes back to William James, who said that true attention is intermittent and fleeting even when a person is concentrating on some one thing. Third, you can hear—and learn—more or less unconsciously, even while asleep. Hypnosis proves this. Yes, a selling message does get across to the radio listener even if he doesn't consciously listen to it. I've been talking for a long time about the failure of research to measure unconscious absorption of radio commercials. So far little has been done.

Dr. Wallace H. Wulfeck, chrmn., exec. com., William Esty Co.

6. *How does newspaper and radio advertising affect housewives?*



Dr. Lazarsfeld

Quantitatively radio commercials get more attention because women are more exposed to radio. But qualitatively newspaper ads get better attention. Women remember more radio than newspaper ads through greater repetition. But newspaper ads remembered carry greater buying interest than radio commercials recalled. In vividness of images, ideas and thoughts stimulated, radio and newspaper advertising are about equal. Radio commercials tend to be either liked or disliked whereas newspaper ads tend to fall in between at a center of emotional neutrality. Better educated women place higher credibility in newspaper advertising claims; women of low education favor radio advertising claims. Those who prefer one medium over another tend to prefer the advertising in that medium over the other; preference for medium and for advertising depends on education and income. Women who prefer radio advertising list superior presentation as their reason.

Dr. Paul F. Lazarsfeld, director, Bureau of Applied Social Research, Columbia University

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 25-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

NEXT ISSUE

Last issue we reviewed current psychological tests involving tv and 20 years of sight-vs.-sound testing. This issue tells what the psychologists told us. Next issue part 3 of "Psychology of Media" will examine the motives of agencymen.

nickel's worth of goods.)

2. Throwing an ad or a commercial into a medium without considering the "mood" of the medium or program is a waste of money. (Typical example: a strident, hard-sell commercial in the middle of a symphony program.)

3. Choosing media on the basis of circulation, cost, coverage, impact and prestige without determining what your customer gets or expects from the medium may frequently be an easy but costly way out.

Overstreet and maturity: SPONSOR has long felt that the selling effectiveness of a medium is based partly on the prestige it has won in the minds of the public. And prestige is partly based on the maturity of the medium—not merely age, but its influence in contributing to the maturity of the public. That this is important has been shown in *Communications Research 1948-49*, edited by Dr. Paul F. Lazarsfeld and Dr. Frank Stanton, in which Robert K. Merton told how a town can be influenced by a small

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Henry Schachte v.p., Sherman & Marquette, New York

group of decision-makers, who in turn obtain many of their ideas from a small number of publications which most of the community does not read.

With this in mind SPONSOR asked three questions of Dr. Harry Allen Overstreet, one of the nation's foremost philosophers, author of *The Mature Mind*, *The Great Enterprise* and, with his wife, the recent *The Mind Alive*, and, for many years, head of the philosophy department of the College of the City of New York. These were the questions:

1. Has anything happened since the publication of *The Mature Mind* to change your mind about your statement in the book that newspapers have "a vested interest in catastrophe"; radio, one in "mediocrity"; Hollywood, in "emotional immaturity," and advertising, in "human self-indulgence"?

2. You stated then also that as the American people mature so will their mass communications systems, their entertainment and their advertising media. Do you feel this is still true?

3. From the standpoint of media evaluation, does advertising lag behind the programs and editorial content of the mass communications systems, or vice versa? In either case, which single medium, if any, seems to contribute more to the maturing of the American people?

From his home in Mill Valley, Cal., Dr. Overstreet answered as follows:

"Those statements of mine were, I suppose, something of the nature of 'shock therapy.' No one seems to have resented the statements very seriously (I don't know how many growled at me in private); but many have warmly approved. They were not meant, of course, to apply without exception but merely to describe what seemed to me to be a major symptom in each of the areas.

"With this meaning in mind, I think I would still hold to all of them; but I would add that in each of these areas much is happening to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. We have been profoundly sobered by our apparent inability to get rid of war and have been led inevitably to worry out social causes and effects. In short, we have been led to *think*, and this means that we are far less amenable to mere sensationalism or sentimental soporific. In our good American phrase we are increasingly 'from Missouri' when it comes to the great complicated problems of our life."

As for which medium contributes most to the maturity of the American people, Dr. Overstreet's answer is printed in full on page 40.

(Please turn to page 148)

7. ***Why do you say radio stimulates imagination more than print or tv?***



Dr. Wiebe

Take them separately. An advertiser above all others should remember that reading is work. It is intellectual labor. A very large proportion of those in the mass market simply do not experience the flights of fantasy and the rich imagery with which sophisticated people embellish their reading. These millions of unskilled readers grapple with, and extract some meaning from printed symbols, rather than elaborating prose into vivid experience.

In tv, so many details are provided that there isn't much latitude left for imagination. A beautiful room is not the *audience member's* idea of a beautiful room. It's the *set designer's*. What kitchen won't cause thousands of housewives to say, "Maybe *she* likes it, but that's not the way *I* live?" Television's closeness to reality is a double-edged sword. Visual detail puts snubbers on imagination. The human voice communicates with ease, and it arouses as many pictures in people's minds as there are audience members. A radio message costs a listener minimal effort and is highly personalized.

Dr. Gerhart D. Wiebe, CBS Radio research psychologist

8. ***Why is motivational research an important factor in media evaluation?***



Dr. Herzog

There are two basic reasons for motivational research in advertising. Once you have delineated the market quantitatively, (1) it guides the selection of the right media to reach this market; (2) it guides the communication with this market by helping us determine the most effective appeals to hold current consumers and gain new ones. Motivation research supplies the "why" behind the "why" the consumer can give to direct questions. Once one understands what makes a person buy, one can develop moving copy and put it in the medium that pre selects the right prospect. In this connection media too can do a lot more research on their audiences. For example, what kind of women watch fights? Equipped with such information, the skillful copywriter can then adapt his message to appeal to the consumer's basic purchase motivations but to take advantage of the medium's appeal as well. Motivation research is thus not a substitute for other research, but it offers an important supplement to it.

Dr. Herta Herzog, director, Creative Research, McCann-Erickson

9. ***How is media rated on prestige, consumer friendliness, merchandising?***



Magazines are probably the outstanding prestige medium because of their high grade of editorial content and fine appearance. Television offers much the same opportunity, but prestige is dependent upon the type of entertainment offered. This variable quality leads to its ranking in second place. Radio is placed third for the same reasons. For consumer friendliness, television, which can bring personalities into the home both through voice and appearance, would rank first over radio, which can bring the voice only. Magazines are third because of the intimate association of the editor and reader. Merchandising value: Newspapers, the medium used most frequently by local merchants, has the greatest standing with them. Television and radio come second and third because, in most cases, they are so intimately associated with the daily lives of the retail trade as to impress dealers directly with their advertising values.

(Other views will appear later.)

From Y&R's "Evaluation and Use of Advertising Media"



TV PIONEERS

The first 108 stations

Before the FCC freeze on new tv outlets was lifted in April 1952, a total of 108 U.S. tv stations went on the air commercially. SPONSOR, during the past three months, surveyed these 108 outlets. Nearly all responded with extended data about their growth, development and pioneer problems. To preserve for admen a permanent record of this pioneer era of tv, SPONSOR has compiled the special section appearing in the following pages. It includes articles, charts and a directory of pre-freeze television outlets packed with valuable information.



Tv's pioneers: they didn't know whether they were heading for a bonanza—or bankruptcy

In many ways anybody who puts a tv station on the air even today is a tv pioneer.

Television's history is still being written; some 260-plus stations have gone on the air since the lifting of the tv freeze. And actually some of the owners of post-freeze outlets missed being in on the first big growth of tv by just a few days, having been nipped by the FCC freeze. Too, since many of the post-freeze stations are going on in hitherto-non-tv areas, they face the same old pre-freeze problems of building everything from a good tower to a sizable viewing audience.

But commercial tv has a special pioneer era—a period in which broadcast executives sat down at the tv piano while everybody else laughed.

This period starts, roughly, with the summer of 1941. At that time, the FCC issued its first commercial tv licenses. And a handful of stations went on the air commercially in the 12 months that followed. This group included: WNBT, N.Y.; WCBW (now WCBS-TV), N.Y.; WRGB, Schenectady; WPTZ (then owned by Philco), Philadelphia; and WBKB, Chicago (now WBBM-TV). (This was by no means the first air date for these stations. Some of these and others were on with tv experiments as far back as the 1920's—see photos below.)

The first phase of commercial tv ends, roughly, with the lifting of the FCC's freeze on new television station construction 14 April 1952. This ban had been clamped on in the early fall of 1948.

During the 11 years between 1941 and the lifting of the freeze in 1952, commercial television toddled, walked and then began to trot briskly. From a group of stations that could be counted on one hand, the number of U.S. tv outlets grew to 108, serving 65 major markets and over 17 million tv-equipped families in April 1952.

To get a detailed and useful picture of tv's pioneer days, SPONSOR sent extensive questionnaires to each of the 108 stations which went on the air before the freeze lifted. More back-and-forth quizzing followed, until the great majority of the stations had given SPONSOR editors data concerning the station's rates at the beginning compared with now and other "then and now" comparisons including sources of revenue and programing.

The then and now facts about individual stations appear starting page 50. A special analysis of the growth information furnished by tv stations appears starting page 46, along with two over-all charts in which statistical averages have been computed to give a box score on how pre-freeze stations grew.

SPONSOR's reason for compiling historical data on the pioneer days of tv is not merely to play Boswell to tv's Dr. Johnsons. Already, many of the early records of tv—particularly lists of executives and data concerning tv revenue—are lost in the shuffle. Several pioneer outlets, like Chicago's WBKB (now WBBM-TV), Los Angeles' KFI-TV (now KHJ-TV), Albuquerque's KOB-TV, Grand Rapids' WLAV-TV (now WOOD-TV) and Atlanta's WCON-TV (now WLW-A) have been sold or have changed management in the last few years.

The adman who wants a historical record of tv, in order to understand it more thoroughly; the buyer who wants to know how tv developed in order to plan for the future; the broadcaster who wants to study the trends of tv programing and commercial revenue—all need some tangible record of tv's first wave of station growth.

This special record of the early problems and growth patterns of the 108 pre-freeze tv outlets, SPONSOR feels, will guide the tv-conscious adman and help set the advertising record straight.

For editorial on tv's pioneers see page 156

1928: First live drama in U.S. tv was now-forgotten vehicle called "Queen's Messenger" televised in crowded General Electric studio in Schenectady. Present WRGB evolved from these early efforts



1931: Audio mikes looked like soup plates and tv cameras scanned only 60 lines with perforated disk when W2XAB, ancestor of present WCBS-TV, inaugurated first pioneer air schedule in pre-war era



THE TV PIONEERS

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as $40,000 in a single month. When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody's guess.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There were no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

There was not much of an advertising record of any sort when the first commercial tv outlets became a reality in 1941.

Advertisers and the public were interested—fascinated, in fact—by television in those days. But there are more tv receivers in the average apartment block in cities today than there were in the whole nation 13 years ago.

Tv, in 1941, was very much the "rich man's plaything"—a cliché which haunted it until only a few years ago.

Because of this limited audience, as well as the limited size of the viewing screen, advertisers maintained a lukewarm attitude in the pre-war tv days and during the long years of World War II. A few made some tv experiments in the commercial field.

But these were just foot-wettings. Tv had to be nursed along by broadcasters who combined many of the outstanding characteristics of Solomon, Midas, Job, Daniel Boone, P. T. Barnum and Tom Swift.

During the war years the earliest commercial tv stations faced two heartbreaking problems: low set circulation and lack of advertising revenue.

In New York, for instance, WNBT and RCA distributed a few hand-crafted tv sets among broadcast. advertising and civic leaders. General Electric did virtually the same thing in Schenectady to build a minuscule audience for WRGB, handling the sets on a co-ownership basis.

What was probably the low point of audience size during this period was achieved by pioneer station WTVR in Richmond, Va., which went on the air experimentally in 1944. When asked what was the set circulation in this market when he started, Wilbur M. Havens, owner, said:

"One set—and I went to Camden to get it!"

The situation wasn't much better from the standpoint of tv revenue.

An executive of Du Mont's WABD in New York. a station which started back in 1939 experimentally as W2XVT in nearby Passaic, recalled that "in May 1944 when we went on the air commercially we made our facilities available without cost to any advertising agency or sponsor."

(*Please turn to page* 108)

Tv pioneers "then-and-now" chart appears 17 May

1932: One of the first five stations to be licensed commercially by FCC was WPTZ, Philadelphia. Station, now Westinghouse-owned, televised girl in rainstorm in June 1932 when it was Philco's W3XE



1939: Dawn of present era of big-time tv came when Brig. Gen. David Sarnoff, now RCA chairman, officiated at ceremonies at N.Y. World's Fair to mark start of all-electronic, regular tv programing





108 Tv Pioneers: Study reveals "average" station took sizable loss in first three tv years

It took about $575,000 to put the "average" station among the pre-freeze pioneers on the air back in 1947 and 1948. And the owners didn't see any of this sizable sum coming back into the till for quite a while.

As the chart on page 49 shows the average station among the country's first 108 tv outlets took a big loss in the first year of operation. Expenses (see line 12) exceeded income (see line 11) by $142,602.

But by the third year this mathematical "average" went in the black to the tune of a $241,609.70 gross. By the fifth year, the tide, for the most part, had really turned; the average station grossed a sizable $432,463.

(These arithmetical averages, admen should note, are just a general guide. Although some pre-freeze stations—particularly those in large one-station markets—coined money, some in the competitive, multi-station markets are still having a tough fight. In addition to averages chart on page 49 shows maximums and minimums.)

These are just a few of the highlights which emerged from an analysis by SPONSOR of its detailed nationwide survey of all of the 108 tv stations which were on the air before the lifting of the FCC's "tv freeze" 14 April 1952.

Others:

• *Circulation*: Pre-freeze stations started with anything from zero to over 400,000 sets in their markets. (Latter figure is that of WOR-TV, New York, one of the last of the original group to go on the air in the fall of 1949.) As stations did in the early days of radio, most outlets pitched in to help retailers sell tv sets. Stations from Maine to California aired test patterns, staged public demonstrations in downtown store windows and generally whooped it up for tv. As set prices dropped (a 10-inch set once listed at nearly $300; a 17-inch set today can be had for $139.95) and programing improved, circulation leaped (see chart page 49).

• *Rates*: Once tv became a commercial medium, rates, could not be merely a matter of whatever the sales manager thought the traffic would bear. They had to be substantial because union rates and amortization had to be met. The average starting rate in Class A time was $250 per hour. Rates climbed as circulation grew. But tv's cost-vs.-circulation went down in just a few years. SPONSOR's survey shows that the starting figure of cost-per-1,000 sets installed was around 90¢. By January 1952 the figure was a little more than 22¢. And by the first of this year the figure had dropped to just under 15¢.

• *Revenue*: As the charted figures show, most stations started out with the bulk of their business coming from local sources: the average was 57.5%. National spot and network business, in those early days, made up the rest.

Then, as network lines spread across the country and major advertisers began to pour more and more dollars into tv spot campaigns, the situation began to change. Local business dropped off, in terms of its relation to the total amount, as network business grew and national spot increased rapidly. As of the beginning of this year, the largest portion of tv station business, on the average, came from national spot (40.8%).

(Readers may be confused by the fact that the percentage figures in the chart do not, under the business and programing breakdowns, add up to 100%. This is caused by the fact that the number of respondents for each phase of SPONSOR's questionnaire varied slightly. However, they show the general pattern of pioneer station growth.)

• *Programing*: Just as the business shifted away from the local advertiser as tv grew, the programing emphasis shifted from the local live shows with which most stations started to the network and film programing aired today. Today a little more than half of the programing on the average pre-freeze tv outlet is network. The remainder is divided fairly evenly between local live shows and film.

This pattern developed a lot faster than did the pattern of national-vs.-local business. There has been little change between the relative balance of network, film and local programing that existed in January 1952 and that which was in effect in January of this year. The fact that film

(*Please turn to page* 49)

SPONSOR survey reveals pioneer pattern of power and facilities

What is the "average" station among the 108 stations who pioneered before the lifting of the freeze equipped to do for advertisers? A three-month checkup by SPONSOR among a cross-section of these outlets reveals that the "typical" station among this group of outlets shapes up like this:

Signal: Average outer limit of sales effectiveness, according to station estimates, is about 96 miles. At the least, the figure was 55 miles, at most over 200.

Power: Slightly more than half of the reporting stations said they were operating at full authorized visual and aural power. Others used 25-75% of limit.

Equipment: The majority of the 108 pioneer outlets are RCA-equipped, although many stations use several brands. Du Mont and General Electric were other leaders.

Assistance: Nearly two-thirds of the pioneer tv stations said that they assisted advertisers, particularly regional and local, in making filmed tv commercials.

Antenna heights among the pioneer tv outlets vary considerably. In some areas, 700 to 1,000-foot towers are fairly common. Others are in the 400 to 500-foot class but are often situated on mountains sometimes as high as 10,000 feet above sea level.

For complete box-score on pre-freeze station growth see page 49 ►

Shows That Win – Win and Show



1st Place



to Russ Emery in all of New England, in *TV Guide's* television personality contest! Russ emcees *New England Talent Club*, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi's LaRue, Hotel Warwick's Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on *Ken Murray Show*, *Kate Smith Show*, *Joan Edwards Show*, *Celebrity Time*, *Faye Emerson Show*, etc. Has sung on all major radio networks, was male singing star on *Pet Milk* (*Baron Munchausen*) *Show*, guested with Paul Whiteman, Teen Timers and others . . . had his own *Russ Emery Show* 56 weeks on WNEW, New York. Look up his Columbia Records releases!

3rd Place



to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio nets, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO . . . came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.

NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

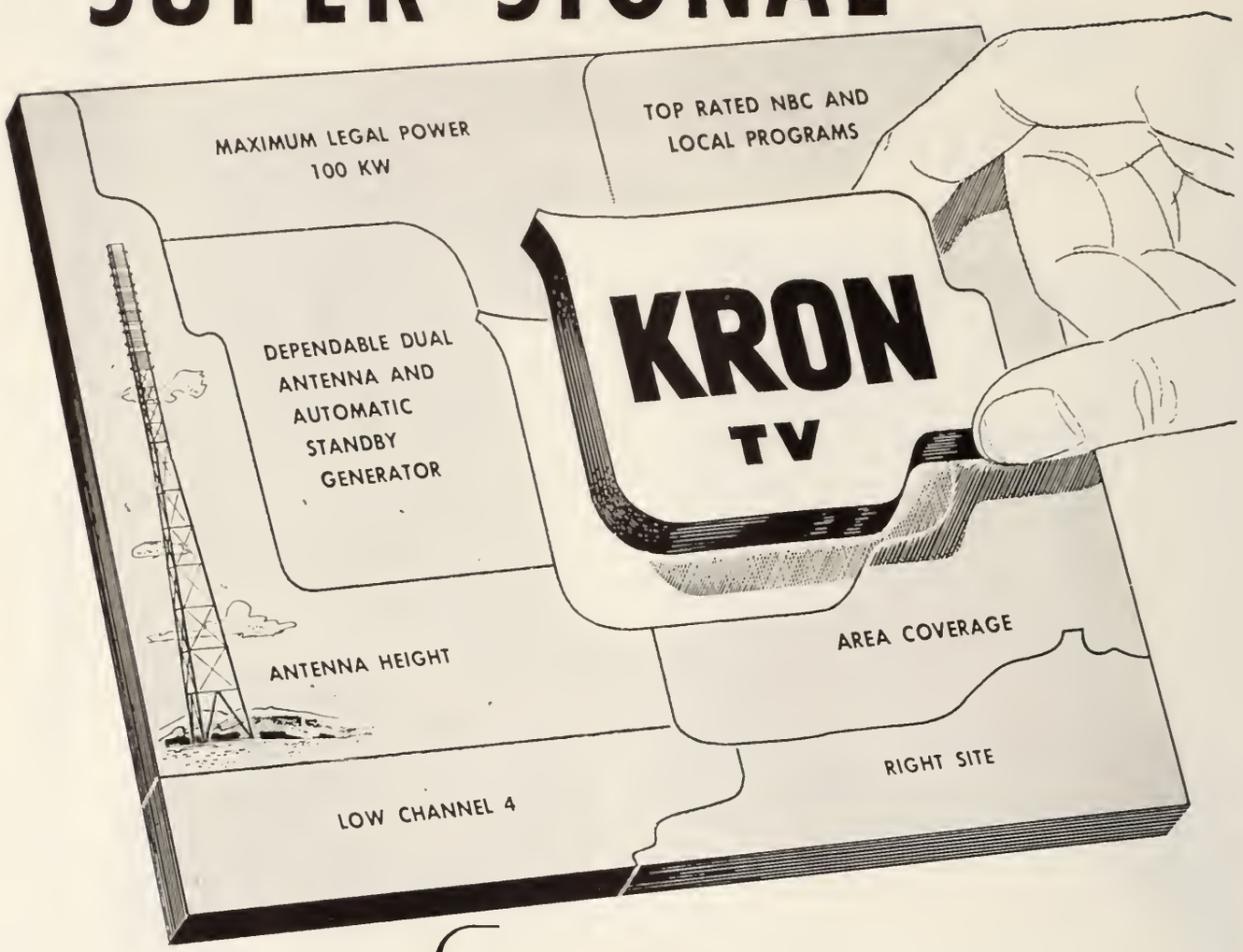
WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

Proof positive of the effectiveness of our live local shows—17 daily, Monday through Friday — in Southern New England's BIG, RICH market!

There's no Puzzle about a

SUPER SIGNAL



CHANNEL SUPER 4 SIGNAL

- **RIGHT TRANSMITTER SITE.** KRON-TV's site provides "area-wide" coverage certainty.
- **ANTENNA HEIGHT.** KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- **MAXIMUM LEGAL POWER.** KRON-TV's 100,000 Watts has blanketed Northern California *since February, 1953.*
- **TOP RATED** NBC and Local Programs. KRON-TV leads consistently.
- **GREATEST DEPENDABILITY.** KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- **SELLING POWER.** Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.
National Representatives

KRON TV 4
SAN FRANCISCO

Box-score of pre-freeze station growth comes from SPONSOR survey

STATION DATA	WHEN STARTED*	1 JAN. '52	1 JAN. '54
1. Set circulation in market	MIN: 0 MAX: 410,000 AV: 27,750	MIN: 13,000 MAX: 2,800,000 AV: 328,000	MIN: 40,000 MAX: 4,177,000 AV: 617,500
2. Evening Class A hour rate	MIN: $.0 MAX: $600 AV: $250	MIN: $100 MAX: $4800 AV: $728	MIN: $250 MAX: $4800 AV: $920
3. % business from local adv....	MIN: 1% MAX: 100% AV: 57.5%	MIN: 10% MAX: 76% AV: 33.6%	MIN: 4% MAX: 50% AV: 23.6%
4. % business from nat'l spot ...	MIN: 0% MAX: 65% AV: 21.8%	MIN: 14% MAX: 55% AV: 35.3%	MIN: 24% MAX: 62% AV: 40.8%
5. % business from network	MIN. 0% MAX: 80% AV: 17.2%	MIN: 0% MAX: 64% AV: 29.5%	MIN: 0% MAX: 45% AV: 27.6%
6. % hours network programing .	MIN: 0% MAX: 95% AV: 32.5%	MIN: 0% MAX: 84% AV: 52%	MIN: 0% MAX: 80% AV: 50.8%
7. % hours local live programing.	MIN: 0% MAX: 100% AV: 35.3%	MIN: 0% MAX: 60% AV: 23.2%	MIN: 5% MAX: 60% AV: 24%
8. % hours film programing	MIN: 0% MAX: 85% AV: 36%	MIN: 4% MAX: 75% AV: 27.2%	MIN: 5% MAX: 60% AV: 26.9%
9. Number hours on air daily	MIN: 1 MAX: 15 AV: 5.8	MIN: 7 MAX: 24 AV: 13.7	MIN: 9 MAX: 19 AV: 16.2
10. Number of employees	MIN: 5 MAX: 150 AV: 41	MIN: 18 MAX: 260 AV: 82	MIN: 32 MAX: 250 AV: 98
11. Annual tv revenue**	FIRST YEAR: AV: $147,277.65	THIRD YEAR: AV: $959,118.80	FIFTH YEAR: AV: $1,722,785.10
12. Annual tv expenses**	FIRST YEAR: AV: $289,880.00	THIRD YEAR: AV: $717,509.10	FIFTH YEAR: AV: $1,290,322.00

SOURCE: SPONSOR sent questionnaires to the 108 U. S. stations which went on the air before the lifting of the FCC's tv freeze, 14 April 1952. When chart above was compiled, more than 75 replies had been received, giving good cross-section of tv's pioneer outlets. Minimums, maximums help give perspective. For full data see p. 50.

*Starting dates varied from earliest 1941 commercial licenses to those which went on the air in late 1949.

**Not all respondents gave these data. About 35 complied, affording a representative sampling of the group.

(*Continued from page 46*)

has declined by percentage is heavily balanced by the increase in the number of hours stations are on the air.

• *Hours, employees*: Limited schedules were the rule when stations got under way in the pre-freeze days; the average station was on for less than six hours per day. By January 1952 the figure was up to nearly 14; by the first month of this year the figure stood at better than 16 hours.

The number of employees, too, jumped from the early days. Although a few of the last stations to go on the air (see directory listings, starting on next page) went on with staffs not much smaller than they are today, stations like WABD, N. Y.; WSAZ-TV, Huntington; KFMB, San Diego; WBBM-TV (formerly WBKB), Chicago; WBEN-TV, Buffalo; KSD-TV, St. Louis and many others went on with staffs as small as five men—and not much more than 25 at most.

Today the average number of employees at one of the 108 pre-freeze tv outlets is nearly 100. In several cases the number is well over 200.

• *Highlights*: What do stations themselves consider to be the real highlights of their pre-freeze careers?

For the most part stations felt that their big moments came when they: (a) went on the air for the first time with a regular program schedule, (b) were connected to cable or relay service for their first network programs, (c) increased visual, aural power to limit. ★ ★ ★

The 108 pre-freeze stations: a "then and now" record of their growth

The facts about most of the 108 pre-freeze tv stations starting below were compiled by SPONSOR from detailed questionnaires. (The stations are listed alphabetically by states and cities.) You will note that in the case of many stations data includes a "then and now" record of the station's set coverage, rates, programing and other facets. Other stations furnished a lesser amount of data because changes in management or moving to new buildings had made it difficult to locate the necessary records of the past.

In some cases stations in the same market report different sets covered figures for January 1954. This is based on the station's own statement of its coverage. Where stations list differing numbers of sets for the time they started, bear in mind that this depends upon the year the station went on the air. The first station on in a market may have had few sets, at later one, thousands.

One of the interesting facts to be found in the listing is an estimate by each reporting station of its selling effectiveness in miles. This information is termed "estimated outer limit of tv signal," meaning practical effectiveness not technical signal strength.

Tower height listed below is above average terrain in most cases unless otherwise specified.

Class A time rate is used to show measure of rate card. In some cases stations have Class AA rate and this is used instead where stations reported it.

News services and film companies with which stations have contracts are listed in the order given by stations.

Channel number and call letters are current rather than original; many have changed in years since going on air.

In a future issue of SPONSOR a chart summing up the whole 108-station pre-freeze picture will appear (17 May).

★ ★ ★

ALABAMA

BIRMINGHAM

WABT — **On air: 1 July 1949** — **CHANNEL 13**

Pioneer executives: Ed Norton, chmn. of bd.; Thad Holt, pres. (no longer with stn.). *Present executives*: Henry P. Johnston, pres. and mng. dir.; C. P. Persons Jr., comml. mgr. (now v.p. and stn. mgr.). *Present Class A hr. rate*: $600. *Present visual power*: 316 kw. *Present aural power*: 158 kw. *Tower height*: 840 ft. *Equipment*: RCA, Du Mont. *News*: UP, AP. *Original call letters*: WAFM-TV. *Present sales rep*: CBS TV Spot Sales.

WBRC-TV — **On air: 1 July 1949** — **CHANNEL 5**

Pioneer executives: Eloise H. Hanna, pres. (no longer with stn.). *Present executives*: George B. Storer, pres.; J. Robert Kerns, v.p., mng. dir. *Present Class A hr. rate*: $550. *Present visual power*: 35 kw. *Present aural power*: 17.5 kw. *Tower height*: 910 ft. *Equipment*: RCA, Du Mont. *News*: INS, AP. *Present sales rep*: The Katz Agency.

ARIZONA

PHOENIX

KPHO-TV — **On air: 4 December 1949** — **CHANNEL 5**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	5,000	36,000	84,200
2.	Evening Class A hr. rate	$150	$250	$450
3.	% business from local adv.	68%	43%	31%
4.	% business from nat'l spot	21%	34%	37%
5.	% business network adv.	11%	23%	32%
6.	% hours of net programing	30%	40%	50%
7.	% hours local live shows	35%	30%	20%
8.	% hours film programing	35%	30%	30%
9.	Number hours on air daily	5	10	14
10.	Number of employees	24	48	74

Pioneer executives: Rex Schepp, gen. mgr. (when stn. launched); John Mullins, gen. mgr. succeeding Schepp. *Present executives*: Richard B. Rawls, stn. mgr.; Al Larson, comml. mgr. *Estimated outer limit of tv signal*: 3,500 sq. miles. *Present visual power*: 17.5 kw. *Present aural power*: 8.75 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 500 ft. *Equipment*: Du Mont, RCA, GE. *News*: AP. *Film suppliers*: MPTv, Quality, Comet. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

CALIFORNIA

LOS ANGELES

KABC-TV — **On air: 16 September 1949** — **CHANNEL 7**

Pioneer executives: Mark Woods, pres., ABC; Don Searle, v.p. (no longer with firm). *Present executives*: Frank G. King, mgr.; Elton H. Rule, sls. mgr. *Present Class A rate*: $1,200. *Present set circulation in mkt.*: 1,711,512. *Estimated outer limit of tv signal*: 100 to 150 miles. *Present visual power*: 110 kw. *Present aural power*: 59 kw. *Auth. visual power*: 165 kw. *Auth. aural power*: 82.5 kw. *Tower height*: 2,970 ft. *Equipment*: RCA, GE. *News*: AP, INS. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: No. *Original call letters*: KECA-TV. *Present sales rep*: Edward Petry & Co.

KCOP — **On air: 17 September 1949** — **CHANNEL 13**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	85,000	1,000,000	1,740,000
2.	Evening Class A hr. rate	$600	$1,000	$900
3.	% hours net programing	none	none	none
4.	% hours local live shows	60%	60%	60%
5.	% hours film programing	40%	40%	40%
6.	Number hours on air daily	4	13	10

Pioneer executives: Mrs. Dorothy Schiff, chmn. of bd.; M. W. Hall, pres.-bus. mgr.; Don Fedderson, gen. mgr.; no longer with station. *Present executives*: Jack Heintz, v.p. and gen. mgr. *Present visual power*: 31.4 kw. *Present aural power*: 15.75 kw. *Tower height*: 2,955 ft. *Equipment*: RCA. *News*: UP. *Original call letters*: KLAC-TV. *Present sales rep*: The Katz Agency.

KHJ-TV — **On air: 11 August 1948** — **CHANNEL 9**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	350,000	1,000,000	1,700,000
2.	Evening Class A hr. rate	—	$1,000	$1,000
3.	% hours of net programing	none	none	none
4.	% hours local live shows	100%	60%	60%
5.	% hours film programing	none	40%	40%
6.	Number hours on air daily	1	10¾	10¾
7.	Number of employees	5	68	71

(Data for this station continues page 52)

• **By presstime SPONSOR had received filled out questionnaires from 90 of the 108 pre-freeze tv pioneers. In view of the considerable effort necessary to find the data requested it was apparent stations had gone out of their way to cooperate.**



Remember?

. . . this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 361,600 sets in WRGB's 14,000 square mile area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION



KHJ-TV (cont'd)

Pioneer executives: Willet H. Brown, v.p.; Don Lee Bdcstg. Co. (now pres.); A. M. Quinn, secy.-treas.; C. J. Marshall, asst. secy.-treas.; Harry R. Lubcke, dir. tv engrg. *Present executives*: John Reynolds, mgr. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 30.4 kw. *Present aural power*: 17.2 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 199 ft. above ground, 3,100 ft. above av. terr. *Equipment*: RCA. *News*: AP, UP. *Film suppliers*: Sterling Tv, Interstate Tv, Tom Corridine & Assoc. *Original call letters*: KFI-TV (changed to KHJ-TV in Sept. 1951). *Present sales rep*: H-R Tv.

KNBH — On air: 16 January 1949 — CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	260,000	1,184,000	1,776,018
2.	Evening Class A hr. rate	$500	$1,500	$2,000
3.	% business from local adv.	unknown	13%	16%
4.	% business from nat'l spot	unknown	17%	54%
5.	% business network adv.	unknown	40%	30%
6.	% hours of net programing	50%	45%	60%
7.	% hours local live shows	2	——	11½

Pioneer executives: Joseph H. McConnell, pres., NBC; Sidney N. Strotz, v.p. Western Div. (no longer with stn.). *Present executives*: John K. West, v.p. Western Div.; Thomas McCray, gen. mgr. *Estimated outer limit of tv signal*: 150 miles. *Present visual power*: 47 kw. *Present aural power*: 23.5 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 3,200 ft. *Equipment*: RCA. *News*: UP, INS. *Present sales rep*: NBC Spot Sales.

KNXT — On air: 6 May 1948 — CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	335,800	1,011,300	1,598,000
2.	Evening Class A hr. rate	$900	$1,500	$1,750
3.	% business from local adv.	18.2%	28.9%	23.8%
4.	% business from nat'l spot	47.2%	45.9%	43.8%
5.	% business network adv.	4.6%	25.2%	32.4%
6.	% hours of net programing	20%	19%	55%
7.	% hours local live shows	32%	21%	21%
8.	% hours film programing	45%	28%	28%
9.	Number hours on air daily	6	12	18
10.	Number of employees	33	74	107

Pioneer executives: Harry S. Ackerman, v.p.; Merle S. Jones, gen. mgr.; Robert B. Hoag, sls. mgr.; Harry W. Zipper, bus. mgr. (still with stn.). *Present executives*: James T. Aubrey Jr., gen. mgr.; Edmund C. Bunker, sls. mgr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 46.8 kw. *Present aural power*: 23.4 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 3,140 ft. *Equipment*: GE, RCA. *News*: CBS TV News; AP, UP, INS. *Film suppliers*: CBS Syndicated, MCA, Unity Tv, Herb Jacobs, Bing Crosby Enterp. *Original call letters*: KTSL. *Present sales rep*: CBS TV Spot Sales.

KTLA — On air: 22 January 1947 — CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	500	1,100,000	1,850,000
2.	Evening Class A hr. rate	$400	$1,250	$1,250
3.	% hours net programing	none	none	none
4.	% hours local live shows	75%	44%	40%
5.	% hours film programing	25%	56%	60%
6.	Number hours on air daily	4½	7½	9

Pioneer executive: Klaus Landsberg, v.p. and gen. mgr. *Estimated outer limit of tv signal*: 180 miles. *Present visual power*: 30 kw. *Present aural power*: 15 kw. *Auth. visual power*: 50 kw. *Auth. aural power*: 25 kw. *Tower height*: 2,921 ft. *Equipment*: RCA, Du Mont. *News*: UP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Paul H. Raymer Co.

KTTV — On air: 1 January 1949 — CHANNEL 11

Pioneer executives: Norman Chandler, pres.; Frank G. King, sales mgr. *Present executives*: Richard A. Moore, v.p.-gen. mgr.; John Vrba, sls. mgr. *Present Class A hr. rate*: $1,400. *Present visual power*: 30.9 kw. *Present aural power*: 16.6 kw. *Tower height*: 2,345 ft. *Equipment*: RCA, GE. *News*: AP. *Present sales rep*: Blair Tv.

SAN DIEGO

KFMB-TV — On air: 15 May 1949 — CHANNEL 8

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	1,500	95,000	206,382
2.	Evening Class A hr. rate	——	$400	$600
3.	% business from local adv.	70%	20%	20%
4.	% business from nat'l spot	10%	40%	40%
5.	% business network adv.	20%	40%	40%
6.	% hours of net programing	30%	35%	40%
7.	% hours local live shows	20%	35%	30%
8.	% hours film programing	50%	30%	30%
9.	Number hours on air daily	5	13	17
10.	Number of employees	23	92	106

Pioneer executives: Jack Gross, pres., gen. mgr.; Bill Fox, prog. dir. *Present executives*: J. D. Wrather Jr., pres.; George Whitney, gen. mgr. *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 27 kw. *Present aural power*: 12.7 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 247 ft. (1,000 ft. above sea level). *Equipment*: GE, Du Mont. *News*: AP, UP. *Film suppliers*: M&A Alexander, Comet Tv Films, Simmel-Meservey, Artists Dist., Standard Tv, Major Tv Prod., MPTv. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Edward Petry & Co.

SAN FRANCISCO

KGO-TV — On air: 5 May 1949 — CHANNEL 7

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	16,000	315,000	780,000
2.	Evening Class A hr. rate	$400	$750	$1,100
3.	% business from local adv.	70%	76%	50%
4.	% business from nat'l spot	10%	14%	35%
5.	% business network adv.	20%	10%	15%
6.	% hours of net programing	20%	17%	15%
7.	% hours local live shows	30%	34%	26%
8.	% hours film programing	64%	52%	54%
9.	Number hours on air daily	6	12½	13
10.	Number of employees	100 (am-tv)	110 (am-tv)	125 (tv)

Pioneer executives: Gail Grubb, mgr.; Vince Francis, sales mgr. now mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 120 kw. *Present aural power*: 50 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 1,261 ft. *Equipment*: RCA, GE. *News*: AP, INS. *Film suppliers*: ABC TV, NBC TV, Screen Gems, Consolidated, MTPS, MPTv. *Assist advertisers in making film comm'ls*: No. *Present rep*: Edward Petry & Co.

KPIX — On air: 25 December 1948 — CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	3,500	315,000	829,400
2.	Evening Class A hr. rate	$250	$600	$1,100
3.	% business from local adv.	68%	46%	39%
4.	% business from nat'l spot	26%	30%	33%
5.	% business network adv.	6%	24%	28%
6.	% hours of net programing	20%	47%	63%
7.	% hours local live shows	50%	35%	19%
8.	% hours film programing	30%	18%	19%
9.	Number hours on air daily	4	13	17
10.	Number of employees	30	75	100

Pioneer executives: Wesley I. Dumm, pres.; Philip G. Lasky, v.p. and gen. mgr.; F. M. Dumm, secy.-treas.; A. E. Towne, dir. of engrg.; Lou Simon, sls. mgr.; Richard Bell, asst. to pres. *Estimated outer limit of tv signal*: 85 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw.

(Data for this station continues page 54)



Got something to say?

. . . tell it where they're waiting for you!

The secret lies in tested. established local participation programs commanding loyal audiences. In Rochester, you'll find the *most* and the *best* of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

for instance: "*HOME COOKING*" with Trudy McNall, 9 to 9:45 AM daily, Monday thru Friday. The *only* cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, $60.00. Average ARB rating: 10

WHAM-TV CHANNEL 6

WHAM-TV ROCHESTER, N. Y.'s FIRST STATION



KPIX (cont'd)

Auth. visual power; auth. aural power: same. *Tower height*: 1,354 ft. *Equipment*: GE, RCA. *News*: INS, UP. *Film suppliers*: MCA, Tv Exploitation, Atlas, Lippert, Official, Sterling. *Present sales rep*: The Katz Agency.

KRON-TV On air: 15 November 1949 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN '54:
1	Set circulation in mkt.	19,750	315,000	829,400
2	Evening Class A hr rate.	$262.50	$600	$1,200
3	% business from local adv	38.65%	48.41%	26.99%
4	% business from nat'l spot	21.93%	33.36%	51.96%
5.	% business network adv.	39.42%	18.20%	21.05%
6.	% hours of net programing.	43.25%	33.03%	46.47%
7.	% hours local live shows.	26.31%	22.85%	12.79%
8.	% hours film programing.	30.44%	44.12%	40.74%
9.	Number hours on air daily.	3½	15½	15½
10.	Number of employees.	18	64	73

Pioneer executives: Charles Thieriot, v.p.; Harold P. See, mgr.; Norman Louvau, sales mgr.; A. H. Constant, prog. mgr.; R. A. Isberg, chief engr. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,480 ft. (sea level). *Equipment*: RCA. *News*: AP, NBC Newsreel. *Film suppliers*: NBC, CBS Syndication, plus 28 others. *Assist advertisers in making film comm'ls*: Yes. *Present rep*: Free & Peters.

CONNECTICUT

NEW HAVEN

WNHC-TV On air: 15 June 1948 CHANNEL 8

Pioneer executives: Patrick J. Goode, pres.; Aldo De Dominicis, gen. mgr.; Ed Obrist, stn. mgr. (2 yrs.); Vinnie De Laurentis, v.p. chg. engrg.; Vincent Callanan, comml. mgr. *Present Class A hr. rate*: $800. *Present visual power*: 316 kw. *Present aural power*: 158 kw. *Tower height*: 720 ft. *Equipment*: Du Mont, GE. *News*: INS, AP, Telenews. *Present rep*: The Katz Agency.

DELAWARE

WILMINGTON

WDEL-TV On air: 13 May 1949 CHANNEL 12

1.	Set circulation in mkt.	7,470	89,982	184,762
2	Evening Class A hr. rate	$200	$400	$575
3.	Number hours on air daily	5	15	18

Pioneer executives: Clair R. McCollough, pres. and gen. mgr.; J. Robert Gulick, asst. gen. mgr.; Barton K. Feroe, stn. mgr.; Robert C. Darby, prog. dir.; J. E. Mathiot, tech. dir. *Present visual power*: 2.5 kw. *Present aural power*: 1.25 kw. *Tower height*: 700 ft. *Equipment*: RCA. *News*: UP, INS. *Film suppliers*: majority of major distributors. *Present sales rep*: Meeker Tv.

DISTRICT OF COLUMBIA

WASHINGTON

WMAL-TV On air: 3 October 1947 CHANNEL 7

Pioneer executives: S. J. Kauffman, pres.; K. H. Berkeley, gen. mgr.; Ben B. Baylor Jr., comml. mgr. (resigned); Burke Crotty, dir. of tv; Dan Hunter, chief engr. *Present Class A hr. rate*: $600. *Present visual power*: 22 kw. *Present aural power*: 12 kw. *Tower height*: 515 ft. *Equipment*: RCA. *News*: AP. *Present sales rep*: The Katz Agency.

WNBW On air: 27 June 1947 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1	Set circulation in mkt.	6,200 (12/47)	324,375	591,000
2	Evening Class A hr. rate.	$100	$650	$725*
3.	% hours of net programing.	——	60.5%	65.8%
4	% hours local live shows	——	12.2%	10.4%
5	% hours film programing	——	27.3%	23.8%
6.	Number hours on air daily	——	15	17½
7.	Number of employees	40	99	132

*Class AA hr. rate 1/ 1950

Pioneer executives: Carleton D. Smith, v.p. & gen. mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 739 ft. above sea level. *Equipment*: RCA. *News*: AP, UP, INS. *Film suppliers*: Ziv, NBC Film Div., Guild Films, MPTv, Hollywood Tv, Atlantic Films, Official Films, Vitapix. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: NBC Spot Sales.

WTOP-TV On air: 16 January 1949 CHANNEL 9

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	219,760	324,375	595,600
2	Evening Class A hr rate	$450	$550	$1,250
3	% business from local adv.	34%	26%	26%
4	% business from nat'l spot	35%	37%	40%
5	% business network adv.	31%	37%	34%
6.	% hours of net programing	68%	51%	43%
7.	% hours local live shows.	11%	24%	26%
8.	% hours film programing.	21%	25%	31%
9.	Number hours on air daily.	9	15	18
10.	Number of employees.	48	75	125

Pioneer executives: Eugene Thomas, WOIC gen. mgr.; John S. Hayes, now pres.; Lloyd W. Dennis, now v.p. charge progs. *Present visual power*: 54.9 kw. *Present aural power*: 27.5 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 738 ft. *Equipment*: RCA. *News*: UP, AP, INS. *Film suppliers*: CBS Film Sales, Ziv, MCA, UPT, TPA, Hollywood Tv. *Assist advertisers in making film comm'ls*: Yes. *Original call letters*: WOIC. *Present sales rep*: CBS TV Spot Sales.

WTTG On air: 1 January 1947 CHANNEL 5

Pioneer executives: Leslie G. Arries Sr., gen. mgr.; Roger Coelos, opers. mgr.; M. M. Burleson, chief engr.; Leslie G. Arries Jr., dir. remote opers. (now gen. mgr.) *Present Class A hr. rate*: $600. *Present visual power*: 17.5 kw. *Present aural power*: 10.5 kw. *Tower height*: 587 ft. *Equipment*: Du Mont. *News*: UP, Movietone. *Present sales rep*: Blair Tv.

FLORIDA

JACKSONVILLE

WMBR-TV On air: 16 October 1949 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	0	52,000	222,404
2.	Evening Class A hr rate	$200	$400	$600
3.	% business from local adv	16.7%	33.3%	33.3%
4.	% business from nat'l spot.	16.7%	33.3%	33.3%
5.	% business network adv.	66.6%	33.3%	33.3%
6.	% hours of net programing.	80%	80%	75.5%
7.	% hours local live shows.	5%	10%	15%
8	% hours film programing	15%	10%	9.5%
9.	Number hours on air daily.	5	16	18
10	Number of employees	11	32	97

Pioneer executives: Glenn Marshall Jr., pres.; Charles M. Stone Jr., v.p. in chg. sales. *Estimated outer limit of tv signal*: 150 miles. *Present visual power*: 100 kw. *Present aural power*: 60 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 440 ft. *Equipment*: GE. *News*: UP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: CBS TV Spot Sales.

(Please turn to page 56)

KEDD

WICHITA
KANSAS

NBC • ABC
NETWORKS

1st. in the TOP KANSAS MARKET, WICHITA

6th IN C S I PER HOUSEHOLD

Metropolitan Wichita ranks sixth highest in Consumer Spendable Income per Household in the entire country.

59th IN TOTAL RETAIL SALES

Retail sales in metropolitan Wichita rank 59th in the entire country.

Source: SRDS 1954 Consumer Markets

REPRESENTED BY
Edward Petry & Co., Inc.

SERVING
WICHITA
HUTCHINSON
AND
THE GOLD
COUNTIES

Coming Soon
254,000 Watts
HIGHEST POWER IN KANSAS



STANLEY H. DURWOOD
President



MIAMI

WTVJ — On air: 21 March 1949 — CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	2,000	101,000	226,000
2. Evening Class A hr. rate	$150	$550	$800
3. % business from local adv.	65%	50%	39%
4. % business from nat'l spot	25%	35%	43%
5. % business network adv.	10%	15%	18%
6. % hours of net programing	10%	35%	42%
7. % hours local live shows	60%	40%	40%
8. % hours film programing	30%	25%	18%
9. Number hours on air daily	6	14	18
10. Number of employees	21	75	137

Pioneer executives: Mitchell Wolfson, pres.; Lee Ruwitch, exec. v.p. & gen. mgr.; Jack Shay, tech. dir. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 100 kw. *Present aural power*: 87 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,007 ft. *Equipment*: RCA, GE, Du Mont. *News*: NBC. *Film suppliers*: Guild. Ziv. *Assist advertisers in making film comm'ls*: Yes. through WTVJ film subsidiary, Reela Films, Inc. *Present sales rep*: Free & Peters.

GEORGIA

ATLANTA

WAGA-TV — On air: 8 March 1949 — CHANNEL 5

Pioneer executives: George B. Storer Jr., gen. mgr.; Bill Terry, prog. dir. *Present executives*: George B. Storer, pres.; Glenn Jackson, mng. dir. *Present Class A hr. rate*: $750. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Tower height*: 530 ft. *Equipment*: RCA. *News*: UP. AP. *Present sales rep*: The Katz Agency.

WLW-A — On air: 30 September 1951 — CHANNEL 11

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	unknown	115,000	330,000
2. Evening Class A hr. rate	$500	$500	$500
3. % hours of net programing	unknown	unknown	18%
4. % hours local live shows	unknown	unknown	33%
5. % hours film programing	unknown	unknown	49%
6. Number hours on air daily	10	10	17½
7. Number of employees	unknown	unknown	80

Pioneer executives: W. P. Robinson, pres. and gen mgr.; Charles Gresham, comml. mgr.; John Sever, prog. dir. and film buyer; Harvey Aderhold, chief engr.; W. B. Colvin, prom. dir. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 23.5 kw. *Present aural power*: 12.8 kw. (power increase in April). *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 545 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Snader. Guild. Ziv. *Assist advertisers in making film comm'ls*: No. *Original call letters*: WLTV. *Present sales rep*: Crosley Broadcasting Corp.

WSB-TV — On air: 29 September 1948 — CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	1,500	165,000	390,000
2. Evening Class A hr. rate	$150	$500	$800
3. % business from local adv.	77%	27.6%	27.9%
4. % business from nat'l spot	18.9%	34.8%	41.2%
5. % business network adv.	4.1%	37.6%	30.7%
6. % hours of net programing	none	42%	52%
7. % hours local live shows	45%	25%	14%
8. % hours film programing	55%	33%	27%
9. Number hours on air daily	7	14½	15
10. Number of employees	40	48	53

Pioneer executives: J. Leonard Reinsch, mng. dir.; John M. Outler, gen. mgr.: Marcus Bartlett, stn. mgr.; R. H. Holbrook, asst. ch. engr.; Mark Toalson, prod. mgr. *Estimated outer limit of tv signal*: 150 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,062 ft. *Equipment*: RCA. *News*: AP. Telenews. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Edward Petry & Co.

ILLINOIS

CHICAGO

WBBM-TV — On air: 6 September 1946 — CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	unknown	1,077,817	1,871,800
2. Evening Class A hr. rate	unknown	$1,500	$2,000
3. % hours net programing	unknown	7%	70%
4. % hours local live shows	unknown	18%	20%
5. % hours film programing	unknown	75%	10%
6. Number hours on air daily	unknown	11	18
7. Number of employees	unknown	260	250

Pioneer executives: John Balaban, pres.; Wm. C. Eddy, dir.: Elmer C. Upton, gen. mgr. *Present executives*: H. Leslie Atlass, v.p.-gen. mgr.; E. H. Shomo, asst. gen. mgr.; George Arkedis, sls. mgr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 25.4 kw. *Present aural power*: 12.7 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 689 ft. *Equipment*: RCA. *News*: AP. UP. Community News Service (Chicago). INP. CBS TV Newsfilm. *Film suppliers*: Consolidated. Natl. Telefilm. Combined Tv Features, Commonwealth, M&A Alexander, Sterling, PSI. *Assist advertisers in making film comm'ls*: No. *Original call letters*: WBKB. *Present sales rep*: CBS TV Spot Sales.

WBKB — On air: 17 September 1948 — CHANNEL 7

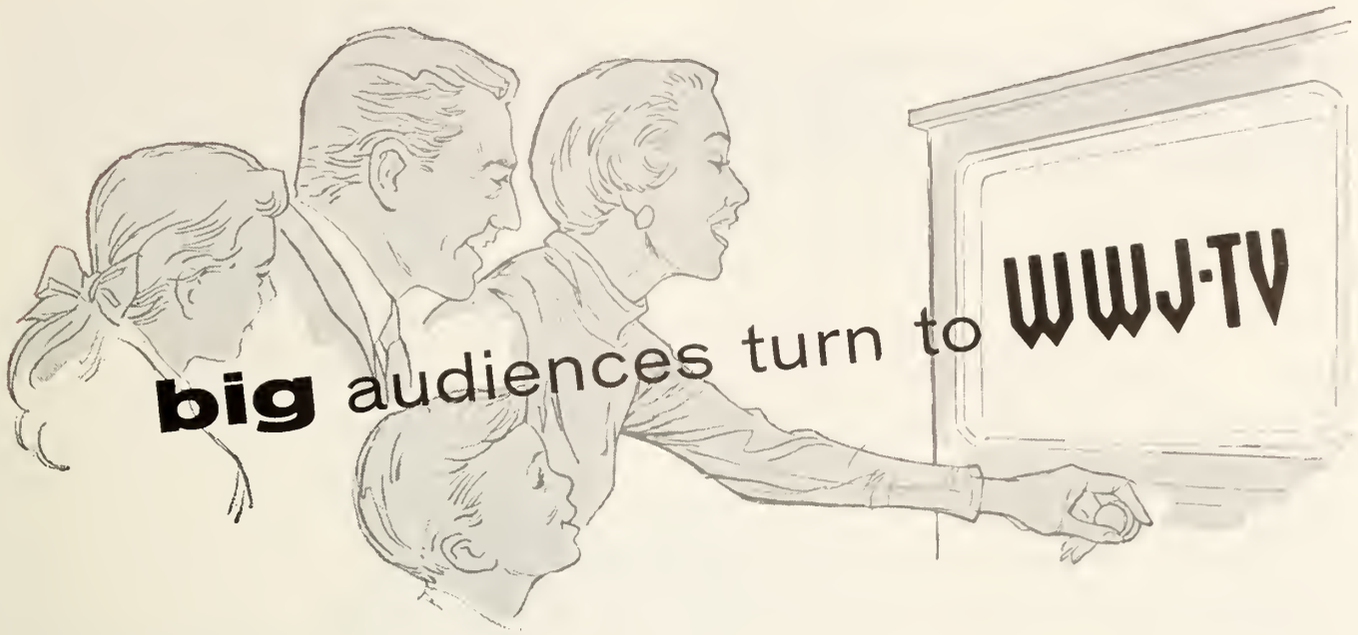
	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	unknown	1,077,817	1,572,120
2. Evening Class A hr rate	unknown	$1,500	$1,650
3. % business from local adv.	unknown	68%	54%
4. % business from nat'l spot	unknown	30%	37%
5. % business network adv.	unknown	2%	9%
6. % hours of net programing	unknown	7%	19%
7. % hours local live shows	unknown	18%	38%
8. % hours film programing	unknown	75%	43%
9. Number hours on air daily	unknown	11	16½
10. Number of employees	unknown	260	230

Pioneer executives: E. R. Borroff, gen. mgr.; Roy McLaughlin, comml. mgr. *Present executives*: Sterling C. Quinlan, gen. mgr.; James W. Beach, sls. mgr.; Clar Heider, natl. spot sls. mgr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 114 kw. *Present aural power*: 57 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 670 ft. *Equipment*: RCA, GE, GPL. *News*: AP, INS, Community News Service (Chicago). *Film suppliers*: NBC Syndicated. ABC Syndicated. MCA. Film Vision, Official. Atlas. *Assist advertisers in making film comm'ls*: No. *Original call letters*: WENR-TV. *Present sales rep*: Blair Tv.

WGN-TV — On air: 5 April 1948 — CHANNEL 9

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	17,000	1,080,000	1,800,000
2. Evening Class A hr rate	$550	$1,000	$1,320

(Data for this station continues page 78)



.... more than to any other Detroit station!

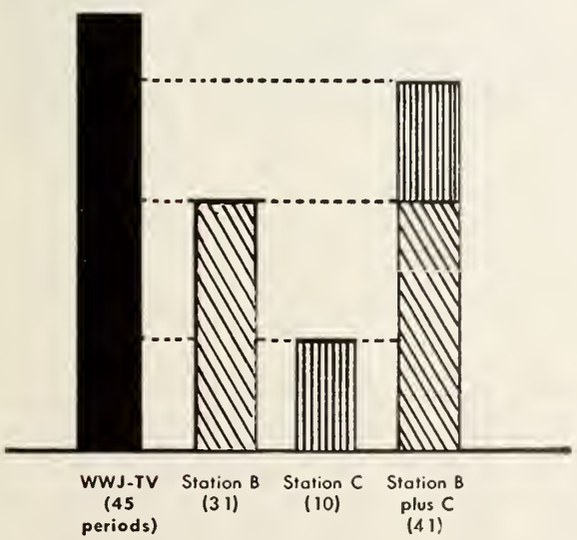
After 6 P.M. during February, reports ARB, there were 86 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45* of these 86 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

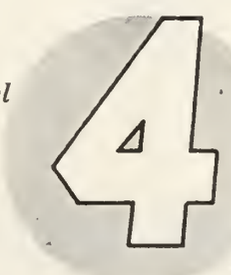
WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates *more* of their time than do *both other Detroit stations combined*

Month after month, this dominance continues.

*3-station comparison of audience leadership in 86 quarter-hours



In Detroit . . .
You Sell More
on channel



WWJ-TV
NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
• *National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY



WGN-TV (cont'd)

3.	% hours of net programming	none	21.3%	12%
4.	% hours local live shows	81.3%	36.8%	49%
5.	% hours film programing	18.7%	41.9%	39%
6.	Number hours on air daily	5.6	13½	15

Pioneer executives: Frank P. Schreiber, mgr.; Carl J. Meyers, chief engr.; Ted Weber, sales mgr.; Jay E. Faraghan, prog. dir.; Spencer M. Allen, newsreel dir.; James Hanlon, pub. dir. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 120 kw. *Present aural power*: 60 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 610 ft. *Equipment*: GE, RCA. *News*: UP, AP, INS. *Present sales rep*: WGN-TV Sales, George P. Hollingbery Co.

WNBQ — On air: 7 January 1949 — CHANNEL 5

Pioneer executives: Niles Trammell, pres. NBC; I. E. Showerman, v.p. and gen mgr. *Present executives*: Jules Herbuveaux, asst. gen. mgr. (at SPONSOR presstime no replacement had been named to fill post of Harry C. Kopf who died in March 1954); Charles V. Dresser, sls. dir. *Present Class A hr. rate*: $2,200. *Present visual power*: 75 kw. *Present aural power*: 37.5 kw. *Tower height*: 720 ft. *Equipment*: RCA. *News*: AP, UP, INS. *Present sales rep*: NBC Spot Sales.

ROCK ISLAND

WHBF-TV — On air: 1 July 1950 — CHANNEL 4

		WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	——	88,000	250,361
2.	Evening Class A hr. rate	$200	$300	$500
3.	% business from local adv.	80%	19%	12%
4.	% business from nat'l spot	12%	33%	43%
5.	% business network adv.	8%	48%	45%
6.	% hours of net programing	26%	81%	72%
7.	% hours local live shows	8%	10%	13%
8.	% hours film programing	66%	9%	15%
9.	Number hours on air daily	3	12	14
10.	Number of employees	60	65	80

Pioneer executives: B. H. Potter, pres.; Leslie C. Johnson, v.p. and gen. mgr.; Maurice Corken, sales dir.; Forest W. Cooke, prog. dir.; Robert J. Sinnett, chief engr.; Fern Hawks, prom. dir. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 485 ft. *Equipment*: RCA, Du Mont, GE. *News*: UP, UP Fax. *Film suppliers*: Official Films, Vitapix, MPTv. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Avery-Knodel.

INDIANA

BLOOMINGTON

WTTV — On air: 11 November 1949 — CHANNEL 4

		WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	200	134,000	303,040
2.	Evening Class A hr. rate	$150	$200	$600
3.	% business from local adv.	85%	40%	35%
4.	% business from nat'l spot	5%	30%	40%
5.	% business network adv.	10%	30%	25%
6.	% hours of net prog'mming	15%	40%	50%
7.	% hours local live shows	40%	35%	20%
8.	% hours film programing	45%	25%	30%
9.	Number hours on air daily	2	12	17-18
10.	Number of employees	5	18	76

Pioneer executives: Sarkes Tarzian, pres.; Robert Lemon, gen. mgr.; Norman Cissna, asst. mgr. & sales dir.; Robert Petranoff, prog. mgr.; Carl Onken, chief engr.; Susan Bartlett, traffic & continuity dir. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,000 ft. *Equipment*: RCA. *News*: AP, UP, UP Facsimile. *Film suppliers*: MPTv, NBC, Hollywood Tv, MCA-Tv, Official Films, A. & M. Alexander, others. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Meeker Tv.

INDIANAPOLIS

WFBM-TV — On air: 30 May 1949 — CHANNEL 6

		WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	2,500	280,000	410,000
2.	Evening Class A hr. rate	$250	$580	$800
3.	% business from local adv.	58%	46%	44%
4.	% business from nat'l spot	28%	44%	38%
5.	% business network adv.	14%	10%	18%
6.	% hours of net programing	51%	52%	41%
7.	% hours local live shows	26%	17%	25%
8.	% hours film programing	23%	31%	34%
9.	Number hours on air daily	2	12½	19
10.	Number of employees	24	55	119

Pioneer executives: Harry M. Bitner Sr., chmn. of bd.; Harry M. Bitner Jr., pres. & gen. mgr.; William F. Kiley, v.p. sales; Frank O. Sharp, v.p.; Harold S. Holland, chief engr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 28.2 kw. *Present aural power*: 18.1 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 468 ft. *Equipment*: RCA. *News*: AP, INS. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

IOWA

AMES

WOI-TV — On air: 21 February 1950 — CHANNEL 5

		WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	600	65,000	240,000
2.	Evening Class A hr. rate	$200	$400	$550
3.	% business from local adv.	none—accepts only national business		
4.	% business from nat'l spot	50%	60%	66%
5.	% business network adv.	50%	40%	34%
6.	% hours of net programing	60%	75%	70%
7.	% hours local live shows	none	15%	20%
8.	% hours film programing	40%	10%	10%
9.	Number hours on air daily	4	9	15
10.	Number of employees	20	68	80

Pioneer executives: Richard B. Hull, gen. mgr. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 100 kw. *Present aural power*: 50.1 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 580 ft. *Equipment*: GE, RCA. *News*: INS, AP, UP. *Film suppliers*: Viv, MPTv, Comet, Unity. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Weed Tv.

DAVENPORT

WOC-TV — On air: 31 October 1949 — CHANNEL 6

		WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	——	85,134	250,000
2.	Evening Class A hr. rate	$200	$300	$500
3.	% business from local adv.	——	24%	27%
4.	% business from nat'l spot	——	43%	43%
5.	% business network adv.	——	33%	30%
6.	% hours of net programing	26%	76%	63%
7.	% hours local live shows	10%	14%	18%
8.	% hours film programing	34%	10%	19%
9.	Number hours on air daily	2	13	14¾
10.	Number of employees	20	53	70

Pioneer executives: B. J. Palmer, pres.; Ralph Evans, exec. v.p.; D. D. Palmer, v.p. and treas.; P. A. Loyet, v.p.; W. D. Wagner, secy. and contr.; E. C. Sanders, resident mgr.; P. G. Arvidson, chief engr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 100 kw. *Present aural power*: 60.3 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 625 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Tele Pictures, Hollywood Tv Service, MPTv. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Free & Peters.

(Please turn to page 60)

WKY-TV FIRST AGAIN

WKY-TV is nation's first independent station to have regular schedule of . . .

Local 'Live' COLOR Programs!

. . . using FIRST color cameras delivered to any independent TV station in America!



WKY • • • *FIRST* radio station in Oklahoma

WKY-TV • *FIRST* television station in Oklahoma

WKY-TV • *FIRST* station with color TV in Oklahoma

WKY-TV • *FIRST* in popularity in Oklahoma *

*Pulse 29-County Audience Survey and Hooper Oklahoma City Audience Survey of January, 1954. See your Katz representative.

Being first is an old habit at WKY-TV, but Engineers Bob Hayward (left) and Aaron Britton (center), along with station manager P. A. Sugg (right), are all eyes as they eagerly inspect one of WKY-TV's new *color cameras* received March 20th. Farsighted planning makes it possible for WKY-TV to be the *first* independent station in the nation to have a regular schedule of *local COLOR programming.* This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is the station of so many FIRSTS!

WKY-TV CHANNEL 4

OKLAHOMA CITY

Owned and Operated by THE OKLAHOMA PUBLISHING CO. • The Daily Oklahoma • Oklahoma City Times
The Farmer-Stackman • *Represented by* THE KATZ AGENCY



KENTUCKY

LOUISVILLE

WAVE-TV On air: 24 November 1948 CHANNEL 3

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	2,000	135,700	330,000
2 Evening Class A hr. rate	$200	$450	$750
3. % business from local adv	82.25%	44.35%	41.97%
4 % business from nat'l spot	12.78%	26.10%	34.18%
5. % business network adv.	4.99%	29.55%	23.85%
6. % hours of net programing	18.9%	53%	63.3%
7. % hours local live shows	51.1%	31.6%	24.6%
8. % hours film programing	19%	15.4%	12.1%
9 Number hours on air daily	4	14	17
10. Number of employees	29	69	76

Pioneer executives: George W. Norton Jr., pres.; Nathan Lord, v.p.; Charles Leonard, treas.; George Patterson, prog. dir.; Ralph Jackson, sales mgr.; Wilbur Hudson, chief engr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 914 ft. above av. terrain. *Equipment*: RCA. *News*: AP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: NBC Spot Sales.

WHAS-TV On air: 27 March 1950 CHANNEL 11

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	25,901	124,330	250,000
2 Evening Class A hr. rate	$250	$500	$700
3 % business from local adv	60.2%	47.8%	32%
4 % business from nat'l spot	25.5%	26.6%	41.4%
5. % business network adv	14.3%	24.6%	26.6%
6. % hours of net programing.	19%	69%	56%
7. % hours local live shows	54.5%	18%	19%
8. % hours film programing	26.5%	13%	25%
9. Number hours on air daily	5	12½	15
10. Number of employees	39	55	78

Pioneer executives: Victor A. Sholis, v.p. and dir.; Neil D. Cline, station mgr.; Orrin W. Towner, dir. of engrg.; Joe C. Fox, asst. dir. of engrg.; Ralph Hansen, prog. dir.; Richard Oberlin, news dir. *Estimated outer limit of tv signal*: 70 miles. *Present visual power*: 316 kw. *Present aural power*: 158 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 600 ft. *Equipment*: General Electric. *News*: AP. *Film suppliers*: MPTv, Hygo Tv, Governor Tv, Atlantic Tv, Unity Tv, Hollywood Tv Serv., Bagnall, Official Tv. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Harrington Righter & Parsons, Inc.

LOUISIANA

NEW ORLEANS

WDSU-TV On air: 18 December 1948 CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	14,300*	137,084	235,077
2 Evening Class A hr. rate	$100	$400	$600
3. % business from local adv	53.34%	44.50%	39.27%
4. % business from nat'l spot	30.71%	36.50%	12.55%
5. % business network adv	15.95%	20%	18.18%
6. % hours of net programing	66.23*	63.37	59.31
7. % hours local live shows	17.33*	20.33	14.6
8. % hours film programing	15.65*	13.75	22.33
9. Number hours on air daily	5	12	19
10. Number of employees	45	100	150

*As of 1 Jan. 1950

Pioneer executives: Edgar B. Stern Jr., pres.; Robert D. Swezey, exec. v.p. & gen. mgr.; A. Louis Read, v.p & comm'l mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 425 ft. *Equipment*: RCA. *News*: NBC daily report, AP, UP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv.

MARYLAND

BALTIMORE

WAAM On air: 2 November 1948 CHANNEL 13

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	30,000	358,052	529,974
2. Evening Class A hr. rate	$300	$650	$850
3. % business from local adv.	74.5%	41.5%	39.8%
4. % business from nat'l spot	12%	26.4%	31.1%
5 % business network adv.	13.5%	32.1%	29.1%
6. % hours of net programing.	78.4%	39%	30.9%
7. % hours local live shows	25%	25.5%	23.5%
8. % hours film programing	19.1%	35.5%	45.6%
9 Number hours on air daily	4½	14	15
10. Number of employees	21	70	82

Pioneer executives: Ben Cohen, pres.; Herman Cohen, v.p. and treas.; Norman Kal, exec. v.p. *Estimated outer limit of tv signal*: 44 miles Class A: 58 miles Class B in all directions. *Present visual power*: 50 kw. *Present aural power*: 25 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 530 ft. *Equipment*: RCA. *News*: AP. *Film suppliers*: MPTv, ABC. NBC. Unity, Interstate. M&A Alexander, Astra, Official, Atlas, Bagnall. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Harrington, Righter & Parsons, Inc.

WBAL-TV On air: 11 March 1948 CHANNEL 11

Pioneer executives: Harold P. See, gen. mgr.; Harold W. Batchelder, sales mgr. *Present executives*: Charles B. McCabe, v.p.-exec. dir.; D. L. Provost, v.p.-gen.mgr.; Leslie H. Peard Jr., v.p., mgr. *Present Class A hr. rate*: $1,000. *Present visual power*: 240 kw. *Present aural power*: 120 kw. *Tower height*: 550 ft. *Equipment*: RCA. *News*: INS, Telenews. *Present number of employees*: 78 full time, 54 part time. *% hrs. film programing*: 20%. *Present sales rep*: Edward Petry & Co.

WMAR-TV On air: 30 October 1947 CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	1,600	358,052	529,974
2 Evening Class A hr. rate	$200	$800	$960
3. % business from local adv.	90%	45%	30%
4 % business from nat'l spot	10%	28%	37%
5. % business network adv	none	27%	33%
6. % hours of net programing	none	50%	62%
7. % hours local live shows	60%	24%	18%
8. % hours film programing	40%	26%	20%
9. Number hours on air daily	6	13	15
10. Number of employees	35	87	92

Pioneer executives: Paul Patterson, pres. (deceased); W. F. Schmick, now pres.; Neil Swanson, v.p. 1947-8; E. K. Jett, v.p. 1948 to date; Ernest A. Lang, comml. mgr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 591 ft. *Equipment*: RCA. Telechron. *News*: AP. *Film suppliers*: majority of major distributors. *Assist in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

MASSACHUSETTS

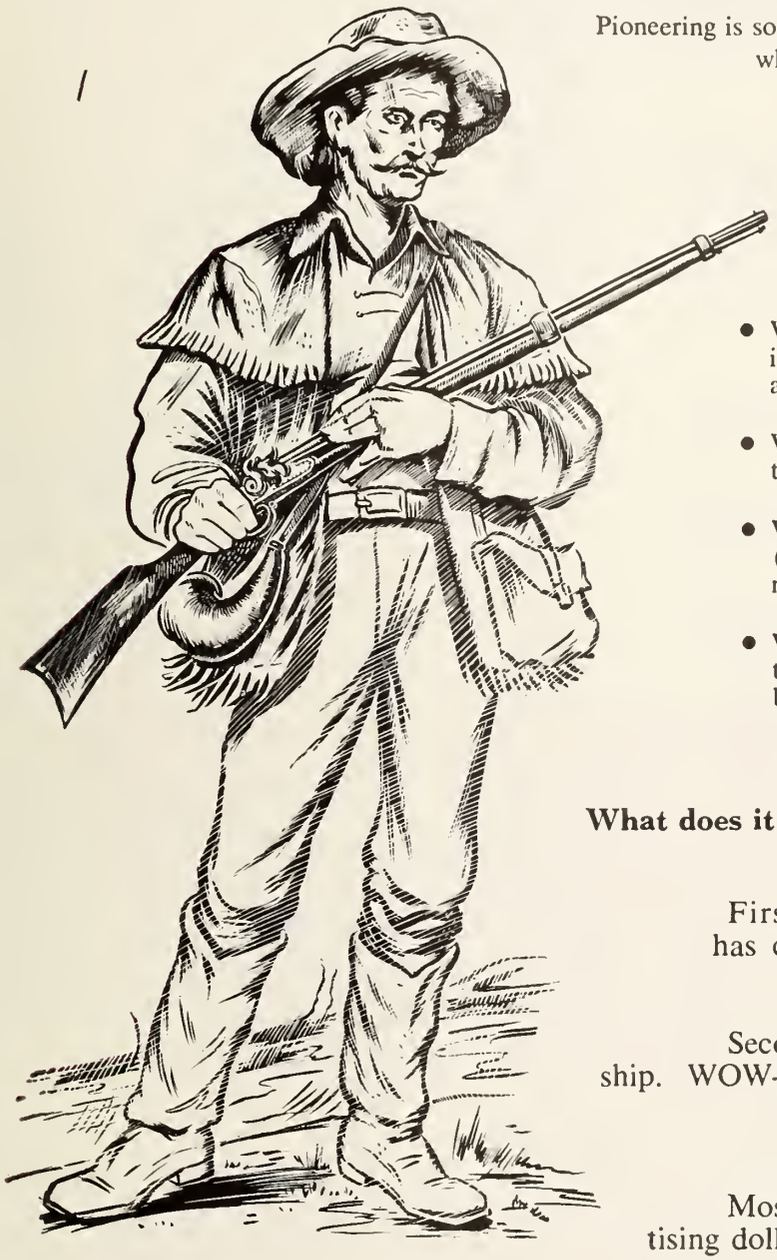
BOSTON

WBZ-TV On air: 9 June 1948 CHANNEL 4

	WHEN STARTED	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	2,302	847,725	1,143,486
2. Evening Class A hr. rate	$250	$1,250	$1,800
3 % business from local adv.	48.5%	26%	21%
4 % business from nat'l spot	23%	31%	46%
5 % business network adv.	——	33%	24%
6 % hours of net programing	23.8%	61%	63%
7. % hours local live shows	37%	13%	9%
8. % hours film programing	39.6%	26%	28%
9. Number hours on air daily	4½	14	18
10 Number of employees	51	104	115

(Data for this station continues page 62)

WHAT MAKES A PIONEER DIFFERENT?



Pioneering is something of the spirit. That quality of a man who looks beyond the confines of *today* . . . to develop a better *tomorrow*.

The pioneer spirit is found in organizations, too.

- WOW-TV was one of the first eight stations in the nation (first in Nebraska) to apply for an FCC license.
- WOW-TV was the first station in Nebraska to begin regular telecasting.
- WOW-TV was the sixth station in the nation (first in the Midwest) to operate on maximum power.
- WOW-TV was the first television station in the Midwest to have a color telecast. (December 20, 1953)

What does it all mean?

First, the WOW-TV pioneering spirit has created a new and growing Midwest television audience.

Second, more viewers follow this leadership. WOW-TV reaches 1,125,000 people in 51 Midwest counties who have over $2,000,000,000 to spend.*

Most important . . . it means your advertising dollars do more *today* on WOW-TV and will do more *tomorrow*, too.

* 1953 Sales Management Survey of Buying Power

WOW TV OMAHA

DUMONT • NBC-TV AFFILIATE • 100,000 WATTS • BLAIR TV REP.

A Meredith Station • Affiliated with "Better Homes & Gardens" and "Successful Farming" magazines.



WBZ-TV (cont'd)

Pioneer executives: W. C. Swartley, gen. mgr.; W. H. Hauser, asst. mgr. and chief engr.; C. S. Young, asst. to mgr.; C. Herbert Masse, sales mgr.; W. Gordon Swan, prog. mgr.; Sidney V. Stadig, tech. superv.; Iran Berlow, prog. superv. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 658 ft. *Equipment*: RCA, GE. *News*: UP, INS. *Film suppliers*: MPTv, Hollywood Tv Service, Telepictures, Atlas, Du Mont, Vitapix, Guild Films, UTP. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Free & Peters.

WNAC-TV — On air: 21 June 1948 — CHANNEL 7

Pioneer executives: John Shepard III, chmn. of bd.; William O'Neil, pres.; Linus Travers, v.p. and gen. mgr. *Present Class A rate*: $1,700. *Present visual power*: 316 kw. *Present aural power*: 158 kw. *Tower height*: 480 ft. *Equipment*: RCA, GE. *News*: UP. *Present sales rep*: H-R Television.

MICHIGAN

DETROIT

WJBK-TV — On air: 21 October 1948 — CHANNEL 2

	WHEN STARTED: 1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	150,000	850,000	1,405,800
2. Evening Class A hr. rate	$420	$1,400	$1,700
3. % business from local adv.	46%	33%	33%
4. % business from nat'l spot	23%	18%	37%
5. % business network adv.	31%	19%	30%
6. % hours of net programing	10%	60%	60%
7. % hours local live shows	90%	30%	30%
8. % hours film programing	10%	20%	20%
9. Number hours on air daily	4	15	15
10. Number of employees	25	50	72

Pioneer executives: George B. Storer, pres.; Ralph Elvin, gen. mgr.; George Millar, sales mgr. *Present executives*: Gail Grubb, gen. mgr.; Harry Lipson, asst. gen. mgr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,057 ft. *Equipment*: GE, RCA. *News*: INS. *Film suppliers*: Telenews, Ziv, MCA, Sterling, Weiss, Guild, Screen Craft, MPTv, Modern Talking Pictures Service. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

WWJ-TV — On air: 4 March 1947 — CHANNEL 4

	WHEN STARTED: 1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	1,000	603,722	1,141,890
2. Evening Class A hr. rate	$250	$1,100	$1,600
3. % business from local adv.	88.5%	30.5%	36.6%
4. % business from nat'l spot	11.5%	39.0%	35.0%
5. % business network adv.	——	30.5%	28.4%
6. % hours of net programming	——	51.6%	53.8%
7. % hours local live shows	81.0%	24.8%	26.5%
8. % hours film programing	19.0%	20.6%	19.7%
9. Number hours on air daily	5¼	15½	17
10. Number of employees	32	111	161

Pioneer executives: W. E. Scripps, pres. (deceased); W. J. Scripps, dir. radio-tv; Harry Bannister, gen. mgr. *Present executives*: Edwin K. Wheeler, gen. mgr.; Don DeGroot, asst. gen mgr. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 20.5 kw. *Present aural power*: 10.25 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 697 (1,063 C.P.) ft. *Equipment*: RCA, Du Mont, GE. *News*: UP, AP. *Film suppliers*: various. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: George P. Hollingbery Co.

WXYZ-TV — On air: 9 October 1948 — CHANNEL 7

	WHEN STARTED: 1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	40,000	750,000	1,140,000
2. Evening Class A hr. rate	$420	$1,250	$1,500
3. % business from local adv.	unknown	unknown	47%
4. % business from nat'l spot	unknown	unknown	47%
5. % business network adv.	unknown	unknown	6%
6. % hours of net programing	30%	10%	15%
7. % hours local live shows	40%	10%	25%
8. % hours film programing	30%	50%	60%
9. Number hours on air daily	2¼	17	16½
10. Number of employees	59	119	149

Pioneer executives: Mark Woods, pres., ABC; James Riddell, gen. mgr.; Harold Christian, comml. mgr. *Present executives*: James G. Riddell, pres.-gen. mgr.; John Pival, mgr. of tv. *Estimated outer limit of tv signal*: 50 miles. *Present visual power*: 112 kw. *Present aural power*: 56 kw. *Auth. visual power*: 311 kw. *Auth. aural power*: 158 kw. *Tower height*: 490 ft. *Equipment*: RCA. *News*: AP, INS, UP. *Film suppliers*: Ziv, United, Consolidated, MPTv, Unity, TPA. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv.

GRAND RAPIDS

WOOD-TV — On air: 15 August 1949 — CHANNEL 8

	WHEN STARTED: 1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	——	135,000	366,747
2. Evening Class A hr. rate	$500	$500	$600
3. % business from local adv.	15%	15%	18%
4. % business from nat'l spot	15%	15%	18%
5. % business network adv.	40%	40%	31%
6. % hours of net programing	65%	65%	69%
7. % hours local live shows	6%	6%	18%
8. % hours film programing	29%	29%	13%
9. Number hours on air daily	11	11	16
10. Number of employees	84	39	104

Pioneer executives (1951): Willard Schroeder, gen. mgr.; A. M. Swift, gen. sales mgr.; Frank Sisson, prog. dir.; Clark Grant, asst. prog. dir.; David W. Hoyle, continuity dir. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 1,000 ft. *Equipment*: RCA. *News*: INS Facsimile, AP. *Film suppliers*: MPTv. *Assist advertisers in making film comm'ls*: Yes. *Original call letters*: WLAV-TV. *Present sales rep*: The Katz Agency.

KALAMAZOO

WKZO-TV — On air: 1 June 1950 — CHANNEL 3

	WHEN STARTED: 1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	23,000	100,000	400,000
2. Evening Class A hr. rate	——	——	$700
3. % business from local adv.	1%	10%	20%
4. % business from nat'l spot	9%	45%	15%
5. % business network adv.	90%	15%	35%
6. % hours of net programing	95%	75%	60%
7. % hours local live shows	1%	5%	15%
8. % hours film programing	4%	20%	25%
9. Number hours on air daily	5	8	17
10. Number of employees	15	30	80

Pioneer executives: John E. Fetzer, pres.; Carl E. Lee, now mng. dir. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 80 kw. *Present aural power*: 40 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 600 ft. (1,000 ft. under construction). *Equipment*: Federal, RCA. *News*: AP. *Film suppliers*: Vitapix, various others. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Avery-Knodel.

(Please turn to page 64)

Highest tower - greatest power!

Why WOOD-TV dominates Western Michigan:

Highest antenna ..... 1,000′ above average terrain

Greatest power ..... 316,000 watts video
158,000 watts audio

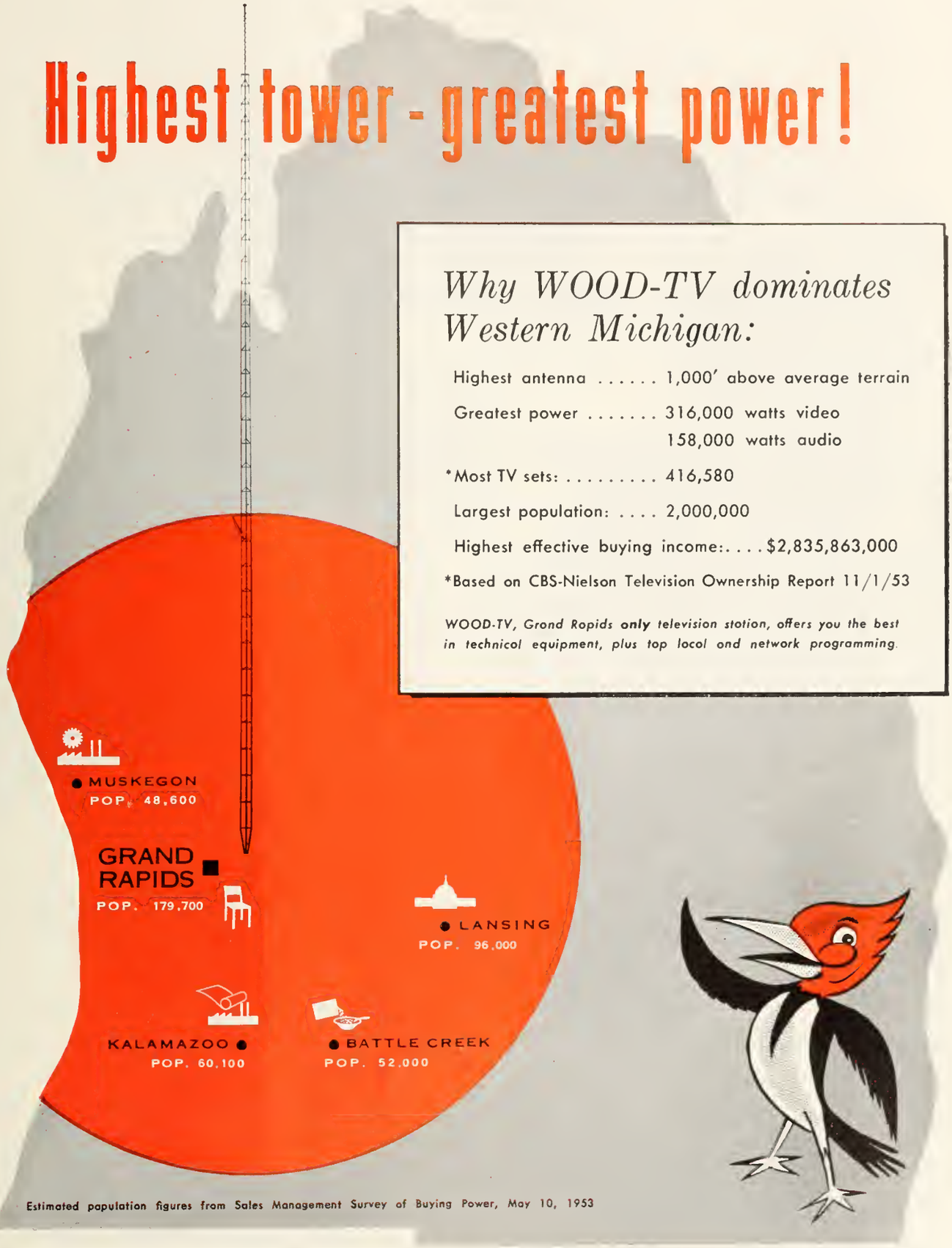
*Most TV sets: 416,580

Largest population: 2,000,000

Highest effective buying income:. . . . $2,835,863,000

*Based on CBS-Nielson Television Ownership Report 11/1/53

*WOOD-TV, Grond Ropids **only** television stotion, offers you the best in technicol equipment, plus top locol ond network programming.*



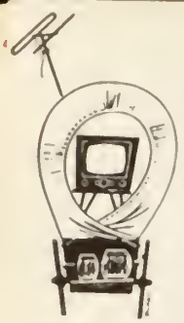
Estimated population figures from Sales Management Survey of Buying Power, May 10, 1953

WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company

NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY. ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY



LANSING

WJIM-TV — On air: 1 May 1950 — CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	28,000	80,000	215,320
2. Evening Class A hr. rate	$200	$475	$475
3. % business from local adv	30%	27%	22%
4. % business from nat'l spot	27%	29%	14%
5. % business network adv	23%	32%	27%
6. % hours of net programing	49%	77%	90%
7. % hours local live shows	none	none	2%
8. % hours film programing	51%	23%	5%
9 Number hours on air daily	7	9	16½
10 Number of employees	20	23	32

Pioneer executives: H. F. Gross, pres. and gen. mgr.; Howard Finch, v.p. and stn. mgr.; C. E. Wallace, chief engr; Irene Ginther, traffic dir. *Estimated outer limit of tv signal*: 85 miles. *Present visual power*: 27.54 kw. *Present aural power*: 16.59 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 500 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Sterling, Commonwealth, International, Vitapix, Unity, Beverly, Comet. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: H-R Representatives.

MINNESOTA

MINNEAPOLIS-ST. PAUL

KSTP-TV — On air: 23 April 1948 — CHANNEL 5

Pioneer executives: Stanley E. Hubbard, pres. & gen. mgr.; Kenneth M. Hance, exec. v.p.; Del Franklin, prog. dir.; Joseph C. Cook, sales prom. mgr. *Present Class AA hr. rate*: $1,100.* *Class A rate*: $900. *Present visual power*: 100 kw. *Present aural power*: 60 kw. *Tower height*: 560 ft. *News*: AP, UP. *Equipment*: RCA. *Present sales rep*: Edward Petry & Co.

WCCO-TV — On air: 1 July 1949 — CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	50,000	301,500	420,500
2. Evening Class A hr. rate	$300	$850	$1,100
3. % business from local adv	86%	37.8%	45.9%
4. % business from nat'l spot	9%	35.8%	31.4%
5. % business network adv.	5%	26.4%	22.7%
6. % hours of net programing	30%	19%	48%
7. % hours local live shows	31%	20%	23%
8. % hours film programing	36%	31%	29%
9 Number hours on air daily	6½	16	16½
10. Number of employees	—	—	109

Pioneer executives: William J. McNally, chmn. of bd.; Robert B. Ridder, pres.; F. Van Konynenburg, v.p. and gen. mgr.; John M. Sherman, dir. engrg. (now tech. dir.); Sherman K. Headley, dir. tv (now asst. mgr.) *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 608 ft. *Equipment*: RCA. *News*: UP Fox Movietone, UP Telephoto, AP, Western Union Sports. *Film suppliers*: United Tv, Ziv, Unity, CBS, NBC, Quality, Guild, Hollywood Tv, Vitapix, Screen Gems. *Assist advertisers in making film comm'ls*: Yes. *Original call letters*: WTCN-TV. *Present sales rep*: Free & Peters.

MISSOURI

KANSAS CITY

WDAF-TV — On air: 16 October 1949 — CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	7,500	180,775	365,180
2. Evening Class A hr. rate	$250	$550	$860
3 % hours of net programing	55%	69%	60%
4. % hours local live shows	15%	9%	12%
5. % hours film programing	30%	22%	28%
6. Number hours on air daily	4	12	17
7. Number of employees	25	65	80

Pioneer executives: H. Dean Fitzer, mng. dir.; Bill Bates, stn. mgr.; E. Manne Russo, sales mgr.; Joseph A. Flaherty, chief engr. *Estimated outer limit of tv signal*: 125-135 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 724 ft. *Equipment*: RCA. *News*: AP, UP, Telenews. *Film suppliers*: Unity Tv, Guild Films, NBC Films, Aurora Films, Kling. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Harrington, Righter & Parsons.

ST. LOUIS

KSD-TV — On air: 8 February 1947 — CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	0	363,000	565,000
2 Evening Class A hr rate	$200	$950	$1,000
3. % business from local adv	85%	48%	38%
4. % business from nat'l spot	15%	35%	49%
5. % business network adv.	0	17%	13%
6. % hours of net programing	0	68%	70%
7. % hours local live shows	61%	19%	13%
8. % hours film programing	39%	13%	17%
9 Number hours on air daily	4	16½	17½
10 Number of employees	21	—	127

Pioneer executives: George M. Burbach, gen. mgr.; Harold Grams, prog. dir.; David Pasternak, prom. mgr.; J. E. Risk, chief engr. *Present visual power*: 100 kw. *Present aural power*: 60 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 546 ft. *Equipment*: RCA. *News*: INS, AP. *Present sales rep*: NBC Spot Sales.

NEBRASKA

OMAHA

KMTV — On air: 1 September 1949 — CHANNEL 3

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	3,500	140,000	230,000
2. Evening Class A hr. rate	$200	$450	$700
3 % hours of net programing	—	55%	60%
4. % hours local live shows	10%	20%	25%
5. % hours film programing	90%	25%	15%
6. Number hours on air daily	3	13	17
7. Number of employees	14	60	85

Pioneer executives: Edward L. May, pres.; Owen Saddler, gen. mgr.; Glen Cray, comml. mgr.; Glenn Harris, prog. dir.; R. J. Schroeder, chief engr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 590 ft. *Equipment*: RCA. *News*: UP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Edward Petry & Co.

WOW-TV — On air: 9 July 1949 — CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	4,000	112,362	227,689
2. Evening Class A hr. rate	$200	$400	$650
3. % business from local adv.	57%	31%	27%
4. % business from nat'l spot	31%	45%	46%
5. % business network adv.	12%	24%	27%
6. % hours of net programing	28%	76%	56%
7. % hours local live shows	21%	15%	23%
8. % hours film programing	51%	9%	21%
9 Number hours on air daily	10	13	15½
10 Number of employees	25	67	71

Pioneer executives: Frank P. Fogarty, gen. mgr.; Lyle DeMoss, asst. gen. mgr.; William J. Kotera, dir. engrg.; Glenn Flynn, chief engr.; Bill McBride, prog. dir.; Fred Ebener, sales mgr.; Ray Clark, dir. special events. *Estimated outer limit of tv signal*: 85 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual*

*(Data for this station continues page 68)

DADDY...when does tomorrow begin?



At midnight tonight? That's one way, the simple way to answer that eager question of your child. But how about saying, "tomorrow, boy, began yesterday?" Because tomorrows *are* born of the yesterdays. It's in the experience of the past that we learn to care for the future.

In television, as in all things, it is the privilege of the pioneer to learn first, and his obligation to learn well, so that those he serves may have fuller, richer, tomorrows.

KPIX is proud indeed to be listed among TV's pioneers and eagerly accepts the opportunities afforded by more than five years' experience to serve the future. For us, as for children and grownups everywhere, tomorrow did indeed begin yesterday.

CBS

kpix CHANNEL **5**

SAN FRANCISCO, CALIF.

...affiliated with CBS and DuMont Television Networks... represented by the Katz Agency

WHO SUBSCRIBES TO SPONSOR AT THE 33

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinoting game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

33 TOP-BILLING ADVERTISING AGENCIES?

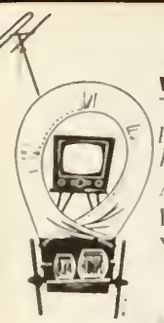
Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

SPONSOR *the magazine that radio and tv advertisers use*



WOW-TV (cont'd)

power; auth. aural power: same. *Tower height*: 580 ft. *Equipment*: RCA. *News*: UP, INS. *Film suppliers*: PSI, Atlas, Vitapix, Unity, Film Classics, Film Vision, Aurora, Hygo-Argyle. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv.

NEW JERSEY

NEWARK

WATV — *On air: 15 May 1948* — **CHANNEL 13**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	149,000	1,000,000	1,200,000
2. Evening Class A hr. rate	$450	$800	$1,000
3. % business from local advs	95%	87%	82%
4. % business from nat'l spot	5%	13%	18%
5. % business network adv.	none	none	none
6. % hours of net programming	none	none	none
7. % hours local live shows	35%	35%	35%
8. % hours film programing	65%	65%	65%
9. Number hours on air daily	7	11	13
10. Number of employees	15	75	171

Pioneer executives: I. R. Rosenhaus, pres. and gen. mgr.; Frank Bremer, v.p. chg. engrg.; Edmund S. Lennon, v.p. chg. sales; Robert Paskow, film buyer; George Green, prog. mgr.; Robert Macdougall, educ. dir. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 22.5 kw. *Present aural power*: 10.7 kw. *Auth. visual power*: 180 kw. *Auth. aural power*: 105 kw. *Tower height*: 1,200 ft. *Equipment*: RCA, Du Mont, Andrews. *News*: UP. *Film suppliers*: Hollywood Tv Service, MPTv, Vitapix, others. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Weed Tv.

NEW MEXICO

ALBUQUERQUE

KOB-TV — *On air: 29 November 1948* — **CHANNEL 4**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	25	13,000	40,000
2. Evening Class A hr. rate	$150	$150	$250
3. % business from local adv	100%	20.5%	19%
4. % business from nat'l spot	none	15%	36%
5. % business network adv.	none	64.5%	15%
6. % hours of net programing	25%	70%	47%
7. % hours local live shows	25%	7%	15%
8. % hours film programing	50%	23%	37%
9. Number hours on air daily	2	7	8
10. Number of employees	8	23	32

Pioneer executives: George S. Johnson, stn. mgr. and chief engr.; Dorothy Smith, prog. dir. *Present executives*: Wayne Coy, pres.-gen. mgr.; J. I. Myerson, mgr.; Rolf S. Nielsen, sls. mgr. *Present visual power*: 11 kw. *Present aural power*: 5.6 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 183 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Ziv, MPTv, NBC Syndicated, CBS Syndicated. *Assist advertisers in making comm'ls*: Yes. *Present sales rep*: Branham Co.

NEW YORK

BINGHAMTON

WNBF-TV — *On air: 1 December 1949* — **CHANNEL 12**

	WHEN STARTED	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	800	50,000	190,364
2. Evening Class A hr. rate	$200	$325	$500
3. % business from local adv.	21.9%	12%	24%
4. % business from nat'l spot	27.6%	47.7%	19%
5. % business network adv.	50.5%	40.3%	27%
6. % hours of net programing	65%	84%	74%
7. % hours local live shows	—	7%	12%
8. % hours film programing	35%	9%	14%
9. Number hours on air daily	3½	11½	13
10. Number of employees	45	73	100

Pioneer executives: Cecil D. Mastin, gen. mgr.; Stanley N. Heslop, sales mgr.; Louveer H. Stantz, chief engr.; Edward M. Scala, prog. dir. *Estimated outer limit of tv signal*: 40-70 miles. *Present visual power*: 250 kw. *Present aural power*: 125 kw. *Auth. visual power*: 310 kw. *Auth. aural power*: 160 kw. *Tower height*: 820 ft. *Equipment*: RCA, GE. *News*: UP, AP (after Aug. '54). *Film suppliers*: Hollywood Tv Service, Vitapix. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Bolling Co.

BUFFALO

WBEN-TV — *On air: 14 May 1948* — **CHANNEL 4**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	1,500	—	381,245
2. Evening Class A hr. rate	$325	—	$800
3. % business from local adv.	80%	—	50%
4. % business from nat'l spot	20%	—	30%
5. % business network adv.	none	—	20%
6. % hours of net programing	none	—	59.9%
7. % hours local live shows	25%	—	19.4%
8. % hours film programing	75%	—	20.5%
9. Number hours on air daily	4	—	17½
10. Number of employees	25	—	138

Pioneer executives: Edward H. Butler, pres.; A. H. Kirchhofer, v.p.; C. Robert Thompson, gen. mgr.; George R. Torge, stn. mgr.; Ralph J. Kingsley, tech. superv.; R. Glenn Beerbower, asst. tech. superv. in chg. tv. *Estimated outer limit of tv signal*: 55 miles. *Present visual power*: 54 kw. *Present aural power*: 27 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,057 ft. *Equipment*: RCA. *News*: INS, UP, AP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Harrington, Righter & Parsons.

NEW YORK

WABC-TV — *On air: 10 August 1948* — **CHANNEL 7**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	260,000	2,800,000	4,150,000
2. Evening Class A hr. rate	$1,200	$1,200	$4,250
3. Number hours on air daily	12	15	14
4. Number of employees	15	33	67

Pioneer executives: Mark Woods, pres., ABC; Murray Grabhorn, gen. mgr.; Chick Doughty, sales mgr. *Present executives*: J. H. Mitchell, v.p., gen. mgr. *Estimated outer limit of tv signal*: 62.2 miles. *Present visual power*: 80 kw. *Present aural power*: 40 kw. *Auth. visual power*: 110 kw. *Auth. aural power*: 55 kw. *Tower height*: 1,378 ft. *Equipment*: RCA, GE. *News*: AP, INS. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Original call letters*: WJZ-TV. *Present sales rep*: WABC-TV Sales (inside New York); Edward Petry & Co. (outside New York).

WABD — *On air: 2 May 1941* — **CHANNEL 5**

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt	unknown	2,800,000	4,177,000
2. Evening Class A hr. rate	no charge	$2,200	$2,200
3. Number hours on air daily	2 (Sun only)	12	12

Pioneer executives: Allen B. Du Mont, pres.; Samuel H. Cuff, gen. mgr. *Present executives*: Ted Bergmann, dir.; Norman Knight, stn. mgr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 16.7 kw. *Present aural power*: 8.4 kw. *Auth. visual power*: 37 kw. *Auth. aural power*: 18.5 kw. *Tower height*: 1,340 ft. *Equipment*: Du Mont. *News*: UP. *Film suppliers*: UTP, MPTv, Winik, Screencraft, M. & A. Alexander, MCA-Tv, Guild, Consolidated Tv Sales, Film Vision, others. *Present sales rep*: Avery-Knodel.

(Please turn to page 84)



now in its seventh year,
now reaches more than
a million television homes

CHANNEL 5, CLEVELAND

Represented by the Branham Company, affiliated with CBS-TV, Scripps-Howard Radio, Inc.

"Rex" FLOORED 'em with Results!



Wholesale Building & Supply Co.

BUILDING – REMODELING

322 East State St. – ROCKFORD ILLINOIS – Telephone 4-5641

Residential

January 22, 1954

Jack Genaro
Sales Representative
WREX - TV
Rockford, Illinois

Dear Jack:

This I hate to admit, but WREX-TV caught me with "my pants down" so to speak, and I've got to cancel [illegible]

I was totally unprepared to handle the leads produced by my late evening program TV SHOW TIME. Enough have come in to keep my men busy following them up for the next three months.

Please, Jack, now that you've got me in this spot, keep your eyes open for 5 or 6 good men, good closers, I can use them.

I've never seen anything like the pull WREX has, it surprised the hell out of me.

Just because I cancelled, don't think it's permanent - let's call it a "temporary cancellation". When I get enough men in my sales force, I'll be back en, knowing that WREX will produce all the leads we need.

Here's proof of "REX's" sales ability . . .

"I was totally unprepared to handle the leads produced by my late evening program TV SHOW TIME. Enough have come in to keep my men busy following them up for the next three months."

. . . "REX" can do as much for you. Write for territorial coverage map, rate card and availabilities . . . or see H-R TELEVISION, INC.

WREX-TV

Channel 13 • ROCKFORD • ILLINOIS

47,000 WATTS E. R. P.

NETWORK AFFILIATIONS CBS • ABC

REPRESENTED BY H-R TELEVISION, INC.

the industrial HEART of America



Why WSAZ-TV is

A "MUST" BUY FOR EVERY NATIONAL PRODUCT

Guarantees maximum coverage, all-out television service, intensive audience acceptance in market with great concentration of expanding industrial wealth, buying power

WSAZ-TV's complete coverage (as based on mail and other known factors) ranges over 114 counties in five states. However, this presentation-study confines its market story to WSAZ-TV's primary area.

This primary coverage represents:

- 1,822,000 people, which is greater than the St. Louis Metropolitan Area, which SRDS' 1954 "Consumer Markets" ranks as No. 9 in that category.
- $1,384,000,000 in retail sales, which exceeds the total for Buffalo's Metropolitan Area, which CM ranks as No. 13 in the United States.
- $1,941,000,000 in buying power, which tops the total for the Kansas City Metropolitan Area—rated by CM as No. 15 in that category.

You're bound to agree that these comparative sets of basic market data render sound support to the statement in the opening paragraph, namely:

WSAZ-TV serves a market that nobody with a nationally distributed product can afford to pass up.

Here are some cogent reasons why:

- Concentrated within WSAZ-TV's primary coverage area (as you can see by the following three pages) is one of America's greatest industrial beehives. There are sources of mammoth plants, adjuncts of the country's giant corporations, employing hundreds of thousands of men around the clock.
- It's an area where big industry is moving in and expanding more and more, because of the extraordinary advantages offered by the area's natural resources and unlimited water and railroad facilities.
- The economy is a stable one and the industries are quite diversified.
- A market with all these factors as assets add up to this: a high and expanding buying power.

Your conviction on this score will mount as you read the succeeding pages and learn about

1. The size and economics of the WSAZ-TV market.
2. WSAZ-TV's coverage and intense viewer acceptance.
3. WSAZ-TV's unique quality of all-out programing service.
4. WSAZ-TV's record of complementary services to advertisers.

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS, INC. under the supervision of Ben Bodec, for WSAZ-TV



AMERICAN CAR & FOUNDRY: Without question "the" giant in its own field, Huntington's AC&F has just spent many millions streamlining and modernizing, especially for the Diesel age; this bustling operation has steady payroll of over 2,000 people

$$$ GIANT PAYROLLS

stem from large number of giant industries contained within WSAZ-TV's primary coverage; area's economy stable and diversified

Q. What's the simplest yardstick for measuring sales potential?

A. It's the steady buying power of the community or of the area.

Q. But what type of buying power has a firm and dependable foundation?

A. It's the community, or area, with an economy that is not only well balanced but is expanding.

The area served by WSAZ-TV commands an economy that's well balanced—because of its highly diversified industries—and is at the same time dynamic—because it is one of the fastest growing centers of American industry.

Spread throughout the breadth and length of this area are many huge divisions of America's leading industrial giants.

A stable, well-diversified and dynamic economy plus giant industries add up to steady giant payrolls. And that's what the WSAZ-TV area has plenty of.

Area's Overall Market Facts

Here are some general economic facts characterizing the market which lies within WSAZ-TV's coverage umbrella:

- It is not only The Industrial HEART of America but contains more diversified big industries than any other industrial area of America.
- West Virginia is the second largest coal producing state but the No. 1 coal state of the country in relation to the number of coal reduction industries and plants.
- Easy access to river transportation has made, and continues to make this area singularly attractive to big industry.
- In addition to these important waterways, the area has all the basic

THE INDUSTRIAL HEART OF AMERICA *delivered exclusively by*
OHIO KY. W.VA. WSAZ-TV 3
HUNTINGTON CHARLESTON, W VA CHANNEL

needs for economic advantage: ample and the right kind of land, an abundance of natural resources—coal, oil, gas, minerals, hardwoods, sandstones—and unlimited rail transportation facilities.

• In agriculture the area offers (a) great burley tobacco producing country, with the local grade selling for the highest burley price in the country and (b) the extremely fertile bottom land along the Ohio River Valley where the production of corn, fruits and dairy products accounts for a steady yield of upper bracket gross income among farmers.

• America's largest power plants are spread all over the area served by WSAZ-TV. An example of the power production in the area: the number of kilowatts consumed within the Huntington and Charleston areas, jointly, is equal to the power consumption of the entire metropolitan New York area.

Lying within just the primary coverage of WSAZ-TV are three prime metropolitan areas—Huntington-Tri-State, Charleston-Great Kanawha and the Portsmouth area.

These three metropolitan areas alone account for 1,800,000 people, 470,000 families, $1,384,000,000 in retail sales and close to $2 billion in consumer spendable income.

Here's a summary of the economic and other pertinent market facts concerning each of these three metropolitan trading areas:

Huntington-Tri-State Area

• Huntington is the largest city in West Virginia.

• Huntington is the trading center for a three-state 13-county area where in 1952 (latest figures available) 611,000 people spent more than $422,000,000.

• Huntington in 1952 did a wholesale business of over $200,000,000.

• Huntington's industry and wholesale payroll alone for 1952-53 was $90,500,000.

• There are 150 manufacturing plants concentrated in the Huntington-Tri-State Area, the vast majority of them, of course, in Huntington. The bigger plants in this concentration are:

Allied Chemical & Dye Corp.
American Car & Foundry
Chesapeake & Ohio Repair Shops
Armco Steel Corp.
Ashland Oil & Refining Corp.
International Nickel Co.
Owens-Illinois Glass Co.
West Virginia Steel & Mfg. Co.
Norfolk & Western Repair Shops
Armstrong Products
Island Creek Coal Co. (home office)
Sylvania Electric Products
Standard Ultramarine & Color Co.
National Mattress Co.
Huntington Chair Corp.
General Cigar Co.
Houdaille-Hershey Corp.

• The Huntington-Tri-State area accounts for 275,000 people, $264,000,000 in retail sales and $418,000,000 in consumer spendable income.

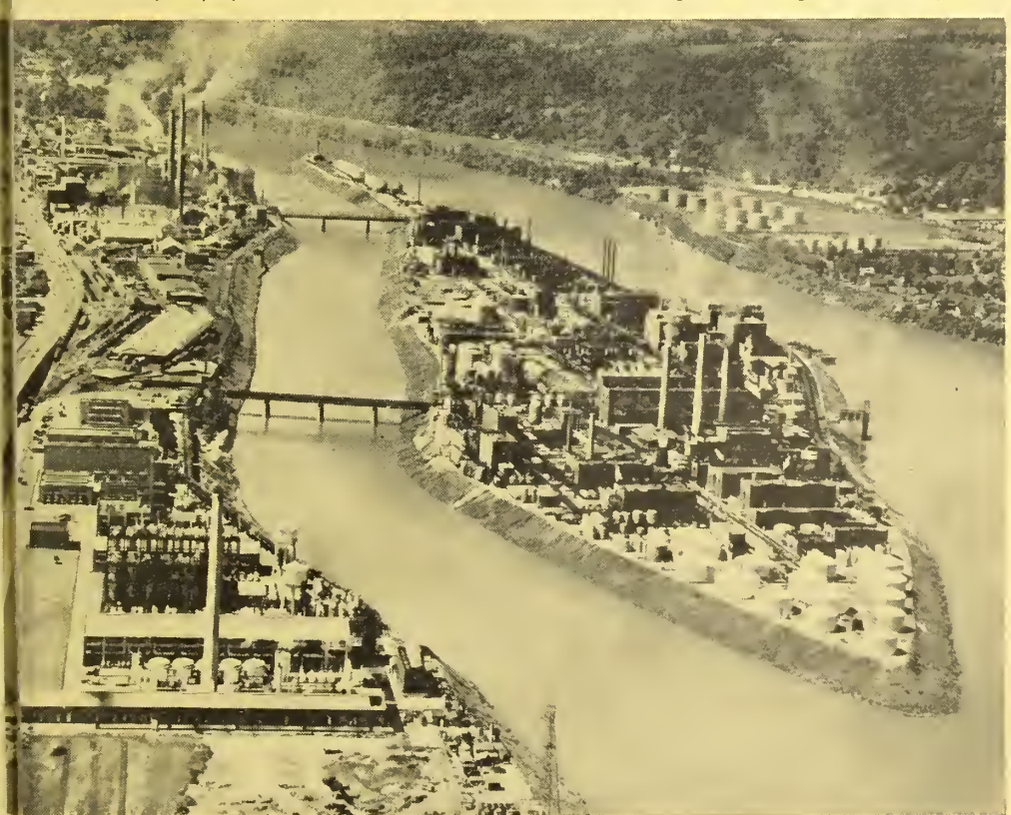
• Industry shifts in the plants in and around the Huntington metropolitan area occur at 7 a.m., 3 p.m., and 11 p.m. The offices generally open at 9 a.m. Although there's ample bus facilities, transportation to work within this area is dominantly by privately owned automobiles.

OWENS-ILLINOIS GLASS: Mammoth flow-type operations; employs over 2,500 in Huntington making bottles and jars



INTERNATIONAL NICKEL: In Huntington; world's largest plant producing nickel, monel products; employs 2,450 people

UNION CARBIDE & CARBON: In size, investment, production and number of people steadily employed this South Charleston division ranks among world's largest chemical plants





American Viscose Corp.: Produces rayon staple like this, one of most useful modern fibres, in its vast Nitro, W. Va., plant



C. & O.'s Russell, Ky., Yards: Employs 3,500 people in the world's second largest privately-owned railroad yard



Detroit Steel Corp.: Only recently it completed $60,000,000 program of expansion involving Portsmouth, Ohio, Division

Charleston-Great Kanawha Area

• *Fortune Magazine* dubbed the Great Kanawha Valley as the "Ruhr Valley of America." It described the Valley as one of America's greatest treasure chests of coal, oil, gas, salt, limestone.

• The Kanawha Valley, with Charleston in its center, is the greatest chemical producing area in America.

• City of Charleston has an exceptionally large percentage of white collar workers, due to fact it is city of state capitol. There are 4,000 people employed in this single "industry."

• The payrolls in Kanawha County, of which Charleston is the county seat were $190,000,000 for the first nine months of 1953, which is practically equal to what it was for the like period of 1952. Indications are that the payroll total for 1953 in Kanawha County will be over $260,000,000.

• Charleston distributes to 650,000 people in eight counties surrounding Kanawha. It did a wholesale business of over $300,000,000 in 1952. The wholesale payroll in Metropolitan Charleston for 1953 is estimated at around $160,000,000. (Incidentally, distributors in Charleston—as also applies to Huntington—cover such a wide area that the entire market can only be encompassed with a single-station buy through WSAZ-TV. The reason: WSAZ-TV's 100,000 watts on low channel 3).

• There are over 200 manufacturing plants in the Charleston-Great Kanawah Area, including such giants as:

Union Carbide & Carbon
Libby-Owens-Ford Glass Co.
E. I. DuPont
Monsanto Chemical Corp.
American Viscose Corp.
U. S. Rubber Co.
United Carbon Co.
B. F. Goodrich Chemical Corp.
Westvaco Chemical Corp.
Barium Reduction Corp.

• The Charleston-Great Kanawha area accounts for 339,100 people, $329,000,000 in retail sales and $465,000,000 in consumer spendable income.

• Factory shifts are staggered in the Charleston area to avoid excessive traffic congestion. Most of the plants operate around the clock, making late night telecast time, here as well as Huntington, at a premium.

Portsmouth Area

As pointed out in the March 14, 1954 issue of *This Week Magazine* ("Atomic Bomb on the Ohio"), Portsmouth is an "integral part of a fast growing industrial area.

Here are the economic highlights of the Portsmouth Area:

• City of Portsmouth is the trading area for 200,000 people within a radius of 50 miles. Its estimated wholesale turnover for 1953 is $38,000,000 and retail volume, $38,000,000.

• In Scioto County, of which Portsmouth is the seat, auto registration growing industrial area."
ilies in the county.

• Value of Scioto County agricultural products in 1953 was $5,339,000 (Sales Management's "Survey of Buying Power"). There are 2,373 farms in the County.

• An atomic energy plant now under construction in the Portsmouth Area involves an expenditure of $1,219,000,000 and employment of 13,500 people.

• The Atomic Energy Commission has commissioned the Ohio Electric Valley Corp., a combination of 15 private utilities, to build two steam generating plants to serve the Portsmouth Area's AEC uranium plant. These steam plants will cost $420 million and have a two-million kilowatt capacity.

• Detroit Steel Corp.'s Portsmouth Division has about completed a $60 million expansion program, and Dow Chemical Co. is talking about a huge site in nearby Haverhill.

• Leading industrial plants in the Portsmouth Area:

Detroit Steel Corp.
Williams Mfg. Co. (shoes)
Selby Shoe Co.
Norfolk & Western R. R. Shops & Yards (third largest in the world)
Harries-Jones Co.
Vulcan Corp. (shoe lasts)
Portsmouth Casting & Mfg. Co.
Dayton-Portsmouth Foundry
Alsynite Co. (plastics)

• In terms of market data basics, the Portsmouth area accounts for 132,000 people, $138,000,000 in retail sales and $249,000,000 in consumer spendable income.

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OHIO KY. W.VA. WSAZ-TV
HUNTINGTON-CHARLESTON, W VA CHANNEL 3

3 PRIME TRADING AREAS IN WSAZ-TV'S BIG COVERAGE CORE

While WSAZ-TV's 100,000 watts on Channel 3 actually covers five states and 114 counties, the heart-shaped area circumscribed in the map below represents the station's primary coverage. Within this primary area are three flourishing urban trading areas totaling over 700,000 people. In approximate population, these three areas breakdown this way: The Huntington-Tri-State Area, 275,000; Charleston-Great Kanawha Area, 335,000, and the Portsmouth Area, 120,000. Also within the primary but not spotlighted on the map is another important trading center—Parkersburg—which WSAZ-TV offers in this relation as merely one of its bonuses in audience coverage.



Basic market data on WSAZ-TV primary coverage

COUNTY	POPULATION	FAMILIES	RETAIL SALES	FOOD SALES	DRUG SALES	GENERAL MDSE.	TV SETS*	CONSUMER SPENDABLE INCOME
WEST VIRGINIA								
Boone	33,700	7,900	$19,502,000	$5,420,000	$338,000	$3,316,000	2,770	$28,025,000
Cabell	111,300	33,400	135,308,000	27,064,000	4,053,000	18,040,000	27,290	230,764,000
Calhoun	9,600	2,300	2,924,000	806,000	39,000	462,000	640	4,474,000
Clay	14,700	3,400	5,001,000	575,000	42,000	2,156,000	1,190	8,927,000
Fayette	81,200	20,960	60,578,000	12,815,000	986,000	14,564,000	6,080	77,435,000
Jackson	14,900	3,900	9,567,000	2,185,000	150,000	562,000	1,169	8,400,000
Kanawha	243,200	66,500	264,334,00	61,578,000	6,254,000	37,792,000	48,810	379,333,000
Lincoln	22,000	4,900	8,714,000	2,878,000	51,000	1,591,000	2,900	12,371,000
Logan	78,000	17,900	58,254,000	10,816,000	915,000	16,965,000	8,040	74,690,000
Mason	23,500	6,100	14,169,000	3,791,000	160,000	1,506,000	3,670	16,563,000
McDowell	97,700	22,200	59,628,000	12,328,000	984,000	18,112,000	11,270	87,763,000
Mingo	47,900	11,190	38,949,000	8,310,000	817,000	5,915,000	6,050	35,338,000
Putnam	21,000	5,270	7,880,000	1,850,00	27,000	2,178,000	3,070	15,312,000
Roane	17,700	4,160	8,759,000	2,049,000	123,000	1,061,000	1,220	10,540,000
Raleigh	96,400	23,500	64,704,000	12,467,000	797,000	17,635,000	6,130	$86,073,000
Wayne	40,400	9,550	12,400,000	4,055,000	395,000	949,000	4,870	27,537,000
Wirt	4,900	1,400	1,337,000	216,000	34,000	433,000	340	2,369,000
Wood	66,000	19,360	70,076,000	16,239,000	1,900,000	8,511,000	6,830	108,909,000
Wyoming	39,000	8,800	19,112,000	4,904,000	298,000	5,096,000	3,160	32,377,000
W. VA. TOTALS	1,063,300	272,770	$861,197,000	$190,346,000	$18,363,000	$156,844,000	145,339	$1,247,200,000
OHIO								
Adams	20,800	6,200	$15,265,000	$3,075,000	$339,000	$1,061,000	3,480	$15,224,000
Athens	45,300	12,200	37,359,000	8,688,000	804,000	1,694,000	5,670	51,365,000
Gallia	25,000	6,520	17,610,000	3,866,000	296,000	1,250,000	3,190	18,415,000
Jackson	28,600	8,180	31,898,000	8,013,000	592,000	1,955,000	4,860	32,015,000
Lawrence	49,900	14,160	38,942,000	10,655,000	657,000	3,360,000	9,910	64,135,000
Meigs	23,400	6,960	20,370,000	4,668,000	481,000	1,957,000	3,220	20,833,000
Pike	17,800	4,900	15,203,000	3,375,000	113,000	1,822,000	3,300	9,458,000
Ross	56,000	15,400	57,789,000	14,226,000	1,484,000	3,474,000	11,330	74,051,000
Scioto	86,300	25,000	90,951,000	22,283,000	2,101,000	10,679,000	19,110	108,483,000
Vinton	10,600	2,930	4,935,000	1,942,000	71,000	67,000	1,930	6,881,000
OHIO TOTALS	363,700	102,450	$330,322,000	$80,791,000	$6,938,000	$27,319,000	65,970	$400,860,000
KENTUCKY								
Boyd	50,100	14,100	$50,145,000	$13,492,000	$1,464,000	$6,301,000	9,690	$74,683,000
Carter	20,900	5,020	7,493,000	2,166,000	169,000	1,044,000	2,540	13,181,000
Elliott	6,300	1,500	708,000	399,000		170,000	620	3,069,000
Floyd	52,300	11,800	25,047,000	5,953,000	319,000	5,074,000	5,650	36,117,000
Greenup	24,200	6,300	7,935,000	3,631,000	277,000	588,000	3,000	21,635,000
Johnson	22,500	5,490	12,729,000	3,084,000	271,000	1,589,000	2,340	12,963,000
Lawrence	13,000	3,500	4,701,000	1,313,000	100,000	450,000	1,680	7,087,000
Lewis	12,400	3,230	3,877,000	1,179,000	164,000	422,000	830	7,613,000
Maggofin	12,100	2,700	2,078,000	757,000	31,000	469,000	1,100	4,574,000
Martin	11,600	2,400	2,122 000	1,959,000		453,000	1,030	5,027,000
Morgan	12,100	3,200	2,282,000	630,000	44,000	270,000	330	5,731,000
Pike	82,700	18,800	42,154,000	10,914,000	465,000	9,198,000	8,280	58,148,000
Rowan	12,400	3,150	6,291,000	1,377,000	80,000	377,000	810	8,631,000
KY. TOTALS	332,600	81,190	$167,562,000	$46,854,000	$3,384,000	$26,405,000	37,910	$258,459,000
VIRGINIA								
Buchanan	37,800	7,930	16,099,000	2,509,000	$165,000	$4,443,000	1,650	$20,915,000
Dickenson	24,500	5,330	8,888,000	1,667,000	83,000	1,735,000	1,000	13,805,000
VA. TOTALS	62,300	13,260	$24,987,000	$4,176,000	$248,000	$6,178,000	2,650	$34,720,000
PRIMARY TOTALS	1,821,000	469,670	$1,384,068,000	$322,167,000	$28,933,000	$216,746,000	251,929	$1,941,239,000

SOURCE: SRDS 1954 Consumer Markets — CBS TV research department — U.S. Television Ownership by Counties, as of Nov. 1, 1953.

Location of metropolitan trading areas: HUNTINGTON, Cabell & Wayne counties, W. Va., Boyd, Ky., and Lawrence, O.; CHARLESTON, Kanawha county, W. Va., PORTSMOUTH, Scioto county, Ohio, PARKERSBURG, Wood county, W. Va.

THE INDUSTRIAL HEART OF AMERICA *delivered exclusively by*

OHIO KY. W.VA. **WSAZ-TV 3**

HUNTINGTON-CHARLESTON, W VA CHANNEL 3

BOZELL & JACOBS INC. BJ ADVERTISING

COLGATE-PALMOLIVE-PEET COMPANY
3601 CAREW TOWER
CINCINNATI 2, OHIO

DONALD D MADDEN
DISTRICT SALES MANAGER

"Huntington's Oldest" *Local and Long Distance Moving*

Myers Transfer & Storage, Inc.
418 Third Avenue, Box 801
Huntington, West Virginia
Phone: 38494

AGENT North American VAN LINES INC. LONG DISTANCE MOVING

January 5, 1954

Mr. Lawrence H. Rogers
WSAZ-TV
201 9th Street
Huntington, W. Va.

Dear Mr. Rogers:

I would like to express our company's delight with the advertising program which we have presented over WSAZ-TV during 1953. Your fine organization has made this past year the best in our 40 year history.

As a direct result from our advertising over WSAZ-TV, we feel that rising costs and increased operating expenses have been more than off set by the additional volume that our advertising has given us. Time after time, our customers have bestowed upon us unsolicited remarks of praise concerning our television ads.

It is with pleasure that we renew an even larger contract for 1954. Thanking you for all past services and looking forward to a happy and prosperous new year for both our firms, I am,

Sincerely yours,

B. E. Myers
Myers Transfer & Storage, Inc.

SAMPLE SUCCESS STORIES

Skinner Manufacturing Co.: During Lenten season offered its Treasure-Measure Spoon as premium for 10¢ and two labels from Skinner Products. Bozell & Jacobs Agency reported that Maida's Kitchen with single reference to premium outproduced in returns all the other nine stations in Skinner campaign.

A. R. Knight Motor Co.: Operates three used car lots, all 50 miles from Huntington. Using balop card photos, Knight took a 260-time spot contract, running seven a week at 11 p.m. Reports a week later credited the WSAZ TV campaign with having been largely instrumental in his selling 50 cars in three locations. Cost for week of WSAZ-TV: under $250. After 50-car day Knight upped its campaign to 14 spots a week.

Pancake Realty Company: Bought 10 ten-second station identifications advertising "Gunnison Homes" in the Pea Ridge Road area in Huntington. These station I.D.'s covered only a two-day period. The I.D.'s drew over 3,500 people to the site. Wrote Paul C. Pancake: "As you well know, we are certainly more than satisfied with the help you have given us on this promotion!"

Youngstown Kitchens: Bought five scattered spots in one week, three on "Maida's Kitchen" and two on "Coffee Time" wth booklet offer. It drew 2,316 pieces of mail.

18 Top Hits: Bought 52 participations, 14 on "The Old Timer," 31 on "Hollywood TV Theatre" and 17 on Saturday "Western Theatre." Total count of orders received: 5,057 by mail, 1,462 via phone calls received in Huntington, 1,748 phone calls received in Charleston. Grand total: 8,267 orders. Total expenditure for 52 spots: $3,273. Cost per order: 40¢ on item retailing for $2.98, or 13% as based on retail price.

◄ *A client says thanks and expands his schedule on WSAZ-TV*

VERY PROMOTION CONSCIOUS

Promotion at WSAZ-TV is an importantly integrated service. It operates on the principle that an advertising contract is just the beginning of a business relationship. It believes that facilities should be be made available to the client to back up the campaign with soundly devised promotion and merchandising. A mailing list that includes 3000 grocers, 500 druggists, 1424 gasoline dealers, 1500 beer dealers is available. Merchandising in the form of direct mail and some point-of-sale is used. Posters, car cards, display art are expertly prepared on request. On-the-air promotional announcements are used whenever the occasion demands. As for audience promotion, the wheels grind without letup: Over 40 newspapers in the area are serviced with, and carry, logs and news releases; spotlight ads regularly appear in all Huntington, Charleston papers, area TV Guides.



WSAZ-TV sent these attractively printed fliers to dealers ►





COFFEE TIME: Wrapped up in this daily hour, which engages services of 34 staff people, are finest concepts of daytime commercial entertainment. It's tailored smartly to WSAZ-TV's own area interests. In above pic are but few of show's many personalities: (l. to r.) Brownie Benson Combo; Peggy Stevenson, homemaker; Budd Dailey, m.c.; Jules Huffman, vocalist. Pic at left: Daily engages guests in participation caper

THE INDUSTRIAL HEART OF AMERICA *delivered exclusively by*
OHIO KY. W.VA. WSAZ-TV 3
HUNTINGTON CHARLESTON W VA CHANNEL 3

LOCAL PROGRAMING KEYED TO AREA'S BROAD NEEDS

In television you don't achieve stature as an authentic area station without broad planning and persistent effort.

It is in the field of local programming that WSAZ-TV conspicuously gives full meaning to the term, area station.

It was all there in the management's early blueprint of objectives. It was there in the programing philosophy, or credo, that the management adopted at the inception of WSAZ-TV. This philosophy was basically as follows:

1. Operate as the hometown station for every town in the whole area. Keep yourself alert to their community interest, problems and events and incorporate as much of it as possible in your daily schedule, via the news, special events on film or live participation.

2. Whatever is of vital interest to the viewer is of vital interest to a tv station, as a medium of not merely entertainment but of enlightenment and guidance.

3. In creating a program let the cost and sales potential be of secondary consideration; if you make a program as good as you can you'll succeed in selling it.

4. Anything the network can do in the way of format and production we can do better, and cheaper, and, above all, give it the flavor of area acceptance.

WSAZ-TV has kept faith in these precepts through the past five years. Its acceptance today as an area station is both deep-seated and conclusive.

WSAZ-TV has been singularly successful in creating local programs that carry huge sales impact, but it takes equal pride in the distinctive job it has done on the special events front.



Martha Bailey

She's the culinary expert on "Maida's Kitchen whose recipes bring average of 1,000 unsolicited letters a week

Because of the importance of this facet of programing operations, WSAZ-TV maintains a considerable staff of both movie and still cameramen.

Besides a film crew in Huntington, there's one stationed in Charleston and still another in Portsmouth. They're maintained there not merely to record news events but to develop special events features.

Something like this, for instance: The town of Maysville, Ky., last March put on a Rosemary Clooney Homecoming Day. WSAZ-TV assigned a newsreel crew to the event, broadcast the results and sent a print of the film to J. L. Collins, an official of the Bank of Maysville.

Wrote Mr. Collins to the station:

"A lot of us here in Maysville greatly appreciated the interest your men took in this town on this occasion, and I personally want to thank you for sending this film to us. It was shown at the Maysville Rotary Club meeting, the Junior Chamber of Commerce meeting and several school rooms and to several different groups in homes."

Here's another example of how WSAZ-TV carries through as an area station:

One of the top rating shows of its entire schedule is "Star's Parade of Stars," a WSAZ-TV produced amateur hour. The program, though sponsored by a Huntington furniture store, spreads its representation of participating amateurs as widely as possible over the station's whole coverage area. It bends so far backward to stay flexible in this regard that often it looks as though Huntington itself has rather a meagre supply of amateurs.

WSAZ-TV implements its sense of responsibility and status as an area station by maintaining a substantial flow of local originations. Even though it carries the programs of all four networks, WSAZ-TV originates 114 programs a week, exclusive of special events. These 114 programs add up to 26 hours a week.

Like the economy that characterizes the WSAZ-TV coverage area, the management's approach to local programming is one of constant expansion. And the payoff for these five years of programing know-how: practically every local program available for sponsorship is sold out.

He's a solid rural bet!

Here's a show with an exceptionally potent public service acceptance in the WSAZ-TV coverage area that's available for sponsorship:
DOWN ON THE FARM: Features W. D. Click, best known personality among farmers in the area not merely as tv commentator but because of his 25 years of service as West Virginia farm agent. "Farmer" Click and his tape machines, movie camera, are important fixtures at grange meetings, tobacco auctions, county fairs, 4-H contests. Schedule: Mon. thru Sat., 12:05-12:15 p.m. Sold participating only.

SATURDAY NIGHT JAMBOREE: DEAN STURM AND HIS HILLBILLY TROUPE REGULARLY COLLECT RATINGS IN THE MID-50'S









TOP: "Parade of Stars," a talent hunt type show, drew 90,000 pieces of mail 1st 13 weeks; now averages 20,000 cards weekly

CENTER: "The Old Timer," whose influence with the youngsters shows up in mountains of mail; favorite with mothers too

BOTTOM: "Twilight Time," pop music session P&G has found very effective for introducing Gleem in WSAZ-TV's area

These local shows have great sales records

Coffee Time: WSAZ TV's No. 1 talent and production undertaking. It is produced with a skill and flair that has prompted visiting Madison Avenue agencymen to compare it with the best in network daytime programing. Deftly blends comedy, music, audience participation and women's page elements. Integrated into the show's set are some 50 guests seated at tables where they're served coffee and donuts. Cast includes, Budd Dailey, m.c.; Jule Huffman, vocalist; Brownie Benson instrumental group; Swance River Boys (harmony quartet); Peggy Ann Stevenson, homemaker, and Pat Ferguson and Catherine Cummings, who deal in fashions and interior decoration. *Coffee Time* has been sold out practically from its inception—Sept. 12, 1953—and the clients include Boscul Products, Serta Mattress, McKesson Robbins, Youngstown Kitchens, Starks Floortown, Wheeler & Williams. Schedule: Mon. thru. Fri., 9 to 10 a.m.

Saturday Night Jamboree: In quality, ratings and personal appear-draw, this troupe of country and western music entertainers ranks with the kingpins of that field. Its last rating (Hooper Jan. 1954) had it in the high 50's as far as the Huntington-Charleston areas were concerned, and you can imagine from this how dense the tune-in must have been in the rural areas. Tickets for studio attendance of the show are reserved two and three months in advance and checkups at the door have revealed they come as far as 95 miles away. Red Top Beer has sponsored the troupe from its advent on WSAZ-TV and simulcasts it on WSAZ. Cast: Deau Sturm, m.c.; Gene McKnight and his band, Odey Crabtree, the Haylofters and Ralph Shannon and his band. Schedule: Sat., 7-7:30.

Parade of Stars: Participation-wise, as well as viewership, this talent hunt format is another prize example of a true area show. The amateurs who compete for prizes, and a chance to appear on Ted Mack's NBC show, have been drawn from as many as 112 counties in five states (West Virginia, Ohio, Kentucky, Virginia and Tennessee). Write-ins determine the weekly winners from among the 10 to 12 participating acts per show, and the first, second and third place winners emerging from 13 weeks of competition are sent to New York for a Ted Mack audition. *Parade* brought 90,000 pieces of mail during the first 13-week cycle. Now, in its second cycle, it pulls from 20,000 to 24,000 vote-cards a week. Bert Shimp is the m.c. Star Furniture Co., a Huntington concern, has been the show's sponsor from the start. Schedule: Sun., 1-2 p.m. Simulcast over WSAZ.

Maida's Kitchen: Clients have found this program not only a prodigious mover of goods but a model of culinary showmanship. Without overt effort it draws an average of 1,000 requests for recipes a week. The kitchen set is complete with Mullins Youngstown equipment and Philco major appliances in separate gas and electric sections. Presiding: Martha Bailey, who, before joining WSAZ TV, spent three and a half years as home economist with the area's power company, conducting demonstrations throughout WSAZ TV's primary Tri-State area. Schedule: Mon. thru Friday, 12:45-1:30 p.m.

The Old Timer: The impact of this personality among the youngsters in WSAZ TV's area can be measured by these three facts: (1) his show draws between 1,500 and 2,000 letters (unsolicited) a week from parents as well as children; (2) when he recently made a store personal appearance for Poll Parrot Shoes he got a turnout in Huntington of over 7,000 fans; and (3) on a recent contest giving away a bicycle a week he drew 26,256 entries in six weeks. You'll find him in the Hooper ratings not only in the upper 20's but outdrawing "Howdy Doody." Sample list of sponsors: Coco Wheats, Royal Crown Cola, Selby Shoes, Pepsi Cola, Carney Candy, Tastee Products. Format: Patter on birthdays, safety rules, personal behavior etc., during serialized westerns. Schedule: Mon. thru Fri., 5-5:30.

The News Picture: Combined day's efforts of news and picture staffs come to top-notch focus on this 6:45-7 p.m. period, Mon. thru Friday, with Nick Basso, director of news and special events, as the personality. Rating is well in the 40's. Sold only on a participating basis.

The Sports Eye: Sports roundup of the region and nation, with Budd Dailey on camera. Long under Wiedemann Beer's sponsorship.

Down Memory Lane: Swance River Boys and Pete Matthews, m.c. have built this Sunday quarter-hour (6:30 p.m.) nostalgia into high area acceptance, as attested by the mail. Tunes from the gaslight era are smartly annotated and produced. Available for sponsorship.

THE INDUSTRIAL HEART OF AMERICA delivered exclusively by
OHIO KY. W.VA. WSAZ-TV 3
HUNTINGTON CHARLESTON, W VA CHANNEL 3



"The Camera Goes to School" looks like another winner of public service honors for WSAZ-TV

A REGIONAL FORCE IN PUBLIC SERVICE



Bert C. Shimp

WSAZ-TV's record bears this deep imprint: a sense of consciousness and responsibility to the diverse tastes and interests of the people within its coverage area.

The degree of importance that the WSAZ-TV management accords public service programing may be judged by the fact that this phase of the operation entails the service of not one but two department directors. The duties of maintaining a broad and imaginative assortment of public service programing are split between William T. Romaine as director of public affairs and Bert C. Shimp as director of educational programs.

WSAZ-TV's work in the field of public service has brought it hosts of awards and citations from a wide diversity of organizations and groups.

Here are but three samples of this type of programing:

THE CAMERA GOES TO SCHOOL: Scheduled twice a week, the set is the conventional schoolroom, but the same production resourcefulness is applied to this series as prevails for WSAZ-TV's top local commercial programs.

CAPITOL CLOSED CIRCUIT: A weekly roundup on film of interviews with Congressmen and Senators from WSAZ-TV's coverage area on topics of provocative and current interest.

PARSON'S STUDY: A twice weekly program of spiritual guidance and problem talks by the Rev. Griffin Callahan, WSAZ-TV's religious advisor.

Region news-film-interviews welded by Nick Basso into region's most authoritative newscasts; you're assured a saturation farm audience with Farmer "Bill" Click's (r.) daily market quotes



Complete facilities for all advertisers

Studios

Studio One: 40 x 50 feet, using two RCA TK-30-A field cameras and one RCA TV-11-A studio camera. Switching and control facilities are available for a third camera. Facilities also for 100,000 watts of lighting, using Kliegle light and Cleveland Switchboard dimming control panel.

Studio Two: 25 x 40 feet with facilities for same cameras as Studio One and equipped with two complete kitchens —one electric and the other gas. Lighting and board equipment similar to Studio One but with 50,000 watts.

Special effects

9 x 12 foot portable rear projection screen and an 8 x 10 screen; special effects prismatic lens adaptable for all studio cameras and rear screen; camera boom.

Film and slide facilities

Two RCA TP-16-B projectors, one automatic selectoslide projector and Gray Telojector, one Baloptican opaque projector. This equipment is utilized in connection with two RCA TK-20-C film cameras, with all latest devices. Three completely equipped film processing booths for editing, with Moviola, Bell & Howell film projector, etc.

Photography department

Complete facilities for processing of 16 mm negative film for news, special events and commercials, one 16 mm Auricon sound camera, two instantaneous Polaroid cameras, two 4 x 5 Speed Graphics, four 16 mm Bolex cameras and one 4 x 5 commercial view camera. Also Associated Press facsimile receiver and transmitters, which are used as portable sending units from Charleston office and other remote locations.

Remote facilities

Completely equipped mobile unit is available for special events. Remote truck is equipped for two field cameras and complete control and switching system for televising a live show at remote locations, including remote transmitting micro-wave facilities.

THE NATIONAL HEART OF AMERICA delivered exclusively by
OHIO KY. W.VA. WSAZ-TV 3
HUNTINGTON-CHARLESTON, W VA CHANNEL

WSAZ-TV FIVE MILESTONES MARK MANY TV "FIRSTS," EXPANSIONS OF SERVICE

When WSAZ-TV went on the air in 1949 it adopted as its pledge of service a famous Civil War phrase.: "the Fustest with the Mostest." WSAZ-TV has more than lived up to this pledge.

In these five years of operation WSAZ-TV has achieved two conspicuous things: (1) a brilliant record as an area station in every true measure of the word, and (2) an amazing list of "firsts." Here they are:

- **1st tv station in West Virginia—October 11, 1949.**
- **1st complete studio and mobile small-city tv studio in the world.**
- **1st successfully owned network relay system in the world.**
- **1st to operate super-power post-freeze transmitter—Aug. 6, 1952.**
- **1st complete tv-radio production facilities under one roof in West Virginia and the Ohio Valley. (This "Center" cost $600,000 to alter, furnish and equip.)**
- **1st member of NBC Color Television Network.**
- **1st independent station to order compatible color television equipment—July 3, 1953. (This equipment was delivered in early February, 1951.)**

In its efforts at giving the area as complete a television service as possible it was natural that WSAZ-TV would keep to the forefront on all technical developments. It's engineering staff, numbering 17 men, is perhaps the largest for a local operation in the country. Included in this number are the crews that maintain the network micro-wave system that WSAZ-TV built for itself to link Columbus, O., with Huntington.

WSAZ-TV's progress report on color television spans these latest facts: The station has already modified its Columbus-to-Huntington relay system and transmitted for color and is putting on the air all color programing which is available from NBC. (WSAZ-TV is the NBC primary for both Huntington and Charleston). The station also has on order full studio color equipment, including a color camera, and plans to be in local color operation this fall.

As appreciative as it is of the many awards that have come its way for public service, programing and services to advertisers, WSAZ-TV's management still gets its biggest lift from the plaudits of viewers. Like this recent one, for instance, from Mrs. William F. Markham, of Charleston, who wrote:

"I wish to congratulate and thank you for the tremendous public service you have given to the people in your viewing area. It is progress such as yours that will, in the future, make Huntington the hub of a great regional market.

"The wonderful reception plus your most friendly staff makes televiewing a great pleasure."

One way to measure the sales effectiveness of an area station is to scan a list showing the more or less distant communities whose merchants have used the station to advertise to their fellow townsmen.

Following is a state-by-state breakdown of outlying communities whose merchants have used WSAZ-TV:

West Virginia
Charleston
Bluefield
Madison
Logan
Beckley
Oak Hill
Parkersburg
Dunbar
St. Albans

Ohio
Ironton
Gallipolis
Portsmouth
Jackson
Marietta
Pomeroy

Kentucky
Ashland
Russell
Mt. Sterling
Salyersville
Pikeville
Paintsville



Lawrence H. Rogers
V.P. & General Manager pioneered tv in this area and succeeded in serving local interests of all communities



L. E. Kilpatrick
V.P., technical director, aided in laying WSAZ-TV foundation; fathered station's notable network relay system



C. Tom Garten
Asst. General Manager; also manager of WSAZ which he joined in 1946; business-wise, knows this area thoroughly



James H. Ferguson
Program manager; an early WSAZ-TV staffer who contributed much to station's unique record in local programing



Elizabeth Conaty
National Sales Manager; did program production and work before camera before entry in selling



Ned R. Brooke
Production manager and film director; his film service setup rated by agencies as among best and most efficient



Charles W. Dinkins
Promotion Manager; clients like his way of merchandising their products at points of sale and other tie-ups



Robert E. White
Local sales manager; with station since '52 and has done all his selling, managing in this Tri-State Area



William R. Murray
Charleston Regional Sales Manager; expert in appliance distribution; general managed two southern stations

National Sales Representatives: **THE KATZ AGENCY, INC.**

New York • Chicago • Detroit • Atlanta • Kansas City • Dallas • San Francisco • Los Angeles

This presentation was created by the staff
and prepared in its entirety by SPONSOR PRESENTATIONS, INC.
under the supervision of Ben Pisele for WSAZ-TV

All photos in this presentation were taken by W[illegible]
W. Cook, WSAZ-TV director of art and photography

How to prepare for Color TV



The indispensable equipment guide *for every TV Station* planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecasting system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on "how-it-works" and "how-to-do-it" for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.

RCA®
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.



WCBS-TV — On air: 1 July 1941 — CHANNEL 2

Pioneer executives: William Paley, pres., CBS, Inc. (now chmn.); William A. Schudt Jr., dir. tv opers. *Present executives*: Craig Lawrence, gen mgr. *Present Class A hr. rate*: $4,800. *Original Class A hr. rate*: $450. *Present set circulation*: 4,177,000. *Original set circulation*: 9,000. *Present visual power*: 43 kw. *Present aural power*: 22 kw. *Tower height*: 1,290 ft. *Equipment*: includes RCA, GPL, Du Mont, GE. *News*: CBS Newsfilm, AP, UP, INS. *Present sales rep*: CBS TV Spot Sales.

WNBT — On air: 1 July 1941 — CHANNEL 1

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	100	2,800,000	4,082,000
2.	Evening Class A hr. rate	$120	$3,750	$5,560*
3.	% business from local adv	100%	16%	20%
4.	% business from nat'l spot	none	19%	53%
5.	% business network adv.	none	35%	27%
6.	% hours of net programing	none	56%	55%
7.	% hours local live shows	100%	34%	30%
8.	% hours film programing	none	10%	15%
9.	Number hours on air daily	2	17	18
10.	Number of employees	unknown	164	250

*Class AA hr rate.

Pioneer executives: Brig. Gen. David Sarnoff, pres. RCA (now chmn. bd. NBC); Niles Trammell, pres. NBC; F. E. Mullen, exec. v.p.; Alfred H. Morton, v.p. chg. tv; John Royal, v.p.; Sidney Strotz, v.p.; O. B. Hanson, v.p. and chief engr. *Present executives*: Hamilton Shea, gen. mgr.; Ernest de la Ossa, stn. mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 14.5 kw. *Present aural power*: 7.25 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,145 ft. *Equipment*: RCA, GE. *News*: UP, AP, INS, NBC News Dept. *Film suppliers*: NBC Syndicated, Ziv, MPTv, Screen Gems, others. *Present sales rep*: NBC Spot Sales.

WOR-TV — On air: 5 October 1949 — CHANNEL 9

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	110,000	2,800,000	4,082,000
2.	Evening Class A hr. rate	——	$1,500.	$1,500
3.	% business from local adv.	not sep.	not sep.	25%
4.	% business from nat'l spot	not sep.	not sep.	75%
5.	% business network adv.	none	none	none
6.	% hours of net programing	none	none	none
7.	% hours local live shows	——	15-50%	55-60%
8.	% hours film programing	——	50-55%	35-40%
9.	Number hours on air daily	——	11	7
10.	Number of employees	——	138	105

Pioneer executives: Theodore C. Streibert, pres.; James M. Gaines, v.p.; R. C. Maddux, v.p. sales; J. R. Poppele, chief engr. *Present executives*: T. F. O'Neil, pres.; Gordon Gray, v.p. chg. WOR-AM-TV Div. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 130 kw. *Present aural power*: 65 kw. *Auth. visual power, auth. aural power*: same. *Tower height*: 1,240 ft. *Equipment*: Standard Electronics Corp., Andrew Alford. *News*: UP. *Film suppliers*: NBC TV Film, Ziv, MPTv, Unity, others. *Present sales rep*: WOR-TV Sales; H-R Tv (West Coast).

WPIX — On air: 15 June 1948 — CHANNEL 11

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	239,998	2,930,000	3,934,800
2.	Evening Class A hr. rate	$800	$1,500	$1,500
3.	Number hours on air daily	6½	11½	12½
4.	Number of employees	187	220	179

Pioneer executives: Robert L. Coe, mgr. and v.p.; T. E. Howard, chief engr.; H. Marlowe, prog. mgr.; B. D. Sullivan, sales mgr. *Present executives*: F. M. Flynn, pres.; Fred M. Thrower, v.p.-gen. mgr. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,408 ft. *Equipment*: RCA. *News*: UP. Movietone. *Film suppliers*: MCA, TPA. *Present sales rep*: Free & Peters.

ROCHESTER

WHAM-TV — On air: 11 June 1949 — CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	1,200	125,000	209,000
2.	Evening Class A hr. rate	$200	$600	$600
3.	% business from local adv	50%	30%	35%
4.	% business from nat'l spot	40%	36%	38%
5.	% business network adv.	10%	34%	27%
6.	% hours of net programing	57%	54%	57%
7.	% hours local live shows	5%	18%	20%
8.	% hours film programing	38%	28%	23%
9.	Number hours on air daily	5	14	17
10.	Number of employees	40	56	70

Pioneer executives: William Fay, v.p. & gen. mgr.; Charles Siverson, prog. dir.; John W. Kennedy, commnl. mgr.; Kenneth Gardner, dir. engrg.; George Driscoll, supvr. tv studio engrg. *Estimated outer limit of tv signal*: 50 miles. *Present visual power*: 23.4 kw. *Present aural power*: 11.7 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 500 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Standard Tv, MPTv, Comet, Snader Telescriptions, Vitapix, NBC TV Film, UP Movietone. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: George P. Hollingbery.

SCHENECTADY

WRGB — On air: 1 December 1947 — CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	unknown	193,700	301,750*
2.	Evening Class A hr. rate	$210	$500	$750
3.	% business from local adv.	unknown	28.8%	29.5%
4.	% business from nat'l spot	unknown	28.8%	34.3%
5.	% business network adv.	unknown	32.4%	27.2%
6.	% hours of net programing	——	68.6%	62%
7.	% hours local live shows	92.7%	11.8%	26.4%
8.	% hours film programing	7.3%	19.6%	11.6%
9.	Number hours on air daily	4¼	12¼	17½
10.	Number of employees	48	79	94

*Set circulation 356,100 as of 1 March 1954

Pioneer executives: R. W. Welpott, mgr. stn.opers., GE stns. Dept.; A. G. Zink, mgr. progs.; Caleb Paine, dir. public affairs; Charles King, superv. studio floor opers. *Present executives*: R. B. Hanna Jr., mgr.; R. W. Welpott, mgr. stn.opers. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 93 kw. *Present aural power*: 47 kw. *Auth. visual power; auth. aural power*; same. *Tower height*: 1,200 ft. *Equipment*: GE. *News*: UP, AP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: NBC Spot Sales.

SYRACUSE

WHEN — On air: 1 December 1948 — CHANNEL 8

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	0	166,021	273,750
2.	Evening Class A hr. rate	$150	$400	$650
3.	% business from local adv.	72%	31%	23%
4.	% business from nat'l spot	19%	33%	38%
5.	% business network adv.	9%	36%	39%
6.	% hours of net programing	6%	60%	66%
7.	% hours local live shows	11%	15%	10%
8.	% hours film programing	50%	25%	24%
9.	Number hours on air daily	5	14.8	15.5
10.	Number of employees	28	42	50

Pioneer executives: Payson Hall, treas., Meredith Syracuse Tv Corp. (now dir. radio & tv and treas., Meredith Publishing); Paul Adanti, gen. mgr. (now v.p. and gen. mgr.); William H. Bell, comm'l mgr. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 190 kw. *Present aural power*: 100 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 941 ft. *Equipment*: GE transmitter; RCA cameras; Blaw-Knox tower; GE antenna. *News*: UP. *Film suppliers*: Contracts with almost all. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

(Please turn to page 80)

The ONE and ONLY television station in the nation's 9th largest market which operates with the MAXIMUM POWER authorized by the Federal Communications Commission . .

KSD-TV

The St. Louis Post-Dispatch Television Station

...100,000 WATTS

on easy-to-tune

Very High Frequency Channel 5

•

KSD-TV is America's FIRST completely postwar equipped television station . . . established on February 8, 1947 . . . and the FIRST CHOICE of advertisers who have products and services to sell to the St. Louis Market.

•

NBC TELEVISION NETWORK

National Advertising Representative: NBC SPOT SALES



WSYR-TV On air: 15 February 1950 CHANNEL 3

	WHEN STARTED:	1 JAN '52:	1 JAN '54:
1.	Set circulation in mkt	33,758	160,226	273,750
2.	Evening Class A hr rate	$250	$550	$650
3.	% business from local adv	10%	20%	25%
4.	% business from nat'l spot	10%	30%	40%
5.	% business network adv	80%	50%	35%
6.	% hours of net programing	95%	65%	55%
7.	% hours local live shows	none	15%	22%
8.	% hours film programing	5%	20%	23%
9.	Number hours on air daily	6	13	18

Pioneer executives: E. R. Vadeboncoeur, pres. and gen. mgr.; William Rothrum, v.p. in chg. prog.; Armand G. Belle Isle, v.p. in chg. engrg.; William R. Alford, dir. of sales. *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,000 ft. *News*: UP, INS. *Film suppliers*: MPTv, Unity. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Headley-Reed Tv, Kettel-Carter (Boston).

UTICA

WKTV On air: 1 December 1949 CHANNEL 13

Pioneer executives: Myron J. Kallet, pres.; Michael J. Fusco, gen. mgr.; Deforest T. Layton Jr., chief engr. *Present Class A hr. rate*: $475. *Present visual power*: 186.9 kw. *Present aural power*: 100 kw. *Tower height*: 790 ft. *Equipment*: RCA, GE. *News*: UP. *Present sales rep*: Donald Cooke.

NORTH CAROLINA

CHARLOTTE

WBTV On air: 15 July 1949 CHANNEL 3

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	1,400	117,113	373,916
2.	Evening Class A hr. rate	$450	$500	$750
3.	% business from local adv.	58.7%	32.3%	22%
4.	% business from nat'l spot	24.5%	35.3%	54.8%
5.	% business network adv	19.8%	32.4%	23.2%
6.	% hours of net programing	37½%	62½%	45%
7.	% hours local live shows	0	18¾%	29%
8.	% hours film programing	62½%	18¾%	25.45%
9.	Number hours on air daily	4-2-3	12	15½
10.	Number of employees	20	35	48
	Number part-time employees*	10	25	63

*Include those who carry double function with WBT.

Pioneer executives: Charles Crutchfield, gen. mgr. & exec. v.p.; Larry Walker, asst. gen. mgr.; J. Robert Covington, v.p. charge sales & prom.; Kenneth I. Tredwell, v.p. charge progs. & public rels.; Kenneth Spicer, contr. & asst. secy.; Wallace Jorgenson, gen. sls. mgr.; M. J. Minor, chief engr. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 60.3 kw. *Auth. visual power; auth. aural power*: same. *Equipment*: RCA, GE. *News*: UP Movietone. *Film suppliers*: MPTv, Sterling, Official, Standard, CBS Syndicated. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: CBS TV Spot Sales.

• Veterans of the broadcasting industry will read sad stories in between some of the listings on these pages. In many cases stations whose names do not appear among the 108 just missed becoming pre-freeze stations by a matter of days or weeks. Several stations, in fact, had purchased virtually complete sets of equipment when the freeze came. These stations had to sit it out for a period of four years while tv grew up all around them.

GREENSBORO

WFMY-TV On air: 22 September 1949 CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	unknown	97,605	210,000
2.	Evening Class A hr. rate	$150	$400	$500
3.	% business from local adv	42%	23%	25%
4.	% business from nat'l spot	28%	18%	49%
5.	% business network adv	28%	28%	26%
6.	% hours of net programing	63%	81%	60%
7.	% hours local live shows	18%	15%	20%
8.	% hours film programing	19%	4%	20%
9.	Number hours on air daily	11	13	15
10.	Number of employees	15	30	45

Pioneer executives: Gaines Kelley, gen. and comml. mgr.; T. W. Austin, prog. dir.; Norman Gittleson, prom. mgr.; James F. Winecoff, chief engr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 16.7 kw. *Present aural power*: 8.3 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 470 ft. *Equipment*: Du Mont. *News*: UP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Harrington, Righter & Parsons.

OHIO

CINCINNATI

WCPO-TV On air: 26 July 1949 CHANNEL 9

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
2.	Evening Class A hr. rate	28,500	329,000	450,000
1.	Set circulation in mkt	$350	$850	$850
3.	% business from local adv	91%	32.93%	26.03%
4.	% business from nat'l spot	5.34%	39.72%	43.01%
5.	% business network adv	3.66%	27.35%	30.96%
6.	% hours of net programing	9.37%	23.42%	26.64%
7.	% hours local live shows	65.60%	38.77%	45.34%
8.	% hours film programing	25.03%	37.81%	28.02%
9.	Number hours on air daily	11	17¼	17⅓
10.	Number of employees	50	73	110

Pioneer executives: M. C. Watters, v.p. and gen. mgr.; Harry LeBrun, tv stn. dir. (now asst. gen. mgr.); Ed Weston, prog. dir. (now asst. to gen. mgr.); Glenn C. Miller, nat'l sales mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 250 kw. *Present aural power*: 130 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 160 kw. *Tower height*: 570 ft. *Equipment*: RCA, GE. *News*: UP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Occasionally. *Present sales rep*: Branham Co.

WKRC-TV On air: 1 April 1949 CHANNEL 12

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	30,000	329,000	480,000
2.	Evening Class A hr rate	$350	$700	$850
3.	% business from local adv	82.5%	45.2%	32.9%
4.	% business from nat'l spot	7.4%	22.2%	35.1%
5.	% business network adv	10.1%	32.6%	32%
6.	% hours of net programing	32%	48%	50%
7.	% hours local live shows	51%	19%	20%
8.	% hours film programing	17%	33%	30%
9.	Number hours on air daily	5	16½	17½

Pioneer executives: Hulbert Taft Jr., mgr. (now pres. Radio Cincinnati); L. A. Latham, sales mgr. (now gen. mgr.); George Wilson, chief engr.; Dorothy S. Murphy, treas. Radio Cincinnati. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 250 kw. *Present aural power*: 125 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 195 kw. *Tower height*: 612 ft. *Equipment*: GE, RCA. *News*: AP, UP. *Film suppliers*: UTP, Winik Films. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

(Please turn to page 90)



Jacksonville's Railway Express terminal is one of the largest under one roof in the U.S., handling 8,000,000 pieces during 1953, including more perishables than any other terminal. Its 1953 payroll exceeded $2,000,000.



Photographs courtesy of Jacksonville Railway Express Agency

THIS IS JACKSONVILLE FLORIDA...

Express center of the southeast

...WMBR is Jacksonville's most-listened-to radio station ...and WMBR-TV is Florida's most powerful television station!

WMBR

AM · FM · TV

Source: Latest Pulse Reports

Represented by CBS Radio and Television Spot Sales



SECRET FILE U.S.A.

SCENE: The capital cities of the world.

SUBJECT: Incredible exploits of American Intelligence in the continuing fight for freedom.

METHOD: Semi-documentary. Based on true accounts of espionage and intrigue.

Dedicated to the men and women of America who win the key battles in the never-ending war against oppression!



All the world loves a spy story.

"The Lady Vanishes", "The 39 Steps", "The Third Man", "Five Fingers", "The House on 92nd St."—all were whopping successes at the Box Office. And now SECRET FILE U.S.A., filmed in the great tradition of these classic espionage tales, is ready to make television history!

Shot abroad with painstaking realism, produced by a master of suspense, each ½ hour complete story is taut, tense and thrilling. Here is an unusual opportunity for regional and local sponsors to build high ratings *fast*—at amazingly low costs.

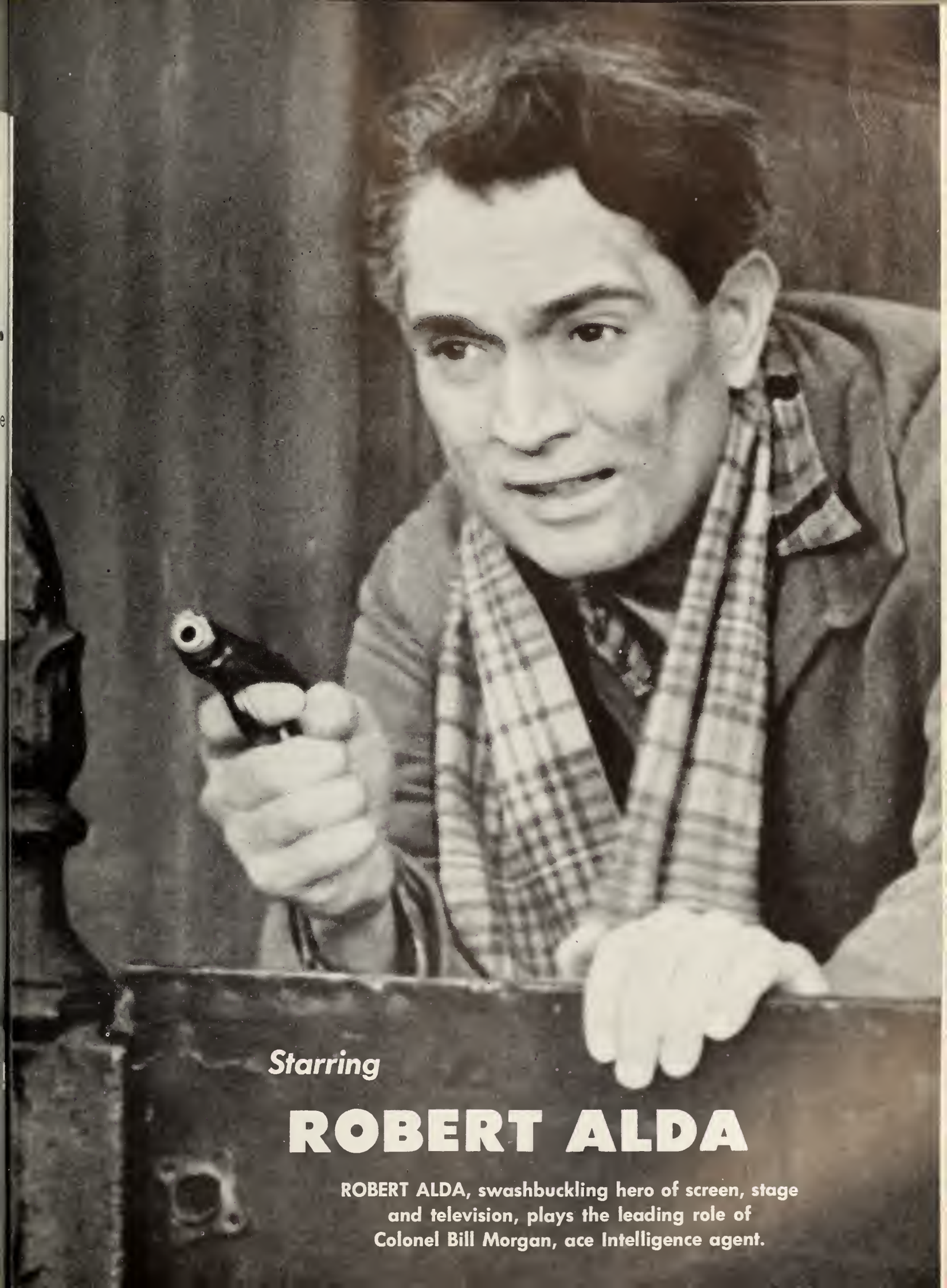
And what a natural for potent merchandising! We've got an armful of hard hitting, *practical* plans that will make your selling area sit up and buy! Call PLaza 7-0100 now and get an audition print on your desk tomorrow.

JUST RELEASED FOR FIRST RUN SPONSORSHIP IN ALL TV MARKETS!

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

OFFICIAL FILMS INC.

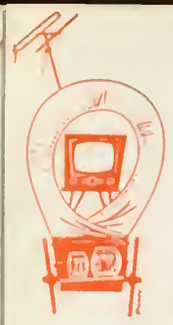
25 W. 45 ST., NEW YORK 36 • PL 7-0100



Starring

ROBERT ALDA

ROBERT ALDA, swashbuckling hero of screen, stage and television, plays the leading role of Colonel Bill Morgan, ace Intelligence agent.



WLW-T *On air: 9 February 1948* CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	1,300	329,000	431,000
2.	Evening Class A hr. rate	——	$850	$850
3.	% business from local adv.	69.7%	31.7%	30.9%
4.	% business from nat'l spot	20%	26.3%	25.4%
5.	% business network adv.	10.3%	37.3%	30.4
6.	% hours of net programing	none	18.5%	51.7%
7.	% hours local live shows	50%	24.3%	20.1%
8.	% hours film programing	50%	27.2%	28.2%
9.	Number hours on air daily	6¾	17¾	18¼
10.	Number of employees	15	130	137

Pioneer executives: James D. Shouse, chmn. of bd.; Robert E. Dunville, pres.; Harry Mason Smith, v.p. chg. sales; R. J. Rockwell, v.p. chg. engrg. *Present visual power*: 100 kw *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 500 ft. (677 ft. above average terrain). *Equipment*: RCA. *News*: UP, INS, Telenews. *Film suppliers*: MPTv, Unity, Atlas, Ziv, United Tv and others. *Present sales rep*: Crosley Broadcasting Corp.

CLEVELAND

WEWS *On air: 17 December 1947* CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	200	567,692	834,286*
2.	Evening Class A hr. rate	$240	$950	$950
3.	% business from local adv.	51%	23%	23%
4.	% business from nat'l spot	19%	15%	34%
5.	% business network adv.	none	32%	43%
6.	% hours of net programing	none	46%	52%
7.	% hours local live shows	59%	40%	34%
8.	% hours film programing	11%	14%	14%
9.	Number hours on air daily	4½	16½	17
10.	Number of employees	70	94	95

*Circulation now 1,020,982

Pioneer executives: James C. Hanrahan, gen. mgr.; J. Harrison Hartley, stn. dir.; Joseph B. Epperson, chief engr. *Estimated outer limit of tv signal*: 110 miles. *Present visual power*: 93 kw. *Present aural power*: 47 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,020 ft. *Equipment*: RCA. *News*: UP. *Film suppliers*: Quality Films, MCA Tv, Bagnall, Tv Exploitation, CBS Films, Unity Tv, Alexander, Major Tv, Argyle Tv, Du Mont Tv, Hygo Films, Screencraft. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Branham Co.

WNBK *On air: 31 October 1948* CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	30,000	567,692	834,286
2.	Evening Class A hr. rate	——	$1,000	$1,100
3.	% business from local adv.	——	19%	19%
4.	% business from nat'l spot	——	43%	50%
5.	% business network adv.	——	38%	31%
6.	% hours of net programing	——	49%	46%
7.	% hours local live shows	——	51%	54%
8.	% hours film programing	——	21%	29%
9.	Number hours on air daily	5½	18½	18½
10.	Number of employees	150	200	165

Pioneer executives: S. E. "Eddie" Leonard, Cleveland NBC Engr.-in-Charge. *Present executives*: Lloyd E. Yoder, gen. mgr. *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 39 kw. *Present aural power*: 20 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 1,000 ft. *Equipment*: RCA. *News*: AP, UP, INS Facsimile. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: NBC Spot Sales.

WXEL *On air: 17 December 1949* CHANNEL 8

Pioneer executives: Herbert Mayer, pres. and gen. mgr.; Franklin Snyder, commil. mgr.; Russell Speirs, prog. dir.; Thomas B. Friedman, chief engr. *Present Class A hr. rate*: $900. *Present visual power*: 45 kw. *Present aural power*: 22.5 kw. *Tower height*: 1,000 ft. *Equipment*: GE. *News*: UP, AP, INS. *Present sales rep*: The Katz Agency.

COLUMBUS

WBNS-TV *On air: 5 October 1949* CHANNEL 10

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	50,000	——	313,709
2.	Evening Class A hr. rate	$200.	$700	$780
3.	% business from local adv.	58%	33.9%	26.7%
4.	% business from nat'l spot	23.7%	40.2%	44.4%
5.	% business network adv.	18.3%	25.9%	28.9%
6.	% hours of net programing	49%	51%	51%
7.	% hours local live shows	18%	25%	23%
8.	% hours film programing	33%	24%	26%
9.	Number hours on air daily	4½	14¼	16
10.	Number of employees	55	110	130

Pioneer executives: Richard A. Borel, gen. mgr.; Robert D. Thomas, sales mgr.; Jerome R. Reeves, prog. dir.; Lester H. Nafzger, chief engr. *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 219 kw. *Present aural power*: 123 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 575 ft. *Equipment*: RCA. *News*: AP. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv.

WLW-C *On air: 4 April 1949* CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	88	227,000	307,000
2.	Evening Class A hr. rate	$150	$625	$625
3.	% business from local adv.	40%	30%	25%
4.	% business from nat'l spot	20%	35%	35%
5.	% business network adv.	40%	35%	10%
6.	% hours of net programing	none	60%	65%
7.	% hours local live shows	25%	15%	10%
8.	% hours film programing	75%	25%	25%
9.	Number hours on air daily	5	18	18½
10.	Number of employees	40	60	85

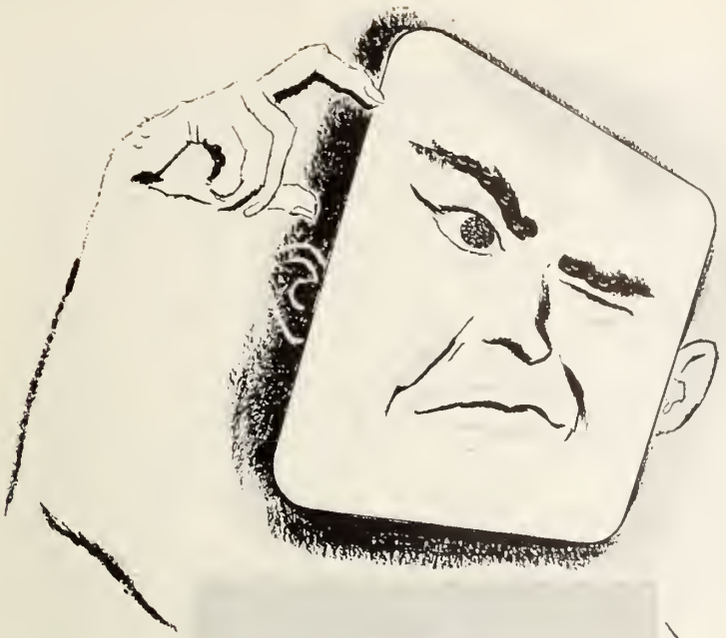
Pioneer executives: James Leonard, v.p. and gen. mgr.; George Henderson, dir. of sales; Walter Jacobs, prog. dir.; Charles Sloan, chief engr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 26 kw. *Present aural power*: 13 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 493 ft. *Equipment*: RCA. *News*: UP, INS Facsimile. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Crosley Broadcasting.

WTVN *On air: 30 August 1949* CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	75,000	260,000	339,450
2.	Evening Class A hr. rate	——	$675	$500
3.	% business from local adv.	18%	45%	42.3%
4.	% business from nat'l spot	31%	28%	26.9%
5.	% business network adv.	21%	27%	30.8%
6.	% hours of net programing	50%	45%	——
7.	% hours local live shows	17%	25%	——
8.	% hours film programing	33%	30%	——
9.	Number hours on air daily	9	12	11
10.	Number of employees	38	58	81

Pioneer executives: Edward Lamb, former owner and pres., sold stn. to Radio Cincinnati, present owners, in Feb. 1953. *Estimated outer limit of tv signal*: 50 miles. *Present visual power*: 19.3 kw. *Present aural power*: 10 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 627 ft. *Equipment*: RCA. *News*: AP, UP Fox Movietone. *Film suppliers*: NBC Film Div., MPTv, Station Distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

(Please turn to page 92)



"this Television is a complicated business..."

Now, there's the understatement of the year! Putting a TV station on the air these days requires everything from an MIT graduate to an Arabian fortuneteller!

But, above all, it requires a station representative fully aware of the complexities of engineering, programming and *selling* a TV station.

Avery-Knodel has been representing TV stations from the beginning of commercial television. This representation has extended far beyond the usual limits into counsel on studio construction, purchase of equipment, selection of station personnel and establishment of commercial policy . . . and, above all, day-in and day-out selling.

These are important reasons why some of America's most alert TV station operators have joined hands with . . .

the **A-K** family of TV stations...

Bakersfield	KERO-TV
Duluth-Superior	KDAL-TV
Erie	WSEE
Kalamazoo-Grand Rapids	WKZO-TV
Knoxville	WROL-TV
Lincoln, Nebraska	KOLN-TV
Lubbock	KDUB-TV
Macon, Georgia	WMAZ-TV
New York	WABD
Oklahoma City	KWTV
Phoenix	KTYL-TV
Pine Bluff-Little Rock	KATV
Portland, Maine	WGAN-TV
Portland, Oregon	KOIN-TV
Pueblo	KCSJ-TV
Quincy, Illinois	WGEM-TV
Raleigh-Durham	WNAO-TV
Roanoke	WSLS-TV
Rock Island-Davenport	WHBF-TV
Steubenville-Wheeling	WSTV-TV
Wilkes-Barre-Scranton	WILK-TV

AVERY-KNODEL
INCORPORATED
NEW YORK • CHICAGO • ATLANTA
SAN FRANCISCO • LOS ANGELES • DALLAS



DAYTON

WHIO-TV On air: 23 February 1949 CHANNEL 7

	WHEN STARTED:	1 JAN '52:	1 JAN '54:
1	Set circulation in mkt	5,000	135,462	637,330
2	Evening Class A hr rate	$200	$750	$750
3	Number hours on air daily	8	16	18
4	Number of employees	69	76	78

Pioneer executives: J. Leonard Reinsch, mng. dir., Cox Radio & Tv Stations; Bob Moody, gen. mgr.; Ernest Adams, chief engr.; Harvey Young, commil. mgr. *Estimated outer limit of tv signal*: 90 miles. *Present visual power*: 316 kw. *Present aural power*: 158 kw. *Auth. visual power; auth aural power*: same. *Tower height*: 1,104 ft. *Equipment*: RCA, Blaw, Knox. *News*: UP. *Film suppliers*: MPTv. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: George P. Hollingbery Co.

WLW-D On air: 15 March 1949 CHANNEL 2

Pioneer executives: R. E. Dunville, v.p. and gen. mgr.; M. N. Terry, v.p. chg. tv. *Present executives*: H. P. Lasker, gen. mgr. *Present Class A hr. rate*: $675. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Tower height*: 510 ft. *Equipment*: RCA. *News*: UP. *Present sales rep*: Crosley Broadcasting Corp.

TOLEDO

WSPD-TV On air: 21 July 1948 CHANNEL 13

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	1,800	148,000	280,000
2	Evening Class A hr. rate	$300	$600	$750
3.	% business from local adv	85%	45%	35%
4.	% business from nat'l spot	10%	30%	35%
5.	% business network adv	0	25%	30%
6.	% hours of net programing	2%	30%	15%
7.	% hours local live shows	70%	35%	30%
8.	% hours film programing	28%	35%	25%
9.	Number hours on air daily	6	10	15
10.	Number of employees	35	52	60

Pioneer executives: George B. Storer, pres.; E. Y. Flanigan, mng. dir. (deceased). *Present executives*: Allen L. Haid, v.p.-mng. dir. *Estimated outer limit of tv signal*: 40 miles. *Present visual power*: 24.5 kw. *Present aural power*: 12.5 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 160 kw. *Tower height*: 590 ft. *Equipment*: RCA. *News*: UP, INS Telenews. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

OKLAHOMA

OKLAHOMA CITY

WKY-TV On air: 6 June 1949 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt	3,394	113,224	251,742
2.	Evening Class A hr. rate	$200	$500	$750
3.	% business from local adv	84%	26%	37%
4	% business from nat'l spot	15%	28%	27%
5.	% business network adv	1%	29%	19%
6.	% hours of net programing	—	45%	49.8%
7.	% hours local live shows	—	30%	25.5%
8	% hours film programing	—	25%	24.7%
9.	Number hours on air daily	—	17½	17½
10.	Number of employees	22	63	94

Pioneer executives: P. A. Sugg, exec. v.p. & stn. mgr.; Hoyt Andres, asst. stn. mgr.; Eugene B. Dodson, admin. asst.; Robert Olson, prog. mgr.; Keith Mathers, asst. prog. mgr. & film dir.; Robert Doty, prodn. supvr. (all still with stn.). *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 100 kw. *Present aural power*: 60 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 975 ft. *Equipment*: RCA. *News*: UP Fox Movietone, AP, UP. *Film suppliers*: Republic Pictures, Major Tv Prodns., Fleetwood Films, others. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

TULSA

KOTV On air: 22 October 1949 CHANNEL 6

Pioneer executives: George E. Cameron Jr., chief owner; Maria Helen Alvarez, pres. and gen. mgr.; John Hill, v.p. and commil. mgr.; Ronald C. Oxford, prog. dir.; George Jacobs, chief engr. *Present Class A hr. rate*: $600. *Present visual power*: 100 kw. *Present aural power*: 60.3 kw. *Tower height*: 1,270 ft. *Equipment*: RCA. *News*: UP. *Present sales rep*: Edward Petry & Co.

PENNSYLVANIA

ERIE

WICU On air: 15 March 1949 CHANNEL 12

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	1,800	100,000	208,500
2.	Evening Class A hr rate	$150	$500	$700
3.	% business from local adv	28.78%	27.78%	28.48%
4.	% business from nat'l spot	30.20%	37.77%	33.91%
5.	% business network adv	41.02%	34.45%	37.61%
6.	% hours of net programing	52%	42%	72%
7.	% hours local live shows	31%	33%	15%
8.	% hours film programing	17%	25%	13%
9.	Number hours on air daily	8	15½	17
10.	Number of employees	23	46	50

Pioneer executives: Edward Lamb, pres.; Ben McLaughlin, gen. mgr.; Karl Nelson, commil. mgr. *Estimated outer limit of tv signal*: 50 miles. *Present visual power*: 30 kw. *Present aural power*: 15 kw. *Auth. visual power*: 2 kw. *Auth. aural power*: 1.5 kw. (Requests 248 kw visual, 158 kw aural.) *Tower height*: 309 ft. *Equipment*: Du Mont. *News*: AP. *Film suppliers*: Midwest Tv, MPTv. *Present sales rep*: Edward Petry & Co.

JOHNSTOWN

WJAC-TV On air: 15 September 1949 CHANNEL 6

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1.	Set circulation in mkt.	1,500	132,000	730,000
2.	Evening Class A hr rate	$150	$450	$600
3.	% business from local adv	5%	9.5%	9%
4.	% business from nat'l spot	45%	38%	48%
5.	% business network adv	50%	49%	42%
6.	% hours of net programing	25%	60%	65%
7.	% hours local live shows	none	none	5%
8.	% hours film programing	75%	40%	30%
9.	Number hours on air daily	3	14	17
10.	Number of employees	10	18	35

Pioneer executives: Walter W. Krebs, pres.; Alvin D. Schrott, treas. and gen. mgr.; Frank P. Cummins, prog. mgr.; Nevin L. Straub, tech. dir.; Theodore Campbell, chief engr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 70 kw. *Present aural power*: 35 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,120 ft. *Equipment*: RCA. *News*: AP, UP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

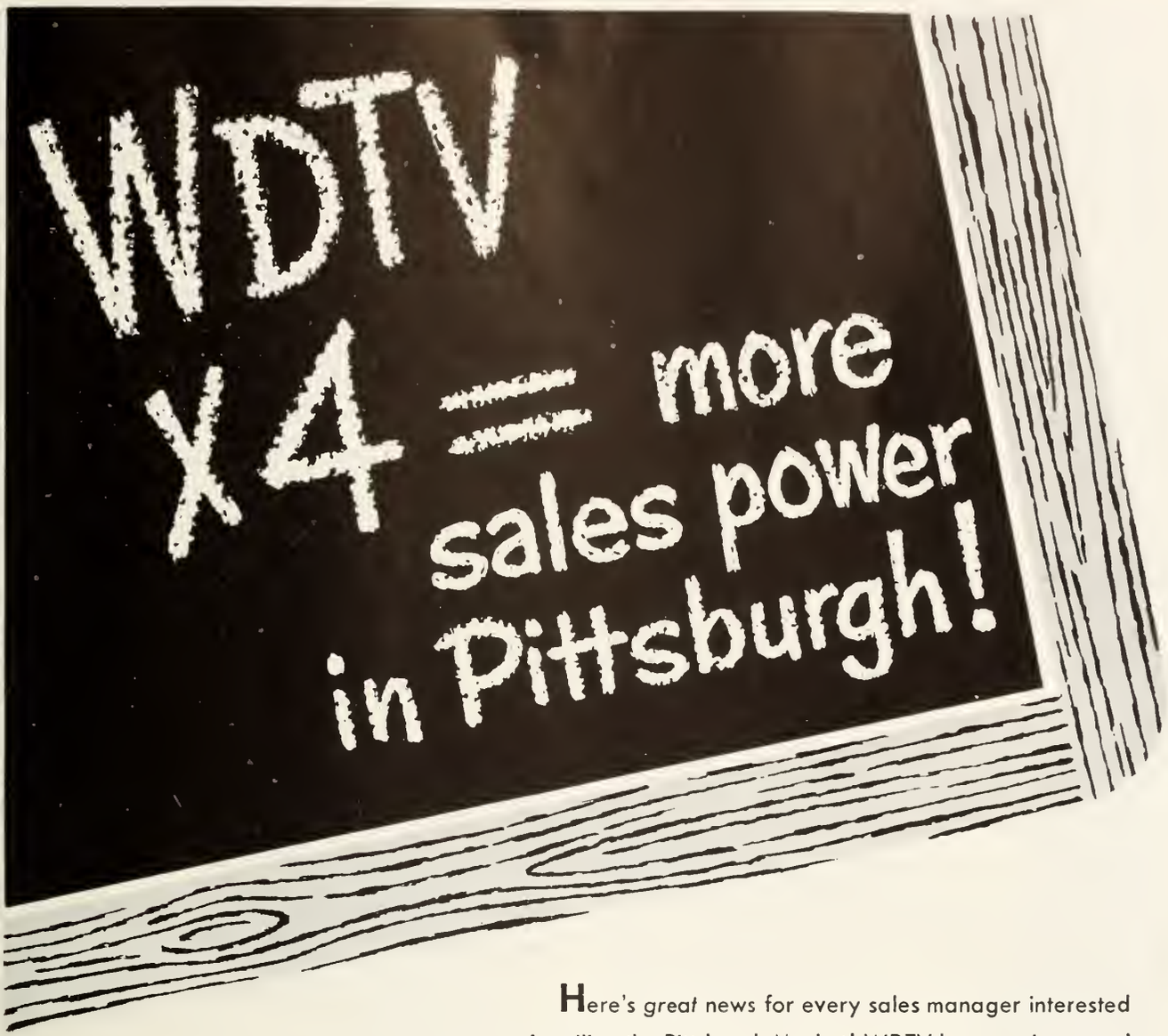
LANCASTER

WGAL-TV On air: 1 June 1949 CHANNEL 8

1	Set circulation in mkt.	8,497	130,804	284,476
2	Evening Class A hr rate.	$200	$600	$750
3.	Number hours on air daily	6	16	18

Pioneer executives: Clair R. McCollough, pres. and gen.

(Data for this station continues page 94)



Here's *great* news for every sales manager interested in selling the Pittsburgh Market! WDTV has now increased its power from 16.6 kilowatts to 100 kilowatts—an actual *four-times increase* in transmitting power. This means far better reception for WDTV's loyal viewers in over 800,000 homes. But even more important is the vast new, untapped market, many miles beyond the previous limits of WDTV, now reached by this increase in power!

DU MONT®
TELEVISION NETWORK
First
with the Finest
in Television

WDTV 2
CHANNEL

1 GATEWAY CENTER
PITTSBURGH 22, PA.

Owned and Operated by Allen B. Du Mont Laboratories, Inc.



WGAL-TV (cont'd)

mgr.: J. Robert Gulick, asst. gen. mgr.: Harold E. Miller, stn. mgr.: Paul C. Rodenhauser, prog. dir.: J. E. Mathiot, tech. dir. *Present visual power*: 7.2 kw. *Present aural power*: 3.6 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 1,523 ft. *Equipment*: RCA. *News*: UP, INS. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Meeker Tv.

PHILADELPHIA

WCAU-TV On air: 15 March 1948 CHANNEL 10

	WHEN STARTED*	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	35,000	1,001,000	1,593,000
2. Evening Class A hr. rate	$200	$1,500	$1,800
3. % business from local adv.	51.21%	39%	25%
4. % business from nat'l spot	34.5%	35%	48%
5. % business network adv.	14.29%	26%	27%
6. % hours of net programming	31	45	53½
7. % hours local live shows	52	28	38½
8. % hours film programing	4	27	28¼
9. Number hours on air daily	14	14	17½
10. Number of employees	60	175	255

*1950 figures

Pioneer executives: Ben Larson, mgr. (now pres., KDYL-TV, Salt Lake City); John G. Leitch, chief engr. (now v.p. charge engrg.); Alex Rosenman, sales mgr; *Present executives*: Donald W. Thornburgh, pres.-gen. mgr. *Estimated outer limit of tv signal*: 65 miles. *Present visual power*: 27.3 kw. *Present aural power*: 14.1 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 1,003 ft. *Equipment*: RCA. *News*: INS, AP, UP, Western Union Telegraph, Sports Wire. *Film suppliers*: Hollywood Tv, MPTv, Unity Tv, Telepix, MCA. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: CBS TV Spot Sales.

WFIL-TV On air: 13 September 1947 CHANNEL 6

Pioneer executives: Kenneth W. Stowman, dir.; Roger W. Clipp, gen. mgr.: John E. Surrick, commil. mgr. *Present Class AA hr. rate*: $2,000. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Tower height*: 650 ft. *Equipment*: RCA, GE. *News*: UP, Telenews. *Present sales rep*: The Katz Agency.

WPTZ On air: 16 September 1941 CHANNEL 3

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	200	1,004,000	1,767,000
2. Evening Class A hr. rate.	$60	$1,500	$2,000*
3. % hours net programing	no net	45.5%	45%
4. % hours local live shows	50%	25.5%	21.5%
5. % hours film programing	50%	29%	33.5%
6. Number hours on air daily	3	18	18
7. Number of employees	——	——	140

*Av time

Pioneer executives: E. B. Loveman, gen. mgr. (deceased); F. J. Bingley; Rolland V. Tooke, now gen. mgr.: Raymond J. Bowley, chief engr. *Estimated outer limit of tv signal*: 70 miles. *Present visual power*: 100 kw. *Present aural power*: 50.1 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,041 ft. (sea level). *Equipment*: RCA. *News*: UP, INS, INP, Western Union Sports. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Free & Peters.

PITTSBURGH

WDTV On air: 11 January 1949 CHANNEL 2

	WHEN STARTED	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	3,000	385,000	808,780
2. Evening Class A hr. rate.	$250	$800-900	$1,200
3. % business from local adv.	——	61%	17%
4. % business from nat'l spot	——	23%	60%
5. % business network adv.	——	16%	23%
6. % hours of net programing	35%	35%	50%
7. % hours local live shows	none	30%	25%
8. % hours film programing	65%	35%	25%
9. Number hours on air daily	12	24	19
10. Number of employees	27	135	165

Pioneer executives: Donald A. Stewart, gen. mgr.; Larry Israel, sales mgr.; Ray Rodgers, chief engr. *Present executives*: Harold C. Lund, gen. mgr. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 818 ft. *Equipment*: Du Mont. *News*: UP. *Film suppliers*: Most major ones. *Assist advertisers with film comm'ls*: Yes. *Present sales rep*: None.

RHODE ISLAND

PROVIDENCE

WJAR-TV On air: 10 July 1949 CHANNEL 10

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	11,000	202,000	1,098,189
2. Evening Class A hr. rate.	$300	$750	$1,000
3. % business from local adv.	5%	20%	15%
4. % business from nat'l spot.	55%	45%	45%
5. % business network adv.	40%	35%	40%
6. % hours of net programing	70%	65%	50%
7. % hours local live shows	none	10%	35%
8. % hours film programing	30%	25%	15%
9. Number hours on air daily	6	12	17½
10. Number of employees	12	85	124

Pioneer executives: G. O. Griffith, v.p.: Tom Prior, chief engr.: Dody Sinclair, dir. pub. rel. and color. *Present executives*: Norman Gittleson, dir. tv opers. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 225 kw. *Present aural power*: 113 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 158 kw. *Tower height*: 601 ft. *Equipment*: RCA. *News*: INS, AP. *Film suppliers*: MPTv, Specialty Film Vision, Sterling, Atlantic, Atlas, Tv Exploitation. *Present sales rep*: Weed Tv.

TENNESSEE

MEMPHIS

WMCT On air: 11 December 1948 CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	1,440	115,083	249,121
2. Evening Class A hr. rate.	$100	$625	$700
3. % business from local adv.	35%	27%	——
4. % business from nat'l spot	65%	39%	——
5. % business network adv.	none	34%	——
6. % hours of net programing	15%	59%	61.2%
7. % hours local live shows	48%	25.6%	23.9%
8. % hours film programing	37%	15.4%	14.9%
9. Number hours on air daily	5	16	16
10. Number of employees	13	37	63

Pioneer executives: H. W. Slavick, gen. mgr.: Earl Morland, commil. mgr.: Wilson Mount, prog. dir.: E. C. Frase, chief engr. *Estimated outer limit of tv signal*: 95 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,088 ft. *Equipment*: RCA. *News*: AP, UP. *Film suppliers*: Ziv, NBC, CBS, Snader. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Branham Co.

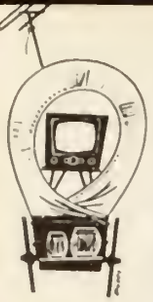
NASHVILLE

WSM-TV On air: 30 September 1950 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	8,500	54,784	172,360
2. Evening Class A hr. rate.	$200	$300	$500
3. % business from local adv.	55%	45%	40%
4. % business from nat'l spot	25%	32½%	35%
5. % business network adv.	20%	22½%	25%
6. % hours of net programing	66%	69%	65%
7. % hours local live shows	12%	13%	17%
8. % hours film programing	20%	16%	18%
9. Number hours on air daily	9½	11	15½

(Data for this station continues page 96)


YOU'VE GOT TO GET AROUND
TO GET THE NEWS!
. . . and if you're a KCMO radio and television newsman . . . you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters . . . journalism school graduates. Besides pounding regular Kansas City news beats to *get* the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America . . . KCMO's Radio and Television news department.
KCMO
KANSAS CITY, MISSOURI
Radio - 50,000 Watts
TV - Channel 5
Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"



WSM-TV (cont'd)

Pioneer executives: J. H. DeWitt Jr., pres.; Harry Stone, gen. mgr.; Irving Waugh, comml. mgr.; Jack Stapp, prog. dir. *Estimated outer limit of tv signal*: 75 miles. *Present visual power*: 23.8 kw. *Present aural power*: 11.9 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 575 ft. *Equipment*: RCA. GE. *News*: AP, UP, INS. *Present sales rep*: Edward Petry & Co.

TEXAS

DALLAS

KRLD-TV On air: 3 December 1949 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	30,000	148,892	316,000
2. Evening Class A hr. rate	$300	$400	$750
3. % business from local adv	67%	44%	34%
4. % business from nat'l spot	20%	32%	33%
5. % business network adv.	13%	24%	33%
6. % hours of net programing	46%	40%	45%
7. % hours local live shows	42%	29%	24%
8. % hours film programing	12%	31%	31%
9. Number hours on air daily	4	13¼	17
10. Number of employees	75	125	150

Pioneer executives: Tom C. Gooch, chmn. of bd. (deceased); John W. Runyon, pres. (now chmn. of bd.); Clyde W. Rembert, mgr. (now pres. & mng. dir.). *Present executives*: Roy M. Flynn, stn. mgr. *Estimated outer limit of tv signal*: 85 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. power*: same. *Tower height*: 565 ft. *Equipment*: GE. *News*: INS, AP. *Film suppliers*: Official, Unity, MPTv, Sterling, Fleetwood, Weiss, Ziv, INS. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Branham Co.

WFAA-TV On air: 17 September 1949 CHANNEL 8

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	13,300	148,892	316,000
2. Evening Class A hr. rate	$300	$400	$800
3. % business from local adv	61%	28.4%	23.6%
4. % business from nat'l spot	39%	38.1%	42.8%
5. % business network adv.	—	33.5%	33.6%
6. % hours of net programing	—	36.3%	44.7%
7. % hours local live shows	15%	25.9%	32.1%
8. % hours film programing	85%	37.8%	23.2%
9. Number hours on air daily	7	13	17
10. Number of employees	30	78	83

Pioneer executives: James M. Moroney, v.p. and secy.; Martin B. Campbell, radio-tv superv.; Ralph W. Nimmons, mgr.; William C. Ellis, chief engr.; George E. Krutilek, tech. superv. *Estimated outer limit of tv signal*: 60 miles. *Present visual power*: 27.1 kw. *Present aural power*: 13.5 kw. *Auth. visual power*: 316 kw. *Auth. aural power*: 150 kw. *Tower height*: 350 ft. *Equipment*: Du Mont. *News*: UP. *Film suppliers*: Hollywood Tv Service, Atlas, Tv Exploitation, Standard, Hygo, Quality Films, Comet, Specialty Pictures, MPTv, Crown Pictures, Procter, Sterling, UTP, Du Mont, NBC TV Syndication. *Assist advertisers in making film comm'ls*: No. *Original call letters*: KBTV. *Present sales rep*: Edward Petry & Co.

FORT WORTH

WBAP-TV On air: 29 September 1948 CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	400	148,892	301,400
2. Evening Class A hr. rate	$300	$500	$800
3. % hours of net programing	13.6%	50.8%	44.7%
4. % hours of local live shows	40%	26%	28.3%
5. % hours film programing	46.4%	23.2%	27%
6. Number hours on air daily	3½	13½	17
7. Number of employees	113*	148*	153*

*Employee figures are combined am tv totals (in c WBAP II combined am tv operation

Pioneer executives: Amon G. Carter Sr., chmn.; Harold Hough, dir.; George Cranston, gen. mgr.; R. C. Stinson, dir. engrg. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 16.4 kw. *Present aural power*: 8.2 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 60.3 kw. (eff. 1 July 1954). *Tower height*: 502 ft. at present; 1,113 ft. eff. 1 July '54. *Equipment*: RCA. *News*: AP, INS, own news & newsreel staff. *Film suppliers*: Ziv, NBC, CBS, TPA, Tele-Pictures, MPTv, Bagnall, others. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Free & Peters.

HOUSTON

KPRC-TV On air: 1 January 1949 CHANNEL 2

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	20,000	116,000	300,000
2. Evening Class A hr. rate	$200	$500	$700
3. % business from local adv	39%	31%	28%
4. % business from nat'l spot	45%	55%	62%
5. % business network adv.	16%	14%	10%
6. % hours of net programing	46%	43.9%	52.9%
7. % hours local live shows	30%	29.5%	21.6%
8. % hours film programing	24%	26.6%	25.5%
9. Number hours on air daily	6½	12¾	17
10. Number of employees	45	84	130

Pioneer executives: Jack Harris, v.p. and gen. mgr.; Jack McGrew, asst. mgr.; Paul Huhndorff, chief engr. *Estimated outer limit of tv signal*: 100+ miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power: auth. aural power*: same. *Tower height*: 750 ft. *Equipment*: General Electric, RCA. *News;* UP, AP. *Film suppliers*: Hollywood Tv Serv., NBC, CBS, ABC, Combined Tv Programs, Tele-Pictures, TPA, Argyle, Hygo, Major, Comet, United, Ziv. *Assist advertisers in making film comm'ls*: No. *Present sales rep*: Edward Petry & Co.

SAN ANTONIO

KGBS-TV On air: 15 February 1950 CHANNEL 5

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	3,000	60,874	181,005
2. Evening Class A hr. rate	$200	$500	$600
3. % business from local adv.	70%	40%	30%
4. % business from nat'l spot	15%	40%	50%
5. % business network adv.	15%	20%	20%
6. % hours of net programing	25%	40%	40%
7. % hours local live shows	35%	25%	20%
8. % hours film programing	30%	40%	40%
9. Number hours on air daily	4	13	16½
10. Number of employees	20	33	52

Pioneer executives: McHenry Tichenor, pres.; J. C. Looney, v.p. *Recent executives*: George B. Storer Jr., v.p.-mng. dir.; William E. Kelley, natl. sls mgr. *Present visual power*: 100 kw. *Present aural power*: 51 kw. *Auth. visual power: auth. aural power*: same. *Tower height*: 555 ft. *Equipment*: Du Mont, RCA, GE. *News*: INS. *Film suppliers*: Interstate, Hygo, Atlas, Commonwealth, Ziv, Standard, CBS, Du Mont, Int'l Wrestling. *Original call letters*: KEYL. *Present sales rep*: The Katz Agency.

WOAI-TV On air: 11 December 1949 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	5,000	63,000	177,000
2. Evening Class A hr. rate	$200	$400	$600
3. % business from local adv	76%	44%	27%
4. % business from nat'l spot	14%	31%	35%
5. % business network adv.	10%	25%	38%
6. % hours of net programing	25%	50%	60%
7. % hours local live shows	35%	25%	15%
8. % hours film programing	40%	25%	25%
9. Number hours on air daily	5	8	16
10. Number of employees	21	37	58

(Data for this station continues page 106)

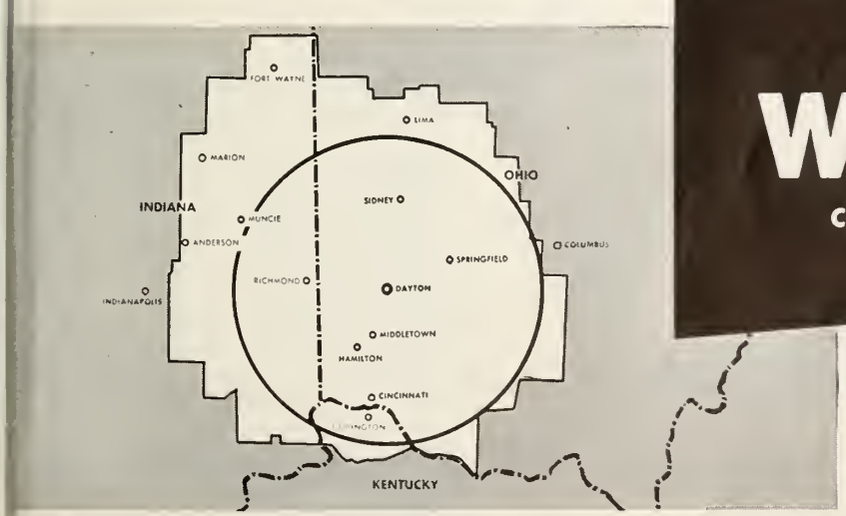
EXTRA! EXTRA! READ ALL ABOUT IT!



ET YOUR EXTRA—extra proof of your extra market, that . Extra market—extra customers—extra sales!

Do we have viewers viewing and listeners listening in a reat new area? We've told you about our mail since the ew WHIO-TV tower went on the air—mail from all over ur projected new service area and from well outside it o. Now 50 newspapers outside of Dayton carry our pro- ram listings daily. Four of them are metropolitan papers —two in a city over 100 miles west—two in a city nearly 150 miles northwest. 16 of these papers are in areas representing bonus audiences!

Why does a paper carry a program listing? Because it's a service to the great big chunk of its circulation that wants it! And uses it! Ask George P. Hollingbery representatives to give you the *new* story on WHIO-TV, one of America's great *AREA* stations.



whio-tv

CBS • ABC • DUMONT

Channel 7 DAYTON, OHIO

ONE OF AMERICA'S GREAT AREA STATIONS

Service with a simile

When the government recently restricted wheat acreage, Chet Randolph, Farm Service Director, reacted like a farmer and plowed up information about profitable substitute crops.

After agriculture schools in our 5-state area had yielded the fruits of their scientific research, Chet gleaned grass-roots advice from his own recorded interviews with county agents and farmers. With the chaff removed, he sowed bushels of facts on a seven-program series called "Diverted Acres."

Results? They're sprouting throughout our main coverage area—Minnesota, the Dakotas, Nebraska and Iowa. Part of the harvest already in: audience mail averaging 1000 letters per day.

With similar on-the-spotness, WNAX-570 has been cultivating Big Aggie Land for 30 years. Consult the Katz Agency for further data.





WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, $653 million in '52 retail sales.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 19 April 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
6 pm	…ern hdlines Lorillard: kents N L …N $1100 Paul Harvey …ace Hearing C L …9 $750 …rge Sokolsky co-op N L Dos Cornell T	Gene Autry Show Wrigley Co: doublemint gum 189N L&T R&R $9500 Our Miss Brooks Colgate: dental crm, palmolive soap, shave crm 205H T r 11-11:30 Bates $6500	Nick Carter T $1650 On the Line With Considine Mutual of Omaha 185N 6:30-45 L B&J $1000 Harry Wismer Sports N L	American Forum of the Air Wash L NBC Spring Concerts 6:30-7:30 N L
7	…Wk Around the World L&T What's the Name of that Song? L	Jack Benny Amer Tob: lucky strike 211H T r12:30 1am BBDO $16,000 Amos 'n' Andy Rexall Drug: drug pr 212H L&T plus 32 CBC stns BBDO $15,000	Rod & Gun Club of the Air N co-op T Chamber music Canada L	NBC Spring Concerts (cont'd) Theatre Royal N T
8	American music hall 8-9	Bing Crosby Show General Elec.: home appliances 205H T BBDO $15,000 My little Margie Philip Morris: philip morris cigs 203H T r11:30 12m Biow $3750	Hawaii calls music H T Enchanted hour music C L Wallace Fanning news W 8:55-9 L	Sunday with Garroway 8-10 N L
9	Walter Winchell …SR McE Gruen Watch …N simul L …E ahr $17,500 …Grant news Lorillard: old g …5N L L&N $1100 Answers for Americans L	Hallmark Radio Hall of Fame Hall Bros: hallmark cards 199H L FC&B $4000 Edgar Bergen-Charlie McCarthy Van Camp Sea Fd BW&S alt wk Consol Cosmetics 201H altwks T BBDO $12,000	The Army Hour N T London Studio Melodies N T	Sunday with Garroway (cont'd) 8-10 N L
10	Paul Harvey news co-op L Elmer Davis L&T Revival Time Assemblies of God 350 Springfield, Mo L Walter F. Bennett	Man of the Week N T Daniel Schorr N 10:30-35 T UN Report N 10:35-10pm T John Durr Sports N T	Al Helfer Sports Var co-op L Hazel Markel N co-op L Men's Corner N co-op L Rukeyser Reports N co-op L	Inheritance H L Meet the press Discussion Martha Rountree, moderator Wash T $1500
11	ABC Late News 11-11:05 L Freedom Sings 11:05-30 T Beyond the Stars 11:30-55 L&T News 11:55-12m L	News N L Dance orch Var L	Ed Pettitt news N co-op L Dance bands Var T	News from NBC N L No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser beer 301N m-f L D'Arcy $2000 George Hicks co-op N m-f L	A Jackson news Metropolitan Life 10N m-f L Y&R $1650 Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys 160N m-f L Ewall & Thurber: Weintraub $7650	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil: sunoco 34Var m-f L HOBM $1600
7	John Vandercook CIO Int'l 154N m-f L Kaufman $1000 Quincy Howe co-op C m-f L Lone Ranger Gen Mills 170D m,w,f L 7:30-55 D-F-S $5500 News m-f 7:55-8 L&M chesterfields C&W 323N $850	Tennessee Ernie Toni Co, LB; Manh Soap; alt d SD&W $5175 Beulah 7:15-30 Gen Fds 123H-T FC&B $4125 Julius La Rosa Campana Sales 134N 7:35-45 T W-F-H $1750 Edw R Murrow Amer Oil: amoco Katz 83N m-f Ford 121N m,w,f JWT share $5000	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L G Heatter: Amer Hm Pr: bisodol 526Var m,w L SSCB ¼hr $1500 Perry Como Liggett & Myers 523N m,w,f T Tape, CBS-TV C&W $1100	Alex Dreier Int'l Harvester 3C m-f L Y&R $1500 No network service m-f M Beatty news Miles: m11-15 164Var m-f L Wade $2500 One man's family Miles: m11-11:15 182H m-f T Wade $5000
8	Henry J Taylor General Motors 331N T Kudner $750 Sammy Kaye N sus L Hollywood Starway H m-f T Mike Malloy H m-f T	Suspense Electric Auto-Lite Co 196N L 38CBC stns r 11-11:30 pm C&P $5000 Arthur Godfrey's Talent Scouts Thos J Lipton: tea, soup mixes 173N L r 10:30-11pm Y&R $8500	The Falcon** SOS Cleaner McCann-Erickson Chevrolet Mtr Campbell-Ewald R J Reynolds Esty camels 504N T Multi-messg pln Under Arrest N co-op T	Railroad hour Ass'n of Am RR 200H L r11:30-12m B&B $6000 Voice of Firestone Firestone Tire & Rubber Co 158N L simul S&J $18,000
9	Music by Camorata N L Decision N L	Lux radio theatre Lever Bros lux soap, flakes 187H L 31 CBC stns JWT $12,000	Bill Henry news Johns-Manville 150W 9-9:05 L JWT m-f $750 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L 9:15-25 R. F. Hurleigh Miller Hi-Life 563W 9:25-30 L Mathisson m,w,f Reporter's r'ndup Var co-op L 9:30-10	Telephone hour Bell Tel System 195N L rH 12:00-12:30m Ayer $8000 Band of America Cities Service: petroleum prods 115N L Ellington $8500
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco: 10:30-35 275N m-f L Hutchins $2500 Martha Lou Harp 10:35-11 N L	Bob Trout N 10-10:05 L Night Watch H T Dance Orch N m-sat L	Frank Edwards AF of L 166W m-f L F,F $1500 Manhattan Crossrds (Joe King) N m-f T Deems Taylor Concert N co-op T	Fibber McGee & Molly H m-f T The Three Plan§ Heart of the News N m-f L&T TBA
11	Songs by Dini N T Late sports roundup Detr m-f L Orchestra Var 11:30-55 L News 11:55-12 N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance orchestra Var m-f L	No network service News of World Wash co-op L No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Starr of space H 7:30-55 T L Griffith news Liggett & Myers C&W m-f 7:55-8	Tennessee Ernie Toni Co, LB; Manhattan Soap SB&W alt das Beulah H m-f T Gen Fds m,w,f Chordettes Longines-Wittnauer 100N tu,th T V Bennett $2700 Edw R Murrow Amer Oil: amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Jackson & Perkins 245N tu only L Sackheim $1500 Coke Time with Eddie Fisher Coca-Cola 212N tu,th T D'Arcy $1000	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Three-city by line H,C,N T Sammy Kaye N m-f L Hollywood Starway H m-f T Mike Malloy H m-f T	People are funny Amana Refrig 172N T r10-10:30 Maury, Lee & Marshall $4000 Mr & Mrs North Colgate: toothpst, veto, palmolive shv 208N T r11:30-12m S&M $4500	Mickey Spillane Chevrolet Mtr Campbell-Ewald R J Reynolds Esty camels Jacques Kreisler FC&B watchbds 504N T Multi-messg plan High adventure (George Sanders) co-op N L	Dinah Shore Chevrolet Mtrs 195H tu,th L C-E $5000 Songs with Sinatra (Frank Sinatra) H L Barrie Craig N T
9	America's town meeting of the air co-op 259N L 9-9:45 Monitor & news Chr Sc Publ Soc 45Bost L W-B $350	Yours Truly, Johnny Dollar Wrigley Co: spearmint gum 194N T Moyerhoff $3400 My Friend Irma Carter Prods Bates 15 min Toni Co. 204H T Tatham-Laird $5000	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel 9:15-25 N co-op L Search that never ends N L Lorne Greene Credit Union 501N 9:55-10 L J W Thompson	Dragnet Liggett & Myers: chesterfields 200H T C&W $5500 John C. Swayze Stewart Warner: alemite t,th,f 198N 9:30-35 L McF-A $1200 Crime & Peter Chambers N 9:35-10 T
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco Corp m-f 10:30-35 Hutchins Orchestra Var 10:35-11 L	Louella Parsons Colgate: lustre cr 209N 10-10:15 T L&N $1500 Bob Trout N 10:15-20 L Nocturne N L Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 156Wash m-f L Furman, Feiner Manhattan Crossrds (Joe King) N m-f T State of the Nation Var L co-op	Fibber McGee & Molly H m-f T The Three Plan§ Heart of the News N m-f L&T Stars from Paris N T
11	Singing with the Stars N L&T Late sports roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	No network service News of World Wash co-op L No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news Liggett & Myers C&W m-f 7:55-8	Tennessee Ernie Toni Co, LB; Manhattan Soap SB&W alt das Beulah 7:15-30 Gen Fds m,w,f FC&B Symphonette Longines-Wittnauer w,f 7:30-45 Victor Bennett Edw R Murrow Amer Oil—Katz; Ford Motor JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Am Home Prod m,w (see mon) SSCB Perry Como Liggett & Myers m,w,f (see mon) Cnghm & Walsh	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Three-city by line H,C,N L Sammy Kaye N m-f L Hollywood Starway H m-f T Mike Malloy H m-f T	FBI peace & war* P&G: Blow lava … 198N r11-11:30pm Power plan 21st Precinct N L	Squad Room Chevrolet Mtr Campbell-Ewald Jacques Kreisler FC&B watchbds 475C T Multi-messg pln Nightmare (Peter Lorre) co-op N T	Walk a Mile R J Reynolds: camels 194Var L Esty $3500 The great Gildersleeve Kraft Foods: parkay, velveeta 177H L r11:30-12m NL&B $6000
9	Hollywood Airport N L Mystery Theatre Sterling Drug: bayer, phillips, dr lyons 341N L D-F-S $2000	Crime Photographer N L Crime Classics H L&T	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L R. F. Hurleigh Miller Hi-Life m,w,f 9:25-30 Mathisson Family theatre H L	You Bet Your Life DeSoto Motor, div Chrysler 199H T r12-12:30m BBDO $7500 Big Story Amer Cig & Cig: pall mall 200H T SSCB $6000
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco Corp m-f 10:30-35 Hutchins Lost programs Var L	Bob Trout N 10-10:05 L On Stage With Cathy & Elliott Lewis N L Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 27Wash m-f L Furman, Feiner Manhattan Crossrds (Joe King) N m-f T Sounding Board Forum Phoenix, Arts T co-op	Fibber McGee & Molly H m-f T The Three Plan§ Heart of the News N m-f L&T Keys to the Capitol Wash L&T
11	Songs by Dini N T Late sports roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-sat L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	No network service News of World Wash co-op L No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op N m-f L No network service m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Starr of space H 7:30-55 T L Griffith news Liggett & Myers m-f 7:55-8 Cng'hm & Walsh	Tennessee Ernie Toni Co, LB; Manhattan Soap SB&W alt das Beulah H m-f T Chordettes Longines-Wittnauer Watch Co Bennett tu,th Edw R Murrow Amer Oil: amoco Katz m-f Hamm Brewing C-M tu,th	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Gabriel Heatter Murine BBDO Motor Pr: deepfrz 525N alt th L RWC ¼hr $1500 Coke Time with Eddie Fisher Coca-Cola 212N tu,th T D'Arcy see tu	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Three-city by line H,C,N L Sammy Kaye N m-f L Hollywood Starway H m-f T Mike Malloy H m-f T	Meet Millie N T Power Plan Junior Miss H L	Official Det.** R J Reynolds Esty camels Chevrolet Mtrs Campbell-Ewald SOS Cleaner McCann-Erickson 495N L Multi-messg pln Crime Fighters co-op N L	Roy Rogers Dodge Div, Chrysler 201H L Grant $7500 Six Shooter H T
9	Paul Whiteman Varieties N L	GE Comedy Th (Meet Mr. McNutley with Ray Milland) GE: radio & tv sets 255H T Mason $3500 Time for Love Andrew Jergens: lotion, face cr 130N T Orr $3000	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L Author Meets the Critics N T $1000	Truth or Consequences Pet Milk Co: pet evap milk 168H L Gardner $5000 John C. Swayze Stewart Warner 9:30-35 t,th,f McF-A Eddie Cantor show H T
10	Headline Edition N co-op L&T Turner Calling C m-th L Edwin C Hill Philco Corp m-f 10:30-35 Hutchins Front & Center 10:35-11 Wash T	Bob Trout N 10-10:05 L Escape H T Dance Orch N m-sat L 10:35-11	Frank Edwards AF of L 156Wash m-f L Furman, Feiner Manhattan Crossrds (Joe King) N m-f T Deems Taylor Concert N co-op T	Fibber McGee & Molly H m-f T The Three Plan§ Heart of the News N m-f L&T Jane Pickens N co-op L
11	Indoors Unlimited N L Late sports roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-f L	Ed Pettitt news N co-op L UN Highlights N m-f L Dance music Var m-f L	No network service News of World Wash co-op L No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30 Bill Stern Anheuser-Busch: budweiser m-f (see mon) D'Arcy George Hicks co-op N m-f L	A Jackson news Metropolitan Life m-f (see mon) Y&R Dwight Cook's Guest Book N m-f L No network service m-f Lowell Thomas Kaiser-Willys m-f (see mon) Weintraub	No network service	No network service Mel Allen-Russ Hodges, sports co-op No network m-f Three star extra Sun Oil Co m-f (see mon) HOBM
7	John Vandercook CIO m-f 7-7:15 H J Kaufman Quincy Howe co-op C m-f L Lone Ranger Gen Mills m,w,f 7:30-55 (see mon) D-F-S L Griffith news Liggett & Myers C&W m-f 7:55-8	Tennessee Ernie Toni Co, LB; Manhattan Soap SB&W alt das Beulah General Fds m,w,f 7:15-30 FC&B Symphonette Longines-Wittnauer w,f 7:30-45 Victor Bennett Edw R Murrow Amer Oil—Katz; Ford Motor JWT m,w,f	Fulton Lewis Jr co-op 299Wash m-f L Dinner Date N m-f L Heatter: Union Pharm: sarakat 484N f only L Grey ¼hr $1500 Perry Como Liggett & Myers m,w,f (see mon) Cnghm & Walsh	Alex Dreier Int'l Harvester m-f (see mon) Y&R No network service m-f News of world Miles Labs m-f (see mon) Wade One man's family Miles Labs m-f (see mon) Wade
8	Three-city by line H,C,N L Sammy Kaye N m-f L Hollywood Starway H m-f T Mike Malloy H m-f T	Mr Keen* P&G: lava … Blow r11-11:30pm 199N L (Power Plan) Arthur Godfrey Digest 203N T ½hr $6500	Counterspy Chevrolet Mtr Campbell-Ewald 480N L Multi-messg pln Take a Number co-op N L	Dinah Shore Chevrolet Mtrs tu,f Campbell-Ewald Songs With Sinatra (Frank Sinatra) H L Bob Hope Show Amer Dairy Assn 159H T Campbell-Mithun $11,000
9	Ozzie & Harriett Alt wk sponsors: Hotpoint Mason (see bel) Lambert Pharm: listerine 316H L L&F $7500 The World We Live In N L	Godfrey Digest (cont'd) Bristol-Myers 203N 9-9:15 DCSS ½hr $4000 That's Rich H	Bill Henry news Johns-Manville JWT m-f 9-9:05 Edward Arnold H m-f 9:05-15 T Newsreel N co-op L R. F. Hurleigh Miller Hi-Life m,w,f 9:25-30 Mathisson Have a Heart Var T	Phil Harris-Alice Faye RCA Victor 200H L JWT $10,000 John C. Swayze Stewart Warner 9:30-35 t,th,f McF-A Can You Top This? N T
10	Cavalcade of Sports (fights) Gillette Safety Razor 313Var 10 pm to concl simulcast Mason $40,000 Edwin C Hill Philco Corp 5 min following fight Hutchins	Bob Trout N 10-10:05 Control cloakroom Wash T Dance Orch N	Frank Edwards AF of L 27Wash m-f L Furman, Feiner Joe King N m-f T Deems Taylor Concert N co-op T	Fibber McGee & Molly H m-f T The Three Plan§ Heart of the News H m-f L&T Listen to Washington Wash L
11	Frank & Jackson Wash L Late Sports Roundup C,Detr m-f L Orchestra Var 11:30-55 L News 11:55-12m N m-f L	News & analysis co-op N m-f L Dance bands Var m-l L	Ed Pettitt news N co-op L UN highlights N m-f L Dance music Var m-f L	No network service News of World Wash co-op L No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6 pm	James Crowley Reports Wash L It's Your Business N T Bob Finnegan sports co-op 135N L Sports Afield with Bob Edge N L	Griffin Bancroft N L UN on the Record N T Saturday Sports Roundup Var L Daniel Schorr N L	Otto Thurn Orch Clare L Dinner date N L Everett Holles S C Johnson 534N 6:55-7 L NL&B	News from NBC N L H V Kaltenborn N co-op T People Var T
7	Show Time Review N L Three Suns N L Dinner at the Green Room N L	Johnny Mercer Show H L	TBA Report from Washington Wash co-op L Keep Healthy N 7:30-45 T Globe Trotter N 7:45-8 L	Paris in the Springtime N T The Big Preview 7:30-9:30 N see bel L&T
8	ABC Late News 8-8:05 Dancing party 8:05-10 N L	Gunsmoke H L Sanka Salutes Gen Fds sanka 80N 8:25-30 L Y&R $850 Gangbusters N L	Farm Quiz N T TBA	The Big Review (cont'd) Preview of new records with guest d.j.'s, shared-sponsorship basis, 3 partic. available See also Weekend, Sun 4-6 pm 1-min partic $3000
9	Dancing party (cont'd) N L	Two for the Money P. Lorillard: old golds 206N T L&N $4000 Saturday Night Country Style Var L 9:30-10:30	New England barn dance jamboree co-op Worc, Mass L Lombardoland USA N L	The Big Preview (cont'd) Grand Ole Opry R J Reynolds prince albert tob 65Nashville L r10:30-11 105 stns co-op Esty $5000
10	Anonymous C T Orchestra Var L ABC late news N 10:55-11 L	Saturday night country style (cont'd) Daniel Schorr news N 10:30-35 L Dance Orch Var L	Chicago theatre of the air C L	Country Tune Parade Musical D Con Co 127Nashvl L Marfree $2300 Dude Ranch Jamboree Nashvl L Pee Wee King co-op C L
11	Martha Lou Harp N L Orchestra Var L 11:15-55 News 11:55-12m N m-sat L	News N L Dance band Var L	Ed Pettitt News N co-op L Dance music Var L	News N L No network service

Notes and explanations to help you use this chart

COST: cover talent and production only, do not include commercials or time charges. They are … (include the 15% agency commission) to the client. All costs weekly unless otherwise designated (costs for across-the-board programs are listed on Monday).

TIME: all times, including program repeat times, are Eastern Standard.

CITY ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; Ind, Indianapolis; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; Wash, Washington, D. C.; Var, various.

OTHER ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat … E, east coast, SE, southeast, MW midwest, L, live; T transcribed; TBA, to be … 100N, show carried on 100 stations, originates in NYC; S, simulcast.

AB… Betty Crocker; cost ($2900 for 9 programs weekly, M, W, F: 8:55-9 am; 2:30-35 pm, … pm. Breakfast Club, M-F 9-10 am (not listed on chart); sponsors: Quaker Oats, … Thompson; Philco, Hutchins; Swift, JWT; Toni, Weiss & Geller. 30-min. cost: $4000.

CBS Godfrey, M-F, 10-11:30 am; simulcast M, W 10-11:30 am; T, Th 10-11:15 am, … simulcast; time plus talent $1,400,000 annually for 2 TV quarter hours and 2½ radio quarter hours per week per advertiser. Entire Friday broadcast is radio only. Cost … per quarter hour. 190-205 radio stations, originates NYC, other points: repeat 5:15-… pm. Power Plan; W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millie, Mr. Keen). Cost $15,500 per client weekly. Room for 3 partic. sponsors. Family Skeleton, … F 7:15 pm, originates Hollywood, 173 stations, transcribed.

MBS: Capitol Commentary originates Washington, 484 stations live. Multi-Message Plan: … 30 pm. Cost $1500 per participation per sponsor based on minimum purchase of 3 … S. C. Johnson, 5 … strip; sold as package, time and talent $23,000 a week.

NBC The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 8:45-… pm; Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities a … (3 per show). An advertiser must buy a minimum of 3 partic. a week of the total … able, choosing any or all of the programs on any day. Cost per participation: Fibber McGee, $2,017; Second Chance, $2,250; Pays to be Married, $2,025. Among sponsors … in this plan are Lewis-Howe, B&R, Hudnut Sales, K&E, Carter Prods., Bates … products in addition to those mentioned are planned on this program

Sponsors listed alphabetically with agency and time on air

AFofL, Furman, Feiner: MBS, M-F 10-10:15 pm
Allis-Chalmers, B. S Gittins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer. Cig. & Cig. SSCB: NBC, W 9:30-10 pm
Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30-9 pm
Amer. Home Prods., John F. Murray: CBS, M-F 12:30-1 pm; MBS, M, W 7:30-45 pm; NBC, all days 5-5:30 pm
Amer. Oil Co., Joe. Katz: CBS, M-F 7:45-8 pm
Amer. Safety Razor, McCann-Erickson: ABC, Sun 8-9:15 pm
Amer. Tob. Co., BBDO: CBS, Sun 7-7:30 pm.
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Animal Fdtn., Moser & Collins: CBS, Sat 10:15-30 am
Assemblies of God, W F Bennett: ABC, Sun 10:30-11 pm
Ass'n of Amer. RR, B&B: NBC, M 8-8:30 pm
Bauer & Black, Burnett: CBS, F 3:30-45 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 8:15-30 pm
Billy Graham, W F. Bennett: ABC, Sun 3:30-4 pm
Bristol-Myers, DCSS. CBS, F 9-9:15 pm
Campana Sales Co., Wallace Ferry-Hanly: M 7:35-45 pm
Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:45-11 am
Carter Prods., Bates: NBC, M, Tu, F 8-8:15 pm; all wks CBS Sat 1-1:30 pm; Tu 9:30-10 pm
Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8-8:15 pm; MBS, M-F 8-8:30 pm
Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 pm
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J. Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Clinton Foods (Snow Crop), Maxon: CBS, M, W, alt F 10:30-45 am
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Sherman & Marquette: CBS, Tu 8:30-9 pm; L&N: CBS, Tu 10-10:15 pm; Esty; NBC, M-F 11-11:45 am; 5:30-45 pm
Consol. Cosm., BBDO: CBS, alt Sun 9:30-10 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Corn Prods., C. L. Miller: CBS, M-F 4:15-20 pm
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
Helene Curtis, G. Best: CBS, Sat 10:30-45 am
Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
D-Con Co., Martree: NBC, Sat 10-10:15 pm
Derby Foods, Needham, Louis & Brorby: MBS, Tu, Th 5:30-55 pm
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Doeskin Prods., Grey: CBS, Sat 10:45-11 am
Electric Auto-Lite, Cecil & Presbrey: CBS, M 8-8:30 pm
Ex-Lax, Inc., Warwick & Legler: ABC, Tu-F 11:25-40 am
Firestone Tire & Rubber, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Electric, Maxon: CBS, Th 9-9:30 pm; BBDO: Sun 8-8:30 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 4-4:15 pm; M, W, F 7:15-30 pm; Sun 8:30-9:15 am; Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, Sat 8-8:30 pm
General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; M-F 12:30-45 pm; M-F 3-3:15 pm
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette Safety Razor, Maxon: ABC, F 10 pm to concl
Goodyear, Kudner: ABC, Sun 5:30-6 pm
Bessel Bdcstg., B. H. Alber: ABC, Sun 4-5 pm
Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Gulf Oil, Y&R: NBC, Th 8-9:30 pm
Hall Bros., FC&B; S&M: CBS, Sun 9-9:30 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Harrison Prods., S. Garfield: MBS, Sun 5-5:30 pm
Hawaiian Water, Inc., White Adv.: ABC, Sun 2-2:30 pm
Hotpoint, Maxon: ABC, alt F 9-9:30 pm
Int'l Cellucotton, FC&B: CBS, M-F 10:15-30 am (alt days)
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Jackson & Perkins, Maxwell Sackheim: MBS, Tu 7:30-45 pm
Andrew Jergens Co., Robert W. Orr: CBS, Th 9:30-10 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-Sat 10:30-55 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 3:25-30 pm; 5:50-6 pm
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, M-F 10-10:15 am (alt days); MBS, M, W, F 5:30-55 pm
Knomark Mfg., Emil Mogul: CBS, M-F 10:15-30 am (alt days)
Kraft Foods Co., Needham, Louis & Brorby: NBC, W 8:30-9 pm
Kreisler, FC&B: MBS, T, W 8-8:30 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 9-9:30 pm
Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: ABC, M-F 7:55-8 pm; MBS, M, W, F 7:45-8 pm; NBC, Tu 9-9:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
Longines-Wittnauer Watch Co., Victor A. Bennett: CBS, Sun 2-2:30 pm; Tu-F 7:30-45 pm
P. Lorillard, L&N: ABC, Sun 6:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm; CBS, T, Th, alt F 3:45-4 pm (alt days); 7-7:15 pm (alt days)
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm
Miles Labs, Geoffrey Wade: CBS, M-F 5:45-6 pm; 3-3:15 pm; NBC, M-F 7:30-8 pm; M-F 10:45-11 am; MBS, M-F 12-12:15 pm
Miller Brewing, Mathisson: MBS, T, Th, 12:20-30 pm; M, W, F 9:25-30 pm
Milner Prods., Gordon Best: Sat 11:45-12 noon
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10-10:15 am
Motor Prods. Corp., Roche, Williams & Cleary: MBS, Th 7:30-45 pm
Murine Co., BBDO: MBS, alt Th 7:30-45 pm
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm; CBS, Sat 11:30-45 am
Nat'l Biscuit, Burnett: CBS, Tu 8-8:30 pm; Tu, Th alt F 11-11:15 am
Nohl Corp., BBDO: CBS, Sat 11-11:15 am
Nestle Co., C&P: ABC alt Sat 10:30-11 am
Thomas Nelson, BBDO: ABC, Sun 5:05-30 pm
O'Cedar, Turner: ABC, M, W, F 9-10 am
Pet Milk Co., Gardner: NBC, Th 9-9:30 pm; Sat 10:30-11 am
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-F 10:30-35 pm
Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm;
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-F 11:15-30 am; Campbell-Mithun: CBS, M-F 8:30-45 am
Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:45-5 pm (all days); NBC, M-F 3-4:15 pm; Blow, CBS, W, Th, F 8-8:30 pm; NBC, M-F 10-10:30 am
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Quaker Oats Co., Sherman & Marquette: MBS, Tu, Th 11:30-45 am; Sat 12n-12:30 pm; Tu, Th 5-5:30 pm
Radio Bible Class, Stanley O. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
RCA, JWT: NBC, F 9-9:30 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
Rexall Drug, BBDO: CBS, Sun 7:30-8 pm
R. J. Reynolds Tob., Esty: MBS, M, Tu, Th 8-8:30 pm (Multi-Message Plan); NBC, Sat 9:30-10 pm; MBS, Sun 6:30-7 pm; NBC, W 8-8:30 pm
Serutan, Klotter: NBC, M-F 8:15-30 am
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:15 am; Sat 9-9:30 am
S.O.S. Co., McCann-Erickson: MBS, M, Th 8-8:30 pm (Multi-Message)
Star-Kist Tuna, Rhoades & Davis: CBS, M, W, alt F 10:45-11 am
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 5:15-55 pm; Sun 5:55-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M-F 4:15-45 pm
Stewart Warner Corp., MacFarland, Aveyard: NBC, T, Th, F 9:30-35 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Texas Co., Kudner: ABC, Sat 2-5 pm
Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; 10:25-45 am; CBS, M, W, F 2:30-45 pm; M, W, alt F 10:45-11 am; M, W, alt F 3:45-4 pm; 7-7:15 pm (alt days)
Union Pharmaceutical, Gray: MBS, F 7:30-45 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, alt Sun 9:30-10 pm; Sat 11:15-30 am
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see Amer. Home Prods.)
Wm. Wrigley Jr. Co., R&R: CBS, Sun 6-6:30 pm
A. Meyerhoff: CBS, Tu 9-9:30 pm

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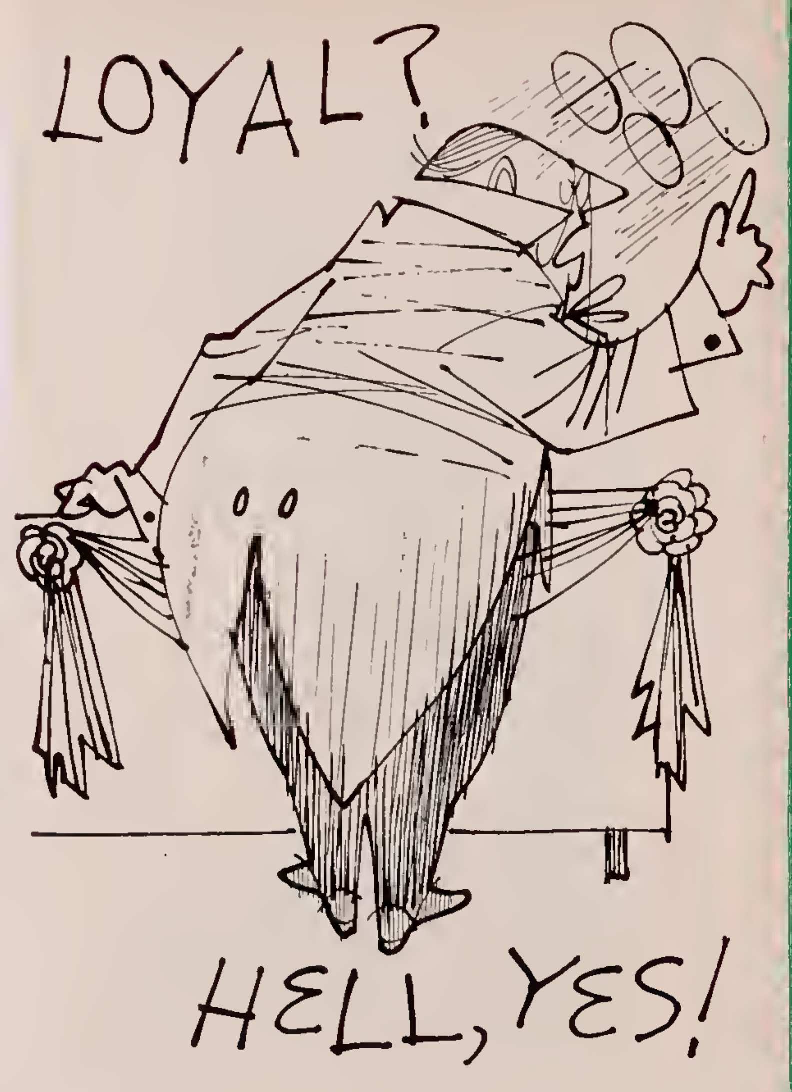
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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 19 April 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10 am	Message of Israel N, other L Negro college choir N T	Church of the air Var L&T	Radio Bible class Radio Bible Class 295GrRap T Boynton $350 Voice of prophecy Voice of Prophecy 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L Collector's item 10:30-12:30 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Pan American Union Wash L The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L Peter Hackes news 11:30-35 Wash L Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Gleeson $750 Merry Mailman N T Northwestern U reviewing stand C L	Collector's item (cont'd)
12	Sunday News Special N L Gloria Parker N L The World Tomorrow Radio Church of God 76N,H T HP $750	The Leading Question Wash T Foreign Affairs Report N T George Herman news Wash L	College choirs Var L&T Bill Cunningham co-op Jost L John T. Flynn news N L	Collector's item (cont'd) The eternal light N L
1	Herald of truth Church of Christ 250N T r2-2:30 cent net Martin $1500 National Vespers N T	String Serenade N L Syncopation Piece St Louis L	TBA World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 477StL L Gotham $700	Citizens at Work N L University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 157H L Century $1000	Symphonette Longines-Wittnauer Watch Co 123N T V Bennett $4500 New York Philharmonic-Symphony 2:30-4 N T	Bandstand USA N T Sammy Kaye's Sunday Serenade N T	The Catholic hour Var L Youth Wants to Know Wash L
3	Marines in review R L Hour of decision Billy Graham 298Var L W Bennett $2000	New York Philharmonic-Symphony (cont'd)	U S Marine Band Wash L Music from Britain N T	Golden Hour with David Ross N L&T
4	Old-fashioned revival hour Gospel Brdcstg 269H L R H Alber $1500	Main Street Music Hall N L The world today (Don Hollenbeck, narrator) N L	Music from Britain (cont'd) Flight into the Blue N T Lorne Greene Credit Union 543N 4:55-5 L J W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 8 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5	ABC News 5-5:05 The Evening Comes Thomas Nelson & Sons: revised bible 200N L BBDO $750 Greatest Story Ever Told Goodyear: tires, rubber prods 326N L Kudner $4500	Stage Struck 5-6 N L	The Shadow Harrison Prods Sidney Garfield R J Reynolds Wm Esty 564N T Per partic: $2100 True detective mysteries N L $2000 Cecil Brown State Farm Mut 199N 5:55-6 L NL&B $350	Weekend (cont'd) Var L&T 1-min partic: $2250

MONDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m-f L 10-10:25 O-F-S $4200 Whisper'g streets Gen Mls 10:25-45 wheaties, bisq'k't 327N m,w,f L K-R shr $4500 When girl marries Carnation Co 291H m-f T EW $2850	Godfrey 10 min Minn Mining BBDO m,w,alt f 10-10:15 Knomark Mogul Int'l Cellucotton FC&B alt da Snow Crop m,w, alt f Maxon 10:30-45 Star-Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson wax 470N 10:30-35 L NL&B m-sat Johnny Olsen Show N L m-f 10:35-11	Welcome travelers P&G: spic&span, joy, prell, white cheer, zest 163C m-f L rH6-6:30 pm Blow $4000 Bob Hope Gen Fds: jell-o 162H m-f T Y&R $6,000 Break the Bank Miles Labs 162B m-f T Wade $4200
11	TBA Modern Romances N L 3-City By-Line Morning Edition Var m-t L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-t 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg 55N m-f L Bates $2875 Rosemary P&G: ivory snow 116N m-f L B&B $2700	Story Time with Madeleine Carroll N m-f T $4000 nk H Engle news S C Johnson wax 495C 11:25-30 L NL&B m-sat Queen for a day P Lorillard: old gold cigs 540H m-t T sp 11:45-12 L&N share $5500	Strike it rich Colgate: halo, colgate dental crm, palmolive, fab 154N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPP: ajax, veto 191N r1:15-30 L Esty m-f $2500 Second Chance N m-t L The Three Plans
12	Neighbor's Voice Ch m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins 296N 12:25-30 T C&H m-f $2350 Bill Ring trio Gen Mls: bisq'k't 113N m-t T K-R $2350 No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f L B&B $3250 Aunt Jenny Lever: spry 191N m-f L FC&B $3000 Helen Trent Am Home Prodt 186N m-f L Murray $2600 Our gal Sunday Whitehall: anacin 179N m-f L Murray $2300	Curt Massey time Miles: alka-seltzer 473H m-t T Wade $1200 Capitol comment. S C Johnson 496Wash L NL&B m-f Guest time N L&T No network service m-f 12:30-1	Pauline Frederick co-op N m-t L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250 Ma Perkins P&G: oxydol 166N m-f L D-F-S $3250 Young Dr Malone P&G: crisco, joy 163N m-f L Compton $2850 Guiding light P&G: duz, ivory 161N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-t L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mls: flour 319N 2:30-35 T OFS m,w,f $2900 Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton GF: [illegible] 164N m-f L Y&R $3000 Perry Mason P&G: tide 173N m-f L B&B $3500 Nora Drake; Bristol-Myers, DCSS; Toni W&G $3000 Brighter day P&G: cheer 176N m-f L Y&R $2850	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson wax 502N 2:25-30 L NL&B m-sat Wonderful City N m-f L $3000 wk	No network service m-f
3	Joe Emerson Gen Mls: flour 19C SE stns L K-R m-f $2000 Martin Block (cont'd)	Hilltop house Miles: alka-seltzer 147N r4-4:15 L Wade m-f $2800 House party Lever: surf r3:30-45 T BBDO m,w,f Pillsbury: flour 192H r13:45-4 T LB $6000 Five ½-hrs m-th Wizard of odds Toni Co 180H m,w,alt f T LB shr $3200	Ruby Mercer Show co-op N L	Life beautiful P&G: tide, zest 177N m-f L B&B $2750 Road of life P&G: crisco 172N m-f T Compton $2750 Pepper Young P&G: camay 175N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 166N m-f L D-F-S $3000
4	Jack Owens H 4-4:25 L m-f Betty Crocker Gen Mills m w f 4:25-30 (see 2:30 pm) Valentino N m-f T Music in the afternoon Var m-f	No network service Sunshine Sue Corn Products 56Rich m,w,f L Miller $2000 No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Welcome Ranch Waro, Mass co-op T	Backstage wife P&G: cheer, zest 189N m-f L Y&R $2500 Stella Dallas Sterling Drug 157N m-t L D-F-S $2600 Widder Brown Sterling Drug 162N m-f L D-F-S $2600 Woman in house Manhattan soap 195H m-t L SB&W $2500
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles: alka-seltzer 149H r6:30-45 T Wade m-t $10000	Songs of the B-Bar B (Bobby Benson) W L 3 shows: $1500 Wild Bill Hickok Kellogg Co 467H m,w,t T LB $5500 Cecil Brown news S C Johnson wax 529N 5:55-6 L NL&B m-f	Just Plain Bill Whitehall: anacin Murray: Carter Bates $2800 Fr Page Farrell Pharmaco: DCSS Am Home Prodst 148N alt das L Murray $2750 Lorenzo Jones CPP: fab, thpst 186N m-f L Esty $2750 Pays be Married H m-f L The Three Plans

TUESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m-f 10-10:25 (see mon) O-F-S Whisper'g streets Toni: prom home perm tu,th 10:25-45 LB share $4500 When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Kellogg, Burnett tu,th, alt f 10-10:15 Knomark Mogul Int'l Cellucotton FC&B alt da Gen Motors Frigidaire Div tu,th,alt f FC&B Toni Co tu,th,alt f 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-t 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	TBA Modern Romances Ex-Lax ex-lax, jests 11:25-40 335N tu-t L W&L $3000 3-City By-Line Morning Edition Var m-t L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-t (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H tu,th T S&M share $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Neighbor's Voice Ch m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-t (see mon) Murray Our gal Sunday Whitehall Phar m-t (see mon) Murray	Curt Massey time Miles Labs m-t (see mon) Wade Capitol comment S C Johnson m-f NL&B 12:15-20 Hazel Markel Miller Hi-Life 568W tu,th L 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-t L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-t (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-t (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-t
2	Mary Margaret McBride co-op 97N m-f L&T Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myors, DCSS alt ds Toni Co, W&G Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co 191H tu,f L LB share $6000 Pillsbury Mills m-th 3:30-45 seg LB (see mon) Wizard of odds Manhattan Soap 179H t,th,f T SB&W shr $3200	Ruby Mercer Show N m-t L co-op	Life Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G camay, duzt m-f (see mon) B&B Rt to happiness P&G: dreft, tidet m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu,th Valentino N m-f L Music in the afternoon Var m-f L	No network service Sunshine Sue Richmr L sus tu,th No network service News 4:55-5 N m-t L	No network service m-t Mutual Music Show N m-f T Welcome Ranch co-op Ware, Mass m-t T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-t (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-t T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Sgt Preston of the Yukon Quaker Oats 307Detr tu,th L S&M $4250 Sky King Derby Fds: peter pan prods 515C tu,th L NL&B $3200 Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt tu,th Murray Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m-f 10-10:25 (see mon) O-F-S Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Minn Mining m,w,alt f BBDO 10-10:15 Knomark Mogul Int'l Cellucotton FC&B 10:15-30 alt das Snow Crop m,w,alt f 10:30-45 Maxon Star-Kist Tuna m,w,alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	TBA Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Leg'r 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bales Rosemary P&G: ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard: old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Neighbor's Voice Ch m-t L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service m-t	Wendy Warren Gen Fds m-t (see mon) B&B Aunt Jenny Lever: spry m-t (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G. oxydol m-t (see mon) D-F-S Young Dr Malone P&G crisco, joy m-t (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 O-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Goller Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-t L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-t (see mon) Wade House Party Lever: surf m,w,th (see mon) BBDD Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Toni Co m,w, alt f Burnett	Ruby Mercer Show N m-f L co-op	Life beautiful P&G: tide, zest m-t (see mon) B&B Road of life P&G: crisco m-t (see mon) Compton Pepper Young P&G:camay, duzt m-f (see mon) B&B Rt to happiness P&G: dreft, tidot m-f (see mon) D-F-S
4	Jack Owens H m-t L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Valentine N m-t L Music in the afternoon Var m-t L	No network service Sun Sue 4:15-30 Corn Prods m,w,f C L Miller No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-l T Welcome Ranch co-op Ware, Mass m-f T	Backstage wife P&G: cheer, zest m-t (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-t (see mon) SB&W
5	Austin Kiplinger Wash m-t L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) W L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall Phar alt m,w,t Murray Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

THURSDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m-t 10-10:25 see mon D-F-S Whispr'g streets Toni Co tu,th 10:25-45 Leo Burnett When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 Kellogg, Burnett tu,th,alt f 10-10:15 Knomark Mogul Int'l Cellucotton FC&B alt das Gen Motors Frigidaire tu,th,alt f FC&B Toni Co tu,th,alt f 10:45-11 Weiss & Geller	Cecil Brown news co-op m-f L Faith in our Time 10:15-30 L F. Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11 L	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	TBA Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Log'r 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats tu,th (see tu) S&M P Lorillard old golds m-t (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Neighbor's Voice Ch m-f L Oklahoma Wranglers N 12-15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Foods m-f (see mon) B&B Aunt Jenny Lever: spry m-t (see mon) FC&B Helen Trent Am Home Prods m-t (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-t (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-20 Hazel Markel Miller Hi-Lite tu, th 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f Ted Malone co-op 153N m-t L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-t (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-t (see mon) Compton, Blow Guiding light P&G: duz, ivy fl m-t (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady N m-f T Luncheon with Lopez N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-t L&T Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Goller Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co: 173H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Manhattan Soap t,th, alt f SB&W	Ruby Mercer Show N m-f L co-op	Life beautiful P&G tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G camay, duzt m-f (see mon) B&B Rt to happiness P&G: droft, tidet m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Dorese Boll N 4:25-30 T tu,th Valentino N m-t L Music in the afternoon Var m-t L	No network service Sunshine Sue Richm sus tu,th L No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Welcome Ranch Waro, Mass co-op T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-t L Lum 'n' Abner H co-op L Musical Express N m-t T	No network service m-f Curt Massey time Miles Labs m-t (see mon) Wade	Sgt Preston of the Yukon Quaker Oats tu,th (see tu) S&M Sky King Derby Foods tu,th 5:30-55 NL&B Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr. Bates alt th Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

FRIDAY

Time	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whispr'g streets Gen Mills m,w,f 10-25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey 10-11:30 M'n BBDO Kellogg, Burnett 10-10:15 alt f Knomark Mogul Int'l Cellucotton FC&B alt das Frigidaire, FC&B Snow Crop Fds Maxon 10:30-45 alt f Star Kist R&D Toni Co, W&G 10:45-11 alt f	Cecil Brown news co-op m-f L Faith in our Time 10:15-30 L Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show L m-t 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wadn
11	TBA Modern Romances Ex-Lax tu-f 11:25-40 Warwick & Log'r 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McC-E Nat'l Biscuit Co McE alt f Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G. ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-t (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plans
12	Neighbor's Voice Ch m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-t (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-t (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Curt Massey time Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-t NL&B 12:15-20 Guest time 12:20-30 L&T No network service m-f	Pauline Frederick co-op m-f L No network service m-f
1	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-t (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G. crisco, joy m-t (see mon) Compton, Blow Guiding light P&G duz, ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Here's to My Lady m-t T Luncheon with Lopez m-t L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 3:35-4 N L&T	2nd Mrs. Burton Gen Fds m-t (see mon) Compton Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Fred Robbins m-f 2-2:25 L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd)	Hilltop house Miles Labs m-f (see mon) Wade House party Lever: surf m,w,f (see mon) BBDO Bauer & Black curads T Burnett f onl Wizard of odds Toni Co. LB; Manhattan Soap SB&W alt f	Ruby Mercer Show m-t L co-op	Life beautiful P&G: tide, zest m-t (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G, camay, dnzt m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Jack Owens H m-f L 4-4:25 Betty Crocker Gen Mls 4-25-30 m,w,f (see mon) D-F-S Valentino N m-f L Music in the afternoon Var m-f L	No network service Sun Sue 4:13-30 Corn Prods m,w,f C L Miller No network service News 4:55-5 m-f L	No network service m-t Mutual Music Show m-f T Welcome Ranch co-op Ware, Mass m-f T	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-t (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Sterling Drug m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-t L Lum 'n' Abner H co-op L Musical Express N m-t T	No network service m-f Curt Massey time Miles Labs m-f (see mon) Wade	Songs of the B-Bar-B (Bobby Benson) Wash L Wild Bill Hickok Kellogg Co m,w,f 5:50-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6 NL&B	Just Plain Bill Whitehall, Murray; Carter Pr. Bates alt f Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plans

SATURDAY

Time	ABC	CBS	MBS	NBC
10 am	No school today co-op 9-10:30 (Cinc L Space patrol Nestle Co 50H alt wk L start 4/3 Ralston Purina cereals 16H alt wk L Gardner $3500	Galen Drake Animal Fdtn 5N L sp 10:15-30 Moser & Cotins ½hr $1050 ½hr $1500 Robt D Lewis 10:30-12 Helene Curtis 10:30-45 L Gordon Best Doeskin Prod 10:45-11 L Grey ½hr $2000	Woody Woodpecker Show with Mel Blanc co-op 10-11 L Singiser news S C Johnson m-sat 10:30-35 NL&B Woody Woodpecker Show (cont'd)	Breakfast in Hollywood Pet Milk rB2-1:30 Gardner
11	Platterbrains N L&T All-league clubhouse N T	Robt Q Lewis Nehi Corp 241N L BBDO 11-11:15 Van Camp Sea Fd 204N L BW&S 11:15-30 Mutual of Omaha Bozell & Jacobs 11:30-45 seg Milner Prods 133N 11:45-12 L ½hr $2000 Best	Helen Hall N 11-11:15 T Conference Call N L H Engle news S C Johnson m-sat 11:30-35 NL&B US Military Academy Band	TBA [illegible] TBA
12	101 Ranch Boys Lancaster, Pa L American farmer Wash L	Bill Shadel News 195N 12-12:05 L $450 TBA S&M Stars over Hollywood Carnation Co-evaporated milk 201H L&T EW $4000	Man on the farm Quaker Oats ful-o-pep feed 296Libr Fifth Army band	US Marine Band Wash US Army Band Wash
1	Navy hour N L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Peter Lind Hayes Show N L	Johnny Singer's Orch Clere Ruby Mercer Show	National farm & home hour Allis-Chalmers farm equipmt C, Wash rB3:30 Littles All-Star Parade of Bands
2	Metropolitan Opera Texas Co. 75N L 2-5 Kudner $15,000 thru 4/17	Let's Pretend N L Make Way for Youth Detr L	Ruby Mercer (cont) Sam Hayes news S C Johnson NL&B 101 Ranch Boys Harrisburg	Road Show 1-6 pm Var L&T Music, news, contests, features, interviews 1-min partic time & talent
3	Metropolitan Opera (cont'd)	Report from Overseas N L Adventures in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand USA N Sports Parade Phila	Road Show (cont'd)
4	Metropolitan Opera (cont'd)	Operation Music N Saturday at the Chase StL	Salute to the Nation Wash Mac McGuire Show Phila	Road Show (cont'd)
5	Martha Lou Harp N L Paulena Carter H L Pop Concert C L&T	Washington USA Wash T Symphonette Longines-Wittnauer Watch Co 15N 5:30-6 L V Bennett	Teen-Agers Unlimited N Jack Brickhouse State Farm Mut 5:45-55 NL&B $250 E Halles news S C Johnson 534W 5:55-6 L NL&B sat only	Road Show (cont'd)

It won't help you if it isn't available



The highest rating in Los Angeles, San Francisco or San Diego won't sell for you... if YOU can't BUY it.

So don't be left standing in the rain. Buy KHJ, KFRC and KGB where consistently good ratings ARE available ...to YOU.

Don Lee quotes ratings on the specific time YOU buy. You won't be taxied the long way 'round with short-cut selling based on "averages" that may be all wet compared with the spot available to you.

The fare's right, too. Don Lee's low, low daytime rates apply to nighttime too, for more sales impressions at lower cost per thousand.

For dependable, hard-selling vehicles that go straight to the heart of the rich Los Angeles, San Francisco and San Diego markets, hail your Don Lee or H-R Representative. He'll arrange your non-stop routing to sales.

KHJ LOS ANGELES 5000 W – 930 KC

KFRC SAN FRANCISCO 5000 W – 610 KC

KGB SAN DIEGO 1000 W – 1360 KC

KEY STATIONS OF

Mutual **DON LEE** RADIO

Represented Nationally by **H-R** REPRESENTATIVES, INC.

WOAI-TV (cont'd)

Pioneer executives: G. A. C. Halff, chmn. of bd.; Hugh A. L. Halff, gen. mgr.; J. R. Duncan, dir. tv prog.; W. Perry Dickey, prog. dir. *Present executives*: James M. Gaines, gen. mgr. *Estimated outer limit of tv signal*: 140 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Tower height*: 572 ft. *Equipment*: RCA. *News*: AP, UP, INS. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Edward Petry & Co.

UTAH

SALT LAKE CITY

KDYL-TV ***On air: 1 July 1948*** ***CHANNEL 4***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	none.	85,000	153,000
2. Evening Class A hr. rate	$150	$440	$550
3. % hours of net programing	40%	50%	50%
4. % hours local live shows	10%	20%	25%
5. % hours film programing	50%	30%	25%-30%
6. Number hours on air daily	3	13	15
9. Number of employees	15	59	61

Pioneer executives: John Baldwin, v.p. chg. opers.; Dan Rainger, prog. dir. *Present executives*: Ben Larson, gen. mgr. *Estimated outer limit of tv signal*: 200 miles. *Present visual power* 27.15 kw. *Present aural power*: 14.5 kw. *Auth. visual power*: 30 kw. *Auth. aural power*: 20 kw. *Tower height*: 187 ft. (on 8,700 ft. mountain peak). *Equipment*: RCA. *News*: UP. *Film suppliers*: Atlantic Tv, Bagnall, Combined Tv, Corridine, Quality Films, Standard Tv, Sterling Tv, Television Exploitations, TPA, Unity, L. Weiss & Co., others. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv.

KSL-TV ***On air: 1 June 1949*** ***CHANNEL 5***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	5,000	102,000	152,000
2. Evening Class A hr. rate	$150	$300	$500
3. % business from local adv.	50%	40%	25%
4. % business from nat'l spot	32%	26%	35%
5. % business network adv.	20%	33%	34%
6. % hours of net programing	67%	50%	56.8%
7. % hours local live shows	3%	32.5%	12.5%
8. % hours film programing	30%	17.5%	30.7%
9. Number hours on air daily	2	10	13
10. Number of employees	18	57	63

Pioneer executives: Ivor Sharp, exec. v.p.; C. Richard Evans, formerly v.p. and gen. mgr. (now v.p. and gen. mgr. KGMB in Honolulu); D. Lennox Murdoch, v.p. and gen. mgr.; Vincent E. Clayton, chief engr. *Estimated outer limit of tv signal*: 150 miles. *Present visual power*: 30 kw. *Present aural power*: 17.8 kw. *Auth. visual power*: 30 kw. *Tower height*: 9,200 ft. *Equipment*: RCA, Du Mont. *News*: UP Facsimile. *Film suppliers*: ABC, CBS, Interstate Tv, Official, Ed MacLemore, Telenews, United Tv, United Artists, United World, Ziv. *Present sales rep*: CBS TV Spot Sales.

VIRGINIA

NORFOLK

WTAR-TV ***On air: 2 April 1950*** ***CHANNEL 3***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	10,008	97,606	207,600
2. Evening Class A hr. rate	$200	$525	$700
3. % business from local adv.	31%	31%	25%
4. % business from nat'l spot	25%	38%	51%
5. % business network adv.	40%	31%	24%
6. % hours of net programing	80%	62%	58%
7. % hours local live shows	10%	20%	25%
8. % hours film programing	10%	18%	17%
9. Number hours on air daily	5	13¾	16
10. Number of employees*	14	39	51

*Full time

Pioneer executives: Campbell Arnoux, pres. and gen. mgr.; John Peffer, opers. mgr. (now asst. gen. mgr.); Richard Lindell, chief engr.; Joel Carlson, public serv. dir. *Estimated outer limit of tv signal*: 100 miles. *Present visual power*: 24 kw. *Present aural power*: 24 kw. *Auth. visual power*: 100 kw. *Auth. aural power*: 50 kw. *Tower height*: 1,049 ft. *Equipment*: RCA. *News*: INS, AP. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Edward Petry & Co.

RICHMOND

WTVR ***On air: 15 April 1948*** ***CHANNEL 6***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	1	105,258	186,527
2. Evening Class A hr. rate	$100	$600	$625
3. % business from local adv.	100%	40%	40%
4. % business from nat'l spot	none.	44%	44%
5. % business network adv.	none.	16%	16%
6. % hours of net programing	none.	80%	80%
7. % hours local live shows	100%	20%	20%
8. % hours film programing	none.	13%	13%
9. Number hours on air daily	5½	17	17
10. Number of employees	30	75	80

Pioneer executives: Wilbur M. Havens, mgr.; Walter A. Bowry, asst. mgr.; William J. Filer, dir. local sales; John Shand, dir. opers.; James W. Kyle, chief engr. *Estimated outer limit of tv signal*: state of Va. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,049 ft. *Equipment*: NBC, CBS, ABC, Du Mont. *News*: UP Movietone. *Film suppliers*: majority of major distributors. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: Blair Tv, Inc.

WASHINGTON

SEATTLE

KING-TV ***On air: 25 November 1948*** ***CHANNEL 5***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	700	124,500	326,000
2. Evening Class A hr. rate	$200	$500	$700
3. % business from local adv.	4	12	14
4. % business from nat'l spot	18	75	95

Pioneer executives: Robert E. Priebe, gen. mgr. *Estimated outer limit of tv signal*: 125 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power: auth. aural power*: same. *Tower height*: 570 ft. (1,000 ft. above sea level). *Equipment*: GE. *News*: Telenews, UP. *Original call letters*: KRSC-TV. *Present sales rep*: Blair Tv.

WEST VIRGINIA

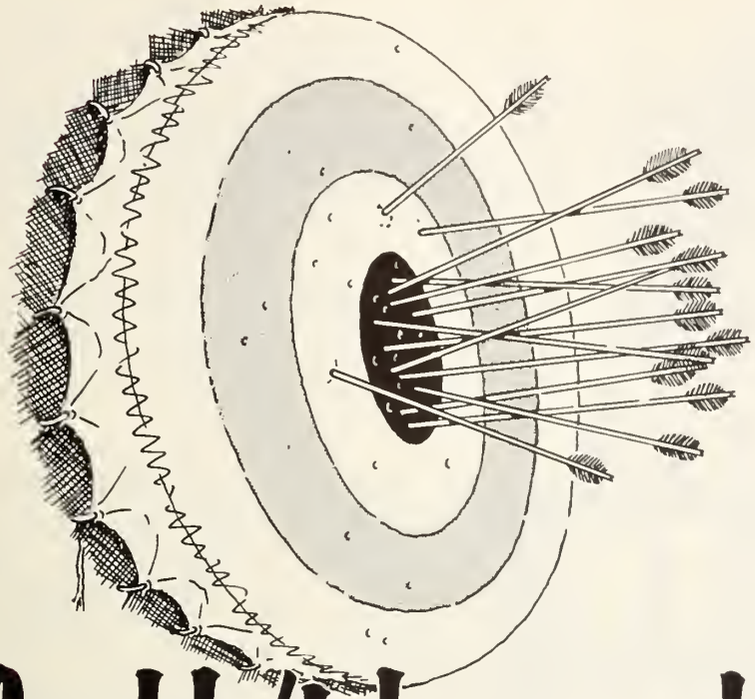
HUNTINGTON

WSAZ-TV ***On air: 15 November 1949*** ***CHANNEL 3***

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt.	0	71,000	265,000
2. Evening Class A hr. rate	$150	$300	$600
3. % business from local adv.	65%	30%	25%
4. % business from nat'l spot	25%	30%	42%
5. % business network adv.	10%	10%	33%
6. % hours of net programing	30%	75%	65%
7. % hours local live shows	15%	10%	25%
8. % hours film programing	55%	15%	10%
9. Number hours on air daily	2.	12	17
10. Number of employees	14	60	120

Pioneer executives: Col. J. H. Long, pres; Walker Long, secy.; Lawrence H. Rogers, II, v.p. and gen. mgr.; Leroy E. Kilpatrick, v.p. and technical dir. *Estimated outer limit of tv signal*: 75-100 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power: auth. aural power*: same. *Tower height*: 580 ft. *Equipment*: RCA plus custom-built in own shop. *News*: AP, AP Wire-

(Data for this station continues page 108)



Couldn't be much Better...

11 of the first 15
TOP TELEVISION SHOWS IN DALLAS ARE ON KRLD-TV

"Telepulse, February, 1954"

Straight across the board, KRLD-TV's dominating leadership in North Texas is demonstrated over and over again.

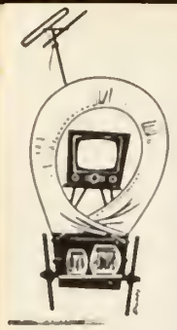
Program dominance, Maximum Power, Wider territorial coverage, a consistently better and more dependable picture insures the largest possible viewer audience.

The prospects for successful and profitable advertising effort COULDN'T BE MUCH BETTER . . . on KRLD-TV. Channel 4 sells more . . . simple as that.

KRLD-TV
CHANNEL 4
100,000 Watts Video

OWNERS AND OPERATORS OF KRLD RADIO, 50,000 WATTS
THE BIGGEST BUY IN THE BIGGEST MARKET IN THE BIGGEST STATE
THE TIMES HERALD STATIONS . . . THE BRANHAM CO., Exclusive Representative
John W. Runyon, *Chairman of the Board* . . . . . Clyde W. Rembert, *President*

EXCLUSIVE OUTLET CBS DALLAS and FORT WORTH



WSAZ-TV (cont'd)

photo, local film, regional corresp. *Film suppliers*: Hollywood Tv Soc. Filmvision-Interstate Tv, Allied Artists, Ziv Tv. *Assist advertisers in making film comm'ls*: Yes. *Present sales rep*: The Katz Agency.

WISCONSIN

MILWAUKEE

WTMJ-TV On air: 3 December 1947 CHANNEL 4

	WHEN STARTED:	1 JAN. '52:	1 JAN. '54:
1. Set circulation in mkt		781	305,537	641,973
2. Evening Class A hr rate		$390	$800	$1,050
3. % business from local adv		unknown	16.80%	21.69%
4. % business from nat'l spot		unknown	29.04%	30.91%
5. % business network adv		unknown	21.16%	21.69%
6. % hours of net programing		none	49%	50%
7. % hours local live shows		55%	30%	30%
8. % hours film programing		45%	21%	20%
9. Number hours on air daily		3½	15¾	17
10. Number of employees		114	186	187

Pioneer executives: Walter Damm, gen. mgr.; R. G. Winnie, asst. gen. mgr. *Estimated outer limit of tv signal*: 80 miles. *Present visual power*: 100 kw. *Present aural power*: 50 kw. *Auth. visual power; auth. aural power*: same. *Tower height*: 1,035 ft. *Equipment*: RCA. *News*: U P. *Film suppliers*: Screencraft, TPA, MPTv, Hollywood Tv. *Assist advertisers in making film comm'ls*: Yes. *Present film comm'ls*: No. *Present sales rep*: Harrington, Righter & Parsons.

KFMB-TV

FIRST IN SAN DIEGO

(SINCE MAY 16, 1949)

FIRST IN . . .

★ NEWS

★ SPORTS

★ SPECIAL EVENTS

★ PUBLIC SERVICE

★ LOCALLY-PRODUCED SHOWS

★ NETWORK SHOWS

FIRST IN . . .

DAYTIME, NITETIME, ALL-THE-TIME- RATINGS!

BUY KFMB-TV

CBS . . . ABC . . . Du Mont - COVERS . . .

AMERICA'S FASTEST GROWING BILLION-DOLLAR-MARKET

WRATHER-ALVAREZ BROADCASTING, INC., George Whitney, Mgr.

Represented by EDWARD PETRY & CO., INC.

STATION HISTORY

(*Continued from page* 45)

By the end of 1946 seven stations were on the air. A year later there were 14 stations on the air in 10 cities, linked by 696 miles of cable and serving, according to *Tele-Tech*, around 8,000 receivers.

In 1948 the tv medium began to hit its commercial stride.

A total of 48 stations were on the air in the U.S. at the end of the year, serving a total of 29 markets. The receiver count was edging upward as the first manufacturing logjams were broken. By the end of 1948 the U.S. was leading the world in the number of tv-equipped homes; the count, again according to *Tele-Tech* estimates, was 250,000.

But tv was developing some severe growing pains. The Federal Communications Commission had designated that tv was to share its then-13 vhf channels with certain non-broadcast (fixed and mobile) services. And these services and tv were beginning to get in each other's hair. There were complaints that tv interfered with certain radio channels; counter-claims that radio was tangling up tv signals and that tv stations were interfering electrically with each other.

This was the background for the FCC's next move. And on 30 September 1948 the move was made. The tv channel No. 1 was dropped and assigned to the non-broadcast services.

The so-called "freeze" had started.

Said the FCC: "Before additional stations could be authorized, it was necessary to determine various engineering and other questions which would govern tv operation for years to come."

The freeze put an immediate crimp in the plans of many broadcasters.

The Southwest's FIRST television station is WBAP-TV

FIRST — on the air! / September 29, 1948

FIRST — with top-rated local programs!

FIRST — with maximum power and full antenna height!

FIRST — with the finest in modern studio and technical facilities!

FIRST — with 371,400-set audience in the vast territory served by **WBAP-TV!**

*ABOUT JULY 1 — FULL POWER — 100,000 watts — plus 1113-foot antenna!

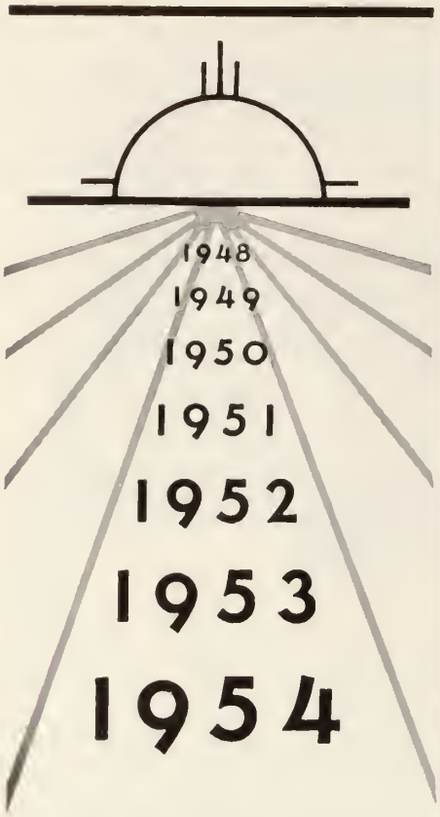
In the Southwest . . . think FIRST of

WBAP-TV CHANNEL 5

THE STAR-TELEGRAM STATION • ABC–NBC • FORT WORTH, TEXAS

AMON CARTER, Chairman | AMON CARTER, JR., President | HAROLD HOUGH, Director | GEORGE CRANSTON, Manager | ROY BACUS, Commercial Manager

FREE & PETERS, Inc. – National Representatives



NOW IN OUR SIXTH YEAR!

Through the years since October '48 . . . when it went on the air as one of America's first television stations . . . KOB-TV has pioneered in good programming, smooth production and effective selling throughout this section of the great Southwest! Accumulated know-how, plus high standards of performance, have helped our clients prosper . . . KOB-TV to keep on growing! Now in our sixth year, we're moving into our new home—abounding in facilities for even better television production! It was built by the confidence of these clients in the atomic Albuquerque market . . . and in the pioneer station that continues to serve it so faithfully, so well!

TELEVISION "OLD-TIMER"

KOB-TV

Channel 4

ALBUQUERQUE

OPERATED WITH 50,000-WATT KOB

Represented by The BRANHAM CO.

New tv station construction was stopped cold. Cities like Buffalo, Pittsburgh, St. Louis and New Orleans were left with one operating tv station (which had managed to get on before the freeze). Some large cities, like Denver, had no tv service at all. Some stations went on the air after the start of the freeze—but only those who had started work on their outlets before the ban were allowed to carry on.

But, although tv was frozen in one sense, it grew, learned and prospered in others.

Those stations who had managed to beat the deadline and get on the air tackled the problem of establishing themselves with all the vigor they could muster.

"Our biggest single problem was building set circulation," reported WHEN, Syracuse—which went on the air just after the freeze started—"and the problem was licked by a combination of things, among them, aggressive programing, promotion, interconnection, the addition of a second station and more time on the air.

"The same premises we operated on during the first year are valid today. We believe in 'live' television and from the first have had live cameras available from sign-on to sign-off. We believe that television should not be limited by radio's horizons and consequently program and production patterns should be developed and evaluated strictly upon tv value. . . ."

Similarly KDYL-TV, Salt Lake City—which went on the air just before the start of the freeze—told SPONSOR:

"Before the coming of the national microwave relay link, people were a little hesitant to buy sets. The problem was solved by intense cooperation with the retailers to keep them informed of all program developments. The most important events in the history of the station were the moving of the KDYL-TV transmitter to an 8,700-foot mountain peak to provide coverage in three states and the coming of the relay link which brought 'live' programs to the Intermountain West."

Building an audience for the station was not the only problem. Since many stations started out with no network service to speak of and only a dribble of national spot revenue, an educational job had to be done on local and regional advertisers of all types.

Typical of the assistance which stations found necessary to offer local admen was that afforded by KOB-TV, Albuquerque, New Mexico. Said the station:

"Our big problem was the bottleneck of local commercial material. We found that local agencies and advertisers could not consistently supply the right kind of material for television. The delay in getting whatever material was supplied into proper shape resulted in a great loss of revenue.

"KOB-TV developed a complete photographic department for handling slides, large photographs, silent and sound-on-film commercials. Many KOB-TV film commercials have been shipped for use on other television stations."

This situation, incidentally, has not disappeared. Today stations still have to pitch in and help local advertisers to prepare their tv commercials—something most of them are getting used to. WSAZ-TV, Huntington, West Virginia reported:

"We do the full advertising agency job for practically all local accounts. Due to the lack of adequate quality in all of the production services available, WSAZ-TV has established a complete graphic arts section, carpenter and paint shop, as well as copy and sales service departments. We do art, printing, posters, silent film, sound film and all special effects necessary to a complete production job."

One big headache for advertisers and stations alike soon became apparent as tv grew despite the FCC freeze. This headache was the single-station market.

A total of 40 markets out of the active freeze-era 65 tv markets had only one tv station until the freeze was lifted. This meant, very simply, that advertisers had to crowd to get aboard 62% of the nation's video outlets. And crowd they did. Many a single-station market outlet found itself affiliated, simultaneously, with all four tv networks and airing a 'round-the-clock schedule of network shows and national spot advertising.

Naturally this produced plenty of revenue and plenty of Scotch at Christmas. Many broadcasters in the multi-station markets grumbled over the golden fortunes of many of these one-station-market outlets. Many an advertiser and timebuyer had nightmares when he tried to clear time on these jam-packed outlets.

Actually the going wasn't quite as easy for the one-station-market broadcasters as it looked. Here's what three

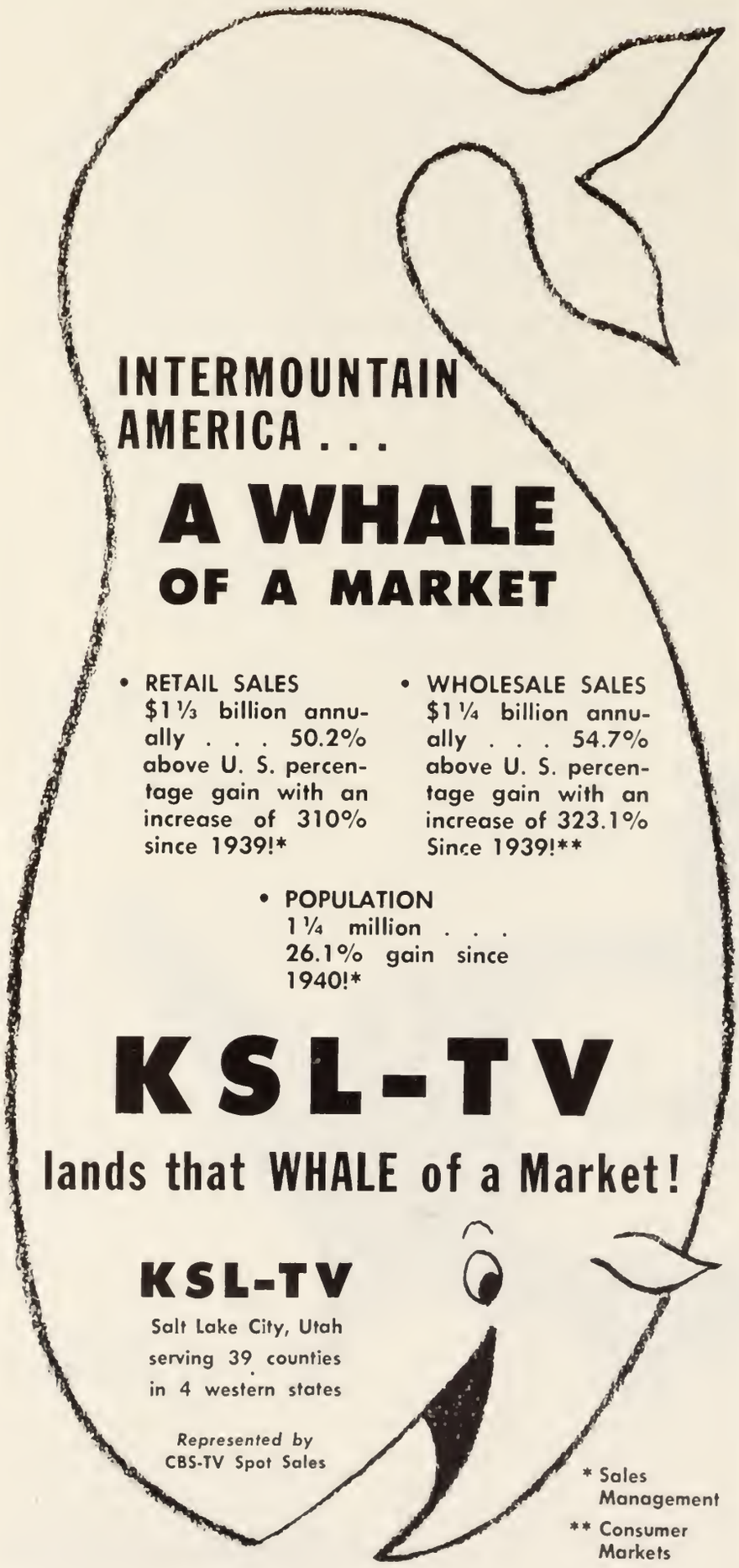
Governors of 28 states sent birthday greetings to the oldest station in the South

During its 32nd birthday celebration in March, WSB Radio – *"The Voice of the South"* extended daily salutes to listeners in all the 48 states.
Governors of 28 of the states graciously acknowledged this neighborly gesture. Many sent transcriptions, and these were broadcast for all of WSB's near and far-flung friends to hear.

The prestige and huge audiences which WSB has built in 32 years of broadcasting in the public interest is richly shared by its television affiliate, WSB-TV.
And in turn — by the advertisers using these pioneer stations.



Affiliated with The Atlanta Journal and The Atlanta Constitution.
Represented by Edw. Petry & Co.



of the largest and best-known single-station operations told SPONSOR:

"During the first 6½ years of KSD-TV's operation," reported the *Post-Dispatch* tv outlet, "St. Louis was a one-station market. The problem was to create a desire for tv ownership in the face of a single choice of programs. This was overcome by scheduling the top-rated shows of all tv networks, and closely cooperating with dealers."

Reported Buffalo's WBEN-TV: "Our biggest problem was that of program public relations in a one-station market and meeting the demands of four networks, plus agency and client requirements."

Added Du Mont-owned WDTV, Pittsburgh, one of the largest of the single-station operations: "We have had an unusual setup for the past four years as the only station in the nation's sixth market. It has been great—but a real responsibility, too."

In the near future, the big city served by a lone tv outlet will be just a memory—but it was part of tv's pioneering era.

Today broadcasters and admen are looking ahead toward the next big pioneer task—color television. Already many stations are equipping themselves to televise network colorcasts, and are going through the same old drum-beating to arouse public interest in the medium. And they are going through the same old headaches of investing a big hunk of capital in something which, as yet, shows no appreciable return.

Oddly enough the fact that much of the tv pioneering, like colorcasting, has been done in the post-freeze period and most of the big commercial pioneering was done before the freeze was lifted in 1952 has obscured tv's real age.

Tv is actually a spry electronic oldster of three score and 10 years—almost as old as the telephone and the electric light.

According to the tv records and memorabilia gathered by the Federal Communications Commission, tv really dates back to 1884 and the experiments of a German scientist named Nipkow. In that year, Herr Nipkow patented a scanning disk and a crude system for sending pictures by wireless—actually, an early brand of tv.

Tv first appeared in the U.S. in 1890, when experiments based on Nipkow's methods were made. In 1915, Marconi—father of radio—dabbled in

tv experiments. In 1923, the first iconoscope — forerunner of today's tv cameras—was patented in the U.S. Two years later, an American named Jenkins tried out a mechanical tv apparatus. The first dawn of a tv age appeared.

In the 1920's only the biggest and best-heeled electrical firms and broadcasters—like RCA, GE, Philco and others—were in the tv act. Development was slow and costly. Tv history began to unfold. In 1928 (see photo on page 43) GE's WGY in Schenectady aired what it believes to be the first tv dramatic program. And in 1930 RCA demonstrated the first theatre television in New York, much to Hollywood's amusement at the time.

During the 1930's tv developments came more rapidly, although the medium was a long, long way from a commercial reality. According to CBS, the first regular program schedule of tv was launched at 10:15 p.m. on the night of 21 July 1931 when announcer Ted Husing went before a soup-plate CBS mike and an early "scanner" to present "the first formal broadcast over the new television transmitter, W2XAB."

Although the station's technical facilities compared with the average station's 1954 equipment the way Edison's hand-crank phonograph compares with the latest studio tape recorders, the 1931 W2XAB talent lineup was quite a send-off for the infant medium. On the bill that eventful night were such artists as: Kate Smith, George Gershwin, Henry Burbig, the Boswell Sisters, Helen Nugent and Ben Alley, and the then-mayor of New York, James J. Walker.

In the mid-1930's television moved ahead rapidly, although still on an experimental basis; radio was the commercial air medium. The late Max Reinhardt staged a monster tv pageant of Shakespeare's *Midsummer Night's Dream* in the Hollywood Bowl, over what has since become KTSL. RCA unveiled some special outdoor tv pickup equipment at Camden, opening the way for telecasts of sports and major news events, and started work on mobile tv equipment.

The year 1939 stands as a real milestone in tv's history. For one thing, the *Milwaukee Journal* (which now owns WTMJ-TV, one of the first of the postwar tv stations) applied to the FCC for permission to air telecasts on a commercial basis. And. the late



"THE MORE THE MERRIER" WE ALWAYS SAY . . .

WBNS-TV takes great pride in its fast growing group of national awards.

In 1953 WBNS-TV received:

- ★ Billboard award
- ★ Alfred I. du Pont award
- ★ Sigma Delta Chi award.

In 1954 WBNS-TV received:

- ★ *Billboard's* Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- ★ *Billboard's* Audience Promotion award
- ★ *Billboard's* Merchandising Promotion
- ★ *Zenith Television* award (for public service programming, received by WBNS-TV's Fern Sharp for her "Sharp Comments" series.

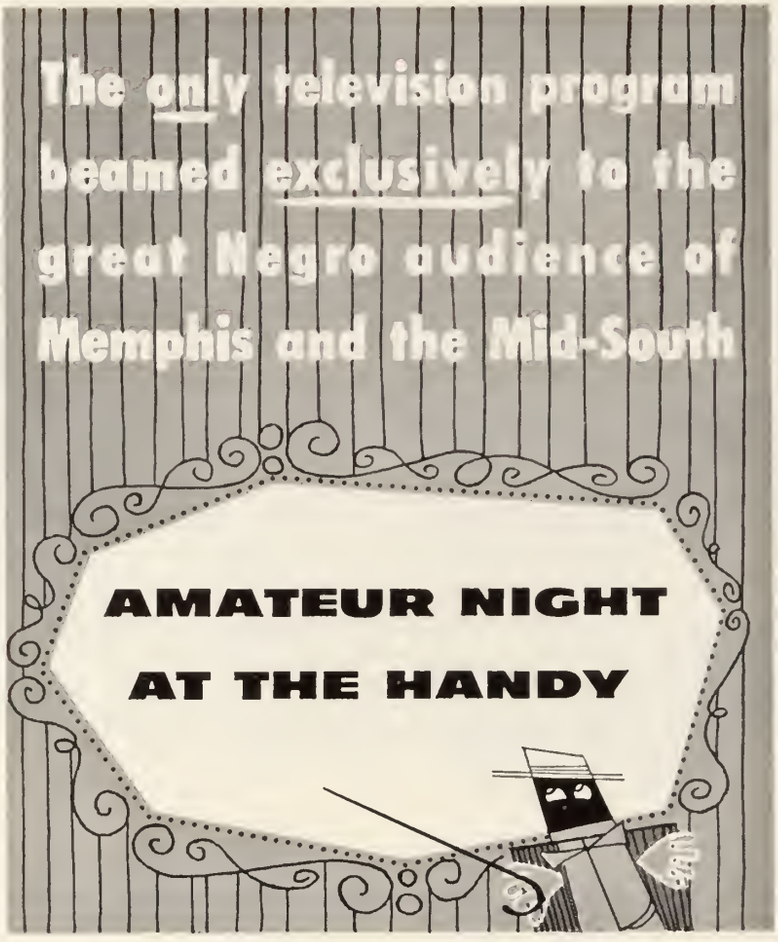
WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.

WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV



Another first for WMCT. Telecast direct from the stage of the Handy Theatre, Memphis' leading Negro theatre, each Saturday night from 11:10-12:00 Midnight over WMCT—**an all-Negro amateur program.**

Emceed by Dick Cook, and featuring outstanding Negro amateurs from the entire Mid-South area, the program has developed a tremendous audience among Memphis' and the Mid-South's vast Negro population.

Results? Let us tell you about the success stories now being enjoyed by those advertisers who are cashing in on this outstanding "first."

participating spots now available . . . see your nearest Branham man

WMCT

WMC WMCF WMCT

CHANNEL 5 • MEMPHIS

NOW 100,000 WATTS

Memphis' first TV Station
National Representatives
The Branham Company

NBC-TV—BASIC
Also affiliated with ABC and DUMONT
Owned and Operated by
The Commercial Appeal

President Franklin D. Roosevelt became the first chief executive of the U.S. to be seen on tv, officiating at the opening of the New York World's Fair.

In 1939 too came the first regular, all-electronic program tv service from RCA, with Brigadier General David Sarnoff, now board chairman of RCA, welcoming viewers to the event, also televised from the World's Fair. That same year saw the first televised major league baseball game, college football game and professional boxing match.

By 1940 although it still lacked regular commercial sponsors, tv began to spread its wings. The tv cameras of WPTZ, which began operation in Philadelphia in 1932 as W3XE, fed some 60 hours of the National Republican Convention to the first coaxial cable tv network (the cable was installed in 1936) linking Philadelphia with New York. Many of the techniques of covering a big political convention which WPTZ, now owned by Westinghouse, pioneered in the summer of 1940 are now standard industry practice.

★ ★ ★ ★ ★ ★ ★ ★

"We in advertising have got to deliver a product to a client that produces results, just as he delivers merchandise profitably, and to proper specifications, to his customers. This requires precise and meticulous organization of our people and their efforts to make sure that we are working in concert—and without deviation—on any given project."

HAROLD JAEGER
Vice President & Genl. Manager
Geyer Advertising, Inc.
New York

★ ★ ★ ★ ★ ★ ★ ★

But tv was also having its first growing pains. There were several different tv systems: no one receiver could pick them all up. Accordingly, when the FCC started to hold hearings in 1940 to see if tv should be licensed commercially, there was an immediate round of argument—reminiscent of the recent hassles over which brand of color tv is best.

A National Television System Committee, composed of various pioneer broadcasters, electronics manufacturers, engineers and others, reported in 1941. Soon thereafter, the FCC fixed the present black and white standards of 525 lines and 30 frames per second.

On 30 April 1941 the FCC took the plunge: commercial tv was authorized to start on 1 July of that year. ★ ★ ★

49TH & MADISON

(*Continued from page 23*)

FAITH IN LISTENERS

As president of WCCC, Hartford's local 500-watt daytimer, and a businessman who uses three stations consistently for my business, I just thought I'd take time out to salute SPONSOR which is very informative, interesting and a great credit to the industry.

Our station is in its seventh year. Our success story is phenomenal. With a seven-station market, until recently with WTHT out of the picture, and doing the job that we have done, is something we're proud of.

During our building stage, I learned a lot, and since I've run my business the same as I do my radio station, I thought I'd tell you more radio stations are guilty of one thing. They worry about the sponsor. All you have about the listener. Our theme song throughout our organization is, "Don't worry about th esponsor. All you have to worry about is the *listener!*" Without listeners you have no sponsors.

This year we bought the exclusive on outside bus cards with a slogan that's causing plenty of conversation. Now it's "Even the commercials are good on WCCC." Next it will be, "Your wife listens to TNT more than she listens to you! It's TNT on WCCC, 1290 on your dial." Seventy-five buses will carry this message for the next 12 months.

If all radio stations would operate that way, more of them would be in the *black*. The old stories of PI deals, high pressure promotions that use radio occasionally, are the *kiss of death* to your listeners.

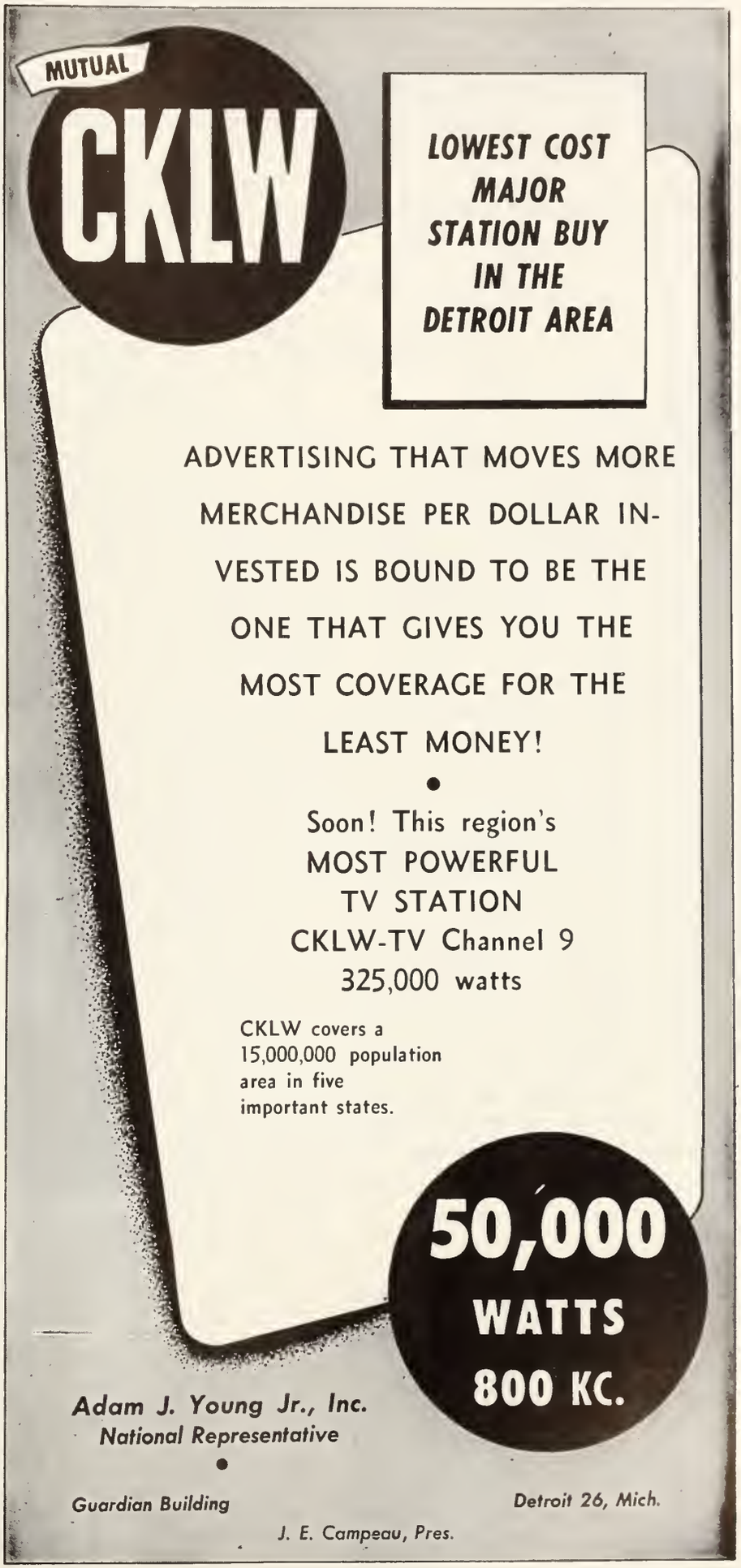
Yours for a bigger and stronger industry and thanks a million for your efforts. P.S.: TNT means Time, News and Temperature!

WILLIAM M. SAVITT
President
Savitt, Inc., Jewelers
Hartford

SPOT CARRIERS

I read the article on network "spot-carrier" shows carried in the March 8 issue of SPONSOR ["The network spot-carriers controversy," page 29], and once again I think that you are in for sincere congratulations.

W. B. CASKEY
General Manager
WPEN, Philadelphia



SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pr

Rank new	Past* rank	Top 10 shows in 10 or more markets Period 1-7 February 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARK			
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	C
1	1	***City Detective***, MCA, Revue Prod. (D)	21.2	3.2 wpix 7:30pm	11.9 knxt 10:00pm		5.0 wbkb 8:30pm	14.3 wcco-tv 10:00pm	19.0 king-tv 10:15pm				9.0 wmar-tv 11:00pm	40.5 wben-tv 10:30pm	
2	3	***Cisco Kid***, Ziv (W)	20.9	13.5 wnbt 6:00pm	11.4 kabc-tv 7:00pm	14.3 wnac-tv 7:30pm	11.0 wbkb 4:30pm	10.3 wcco-tv 5:00pm	16.3 komo-tv 7:00pm	30.5 ksd-tv 4:30pm	11.4 wnbw 6:30pm	12.0 wsga-tv 7:00pm	16.8 wbal-tv 7:00pm	40.0 wben-tv 7:00pm	2.5 wc 6:0
3	4	***I Led Three Lives.*** Ziv (D)	19.9	11.9 wnbt 10:30pm	8.9 kabe-tv 9:30pm	18.8 wnac-tv 7:00pm	8.2 wgn-tv 9:30pm	17.0 kstp-tv 9:30pm	17.3 ktnt-tv 7:30pm		12.4 wtop-tv 10:30pm	6.3 wlw-a 10:30pm	13.5 wbal-tv 10:30pm		3. w 8:3
4	7	***Superman***, MPTv, R. Maxwell (K)	19.8	14.7 wnbt 6:00pm	14.0 kabe-tv 8:00pm	15.3 wnac-tv 6:30pm	13.4 wbkb 5:00pm	8.3 wcco-tv 5:00pm	22.5 king-tv 6:00pm	27.8 ksd-tv 5:00pm	10.6 wnbw 7:00pm	20.8 wsh-tv 7:00pm	20.8 wbal-tv 7:00pm	39.0 wben-tv 7:00pm	1 wk 6:3
5		***Wild Bill Hickok***, W. Broidy (W)	19.4	5.7 wahd 7:00pm	11.5 kabe-tv 6:00pm	8.5 wnac-tv 5:00pm	14.4 whkh 1:30pm	23.3 wcco-tv 5:30pm	17.8 king-tv 6:00pm	27.5 ksd-tv 12:00n	16.0 wnbw 7:00pm	16.3 wsb-tv 5:30pm	12.0 wbal-tv 7:00pm	29.0 wben-tv 1:00pm	1. wk 6:3
6	5	***Foreign Intrigue***, JWT, Shel. Reynolds (A)	19.3	19.8 wnbt 10:30pm	14.4 knhh 10:30pm	22.0 wbz tv 10:30pm	13.6 wnbq 9.30pm	19.8 kstp-tv 9:30pm	17.3 king-tv 8:00pm	20.0 ksd-tv 11:00pm	16.0 wnbw 10:30pm			5.3 wbuf-tv 8:00pm	1. wc 8:3
7	6	***Kit Carson***, MCA, Revue Prod. (W)	19.0	10.5 wnbt 6:00pm	12.2 kabe-tv 7:30pm	16.3 wnac-tv 6:00pm			16.8 king-tv 6:00pm	27.0 ksd-tv 2:30pm		16.3 wlw-a 6:00pm	13.0 wmar-tv 6:00pm	24.3 wben-tv 3:30pm	
8	9	***Range Riders***, CBS Film, Flying "A" (W)	18.9	12.7 wnbt 6:30pm	8.9 knxt 7:00pm	25.8 wjar-tv 6:30pm		9.0 kstp-tv 5:00pm	15.3 komo-tv 7:00pm		9.8 wtop-tv 7:00pm	12.8 wsb-tv 6:00pm			
9	10	***Badge 714***, NBC Film (D)	17.5	8.0 wor-tv 9:00pm	15.9 kttv 7:00pm	12.0 wnac-tv 2:00pm	12.8 wgn-tv 8:00pm		26.3 king-tv 9:30pm		14.4 wnbw 7:00pm	12.3 wlw-a 9:30pm	13.3 wbal-tv 10:30pm		1. w 10:
10	8	***Boston Blackie***, Ziv (M)	17.4	3.2 wahc-tv 8:30pm	8.2 kttv 8:30pm	23.3 wnac-tv 10:30pm	17.4 wbbm 9:30pm	12.3 wcco-tv 10:45pm	9.8 ktnt-tv 10:30pm		16.0 wtop-tv 8:30pm	11.3 wlw-a 9:00pm			1. wl 10:
Rank new	Past* rank	Top 10 shows in 4 to 9 markets													
1		***Favorite Story***, Ziv (D)	29.5	10.2 wnbt 10:30pm	9.4 kttv 8:00pm	19.0 wnac-tv 10:30pm				48.8 ksd-tv 9:30pm					
2	5	***Crown Theatre***, CBS Film (D)	20.5		3.0 kttv 9:30pm	9.0 wbkb 10:00pm			12.8 komo-tv 6:30pm	33.3 ksd-tv 10:00pm					
3		***Jeffrey Jones***, L. Parsons (D)	18.9		4.9 kttv 7:30pm									6.0 wbuf-tv 9:00pm	
4		***Your All-Star Theatre***, Screen Gems (D)	18.3								11.4 wnbw 10:30pm			38.3 wben-tv 4:30pm	
5	2	***Hopalong Cassidy***, NBC Film (W)	16.0	9.9 wnbt 6:00pm	10.4 kttv 7:30pm	10.3 wbz-tv 6:30pm		27.5 wcco-tv 6:00pm	10.8 komo-tv 7:00pm		13.8 wnbw 7:00pm				
6	3	***Amos 'n' Andy***, CBS Film (C)	15.4	12.2 wchs-tv 2:00pm	16.4 knxt 8:00pm	10.0 wbz-tv 11:30pm			28.3 komo-tv 8:30pm		10.0 wtop-tv 7:00pm				
7	4	***Gene Autry***, CBS Film (W)	15.2		13.4 knxt 5:30pm		10.7 wbbm 5:30pm	10.8 wcco-tv 5:00pm	23.0 king-tv 6:00pm						
8		***Death Valley Days***, McCann-Erickson (W)	14.2				5.8 wbkb 9:30pm		20.8 king-tv 9:00pm	2.0 kstm-tv 10:00pm	6.8 wttg 10:00pm				
9	8	***Captured***, NBC Film (D)	14.0	3.9 wor-tv 10:00pm	8.9 kttv 8:00pm				27.3 king-tv 8:30pm				7.3 waam 10:30pm		
10	6	***Cowboy G-Men***, United Artists (W)	13.8	4.9 wabc-tv 3:00pm				12.0 wcco-tv 2:00pm		29.8 ksd-tv 12:30pm		9.0 waga-tv 7:00pm			1: wc 1:3

Blank spaces indicates film not broadcast in this market as of 1-7 February 1954. While network shows are fairly stable from one month to another in the market in which they run, this is true to a much lesser extent with syndicated shows. This should be borne in mind. Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) (W) Western. Films listed are syndicated, half-hour length, broadcast in four of kets. The average rating is an unweighted average of individual market ratings its

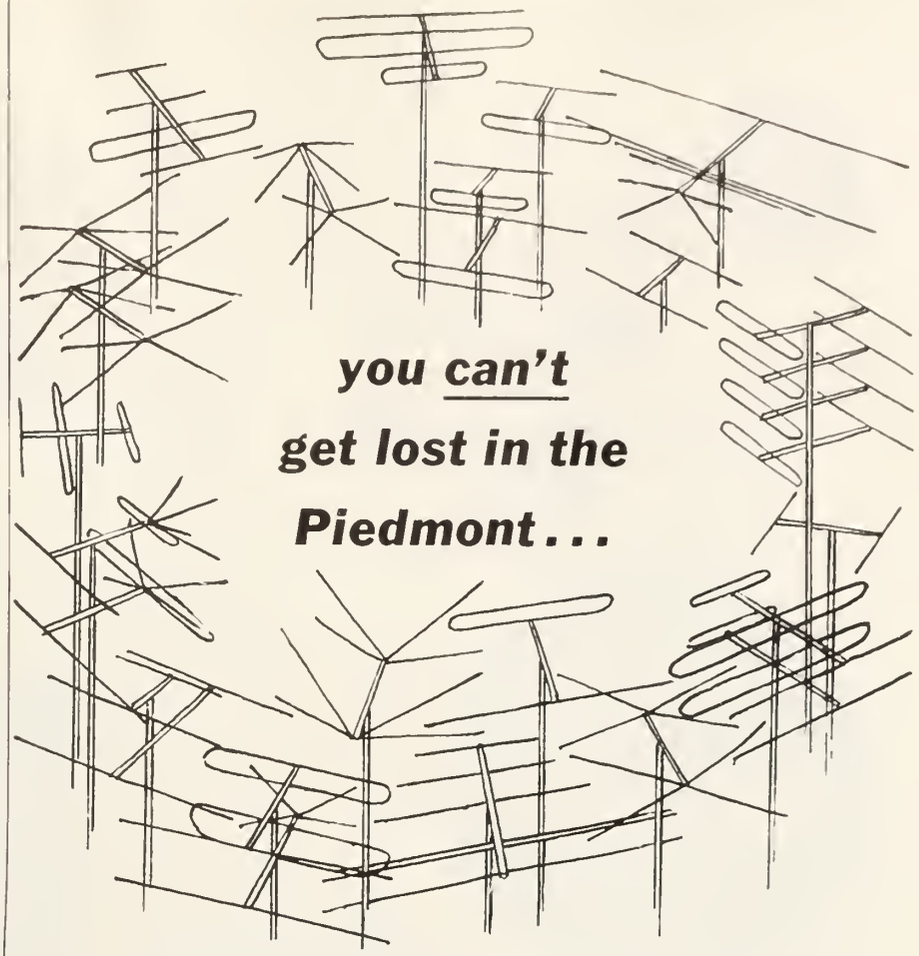
m shows

ially made for tv

3-STATION MARKETS					2-STATION MARKETS		
ayton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
2.5	15.5	18.0		17.8	24.3	59.3	33.8
nio-tv :30pm	wjbk-tv 10:30pm	wtmj-tv 11:00pm		kron-tv 10:00pm	wabt 9:30pm	wbtv 8:00pm	wdsu 10:00pm
	26.3	37.8	18.0	25.0	27.3	34.8	26.8
	wxyz-tv 7:00pm	wtmj-tv 5:00pm	wcau-tv 7:00pm	kron-tv 7:00pm	wbrc-tv 5:00pm	wbtv 11:00am	wdsu-tv 5:00pm
6.5	17.8	24.0	12.8	18.0		60.8	
nio-tv :00pm	wjbk-tv 10:30pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	kron-tv 10:30pm		wbtv 8:30pm	
1.8	16.8	27.5	22.4	12.3	26.8	32.0	23.8
lw-d :00pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:00pm	wdsu-tv 5:00pm
1.8	18.3	21.0	16.0	18.3	28.0	36.5	36.0
lw-d :00pm	wxyz-tv 6:30pm	wtmj-tv 12:00n	wptz 6:30pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 3:00pm
2.8	15.5	44.3	10.0	7.3	22.3	60.5	
lw-d :30pm	wjbk-tv 9:00pm	wtmj-tv 9:30pm	wcau-tv 10:30pm	kgo-tv 10:00pm	wbrc-tv 9:30pm	wbtv 9:00pm	
8.8	11.8	36.5	17.4	16.3	30.0	35.8	
lw-d :00pm	wjbk-tv 6:00pm	wtmj-tv 4:30pm	wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
2.3	17.5	13.3	17.0	27.8		32.3	43.5
lw-d :00pm	wxyz-tv 8:00pm	wcan-tv 7:00pm	wptz 6:00pm	kpix-tv 7:00pm	wbrc-tv 9:30pm	wbtv 10:00pm	wdsu-tv 11:30pm
3.8	17.5		18.8	29.8	18.3	48.3	12.5
lw-d :30pm	wwj-tv 7:00pm		wcau-tv 6:30pm	kpix-tv 9:00pm		wbtv 1:00pm	wdsu-tv 6:00pm
9.5	20.8	29.5	13.6	12.5			42.8
lw-d	wwj-tv 6:30pm	wtmj-tv 11:00pm	wcau-tv 7:00pm	kgo-tv 8:30pm			wdsu-tv 10:00pm

				9.5		59.3	50.5
				kgo-tv 7:00pm		wbtv 9:00pm	wdsu-tv 9:30pm
				14.8			49.8
				kpix-tv 7:00pm			wdsu-tv 9:30pm
		10.3					54.3
		wcan-tv 9:30pm					wdsu-tv 7:30pm
	15.3						
	wwj-tv 10:30pm						
			4.8		19.5	37.0	
			wcau-tv 7:00pm		wbrc-tv 6:00pm	wbtv 5:30pm	
		22.3	10.9				
		wtmj-tv 12:30pm	wcau-tv 5:30pm				
5.8			19.4				
o-tv pm			wcau-tv 10:30pm				
	10.3	25.0	6.0	9.0			
	wwj-tv 11:00pm	wtmj-tv 11:00pm	wfil-tv 7:00pm	kron-tv 10:30pm			
	10.5			6.3			
	wjbk-tv 1:30pm			kgo-tv 6:00pm			

alyzing rating trends from one month to another in this chart, o last month's chart. If blank show was not rated at all in or was in other than top 10.



you can't get lost in the Piedmont...

All you need to do in 29 of the most important counties of our Prosperous Piedmont is seek out the nearest TV antenna. It will be pointed toward WFMY-TV. Navigate from there, and you'll be headed straight toward the favorite television station of a huge multi-market region where more than $1,500,000,000 a year waits to be spent.

All across these Piedmont counties, with their many well-known cities and towns, is a humming pattern of factories and farms, of payrolls and prosperity, of vast selling opportunity. The *only* TV station that taps all of this potential is WFMY-TV — and with a degree of persuasive influence that makes it top choice of so many advertisers.

Advertising-wise, you *can't* get lost in the Piedmont. Not if you tell your story via its favorite TV station. The sooner you find WFMY-TV, the sooner you get your share of this $1,500,000,000 buying power.

wfmy-tv

Basic CBS Affiliate — Channel 2

Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

IN THE BEST TV film commercials

...there's VIDEO

...there's AUDIO

...and there's the PLUS value that RKO PATHE professionals add!

RKO PATHE knows what can be done with film. They've been learning for more than 31 years.... And today you get the bonus in RKO PATHE know-how and facilities in anything from an 8-second spot to a feature!

RKO PATHE has a background dating back to the first silent pictures...and an outlook born of success that meets the challenge of today's fast-moving and rapidly changing advertising picture.

RKO PATHE ready . . . at your phone call for TV film commercials . . . *to do the job right.*

RKO PATHE, INC.

"The Professional Company"

625 Madison Ave., New York 22, N. Y.
Phone: PLaza 9-3600

AGENCY AD LIBS



(Continued from page 8)

Awards simulcast of a recent Thursday. I wish I could have agreed with the commercial approach, since I know many of the people connected with both advertiser and agency. But I'm afraid all I could do was wince as these interruptions to the proceedings shaped up during the hour and a half.

The audience reaction in the Center Theatre, New York, where I was watching (with side-long glances at Deborah Kerr and Audrey Hepburn) was expressed in groans every time a commercial was inserted. Every time but once. This was an adroitly positioned announcement which followed a station break thus easing the burden on the sales message and preparing the audience for it.

As each commercial followed the other, the contrived situations became more and more transparent. When Paul Douglas said: "Let's look in on a couple who are investigating an Oldsmobile on the sales floor" (or words to that effect), the phoniness of the vignette became all the more phoney.

And poor Betty White, a young lady who seems to have a certain naturalness and believability, was swamped by her copy and could only appear cloying and saccharine.

But let's face it—in many ways I think all of us in commercial tv owe a debt to Olds. It was very easy to fall into this trap—we all might have done the same. I know I would have. For here was an example of something that looked okay on paper but poorly on television (worst example: the commercial with dancers jumping in and out of a roadster—something tried by most of us at one time or another, seldom if ever with success—never with so little as during the Awards telecast.)

The excitement built up while the studio audience and the some audience awaited the announcements put an added weight on the shoulders of the copy people in the timing of their breaks, their frequency, and, most important, their demeanor. I'd say I learned, thanks to Olds, that the lead-in to a commercial should be directness itself rather than artifice. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*



I'm In Business!

KMPC "Report to SPOTholders for 1953" shows:

GROSS BUSINESS 13.5% AHEAD of 1952.

Greatest Year in KMPC History.

374 Different Advertisers on KMPC.

Everything sells on KMPC.

more in '54

KMPC AUDIENCE GROWING
Because of these star personalities:
DICK WHITTINGHILL • BILL STEWART • IRA COOK • JOHNNY GRANT • HARRY GOLDER • BOB KELLEY • CHIEF MILANI • HAL MOORE

KMPC WIDELY PUBLICIZED
Newspapers • Movie Trailers • Store Posters • Theatre Magazines

KMPC MERCHANDISING EFFECTIVE
Advertisers Enthusiastic About KMPC Service.

THE WEST'S GREATEST INDEPENDENT

KMPC

710 KC · Los Angeles, California

50,000 watts days • 10,000 watts nights

GENE AUTRY, President—R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. RADIO SALES COMPANY
New York Los Angeles Chicago

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

*I. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP¶
CHARLESTON, S. C.	WUSN-TV	2	26 March	1 Sept.	54	32	1	71 vhf	Southern Bestg. Co. J. Drayton Hastie, pres.-gen. mgr. Theodore D. Maybank, v.p.	Headley-Reed
MONTGOMERY, ALA.	WSFA-TV	12	26 March	1 Oct.	316	158	1	24 vhf	Montgomery Bestg. Co. David E. Dunn, Pres. R. F. Hudson Sr., v.p. H. S. Durden, sec.-tres. (Hudson is publisher of "Montgomery Advertiser & Alabama Journal.")	——
WICHITA, KAN.	KAKE-TV	10	1 April	July '54	316	158	1	61 vhf	KAKE Bestg. Co. Mark H. Adams, pres. H. E. Zoller, v.p. Jack Todd, gen. mgr.	Radio Reps

*II. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ALBANY, GA.	WALB-TV	10	3 April	112	56	——	1	NFA	Herald Publishing Co. James H. Gray, pres. Thomas Stillwagon, gen. mgr.	Burn-Smith
FAIRMONT, W. VA.	WJPB-TV	35	28 March	17	9	ABC, Du M, NBC	1	NFA	Fairmont Bestg. Co. J. P. Beacom, pres.-gen. mgr.	Gill-Perna

III. Addenda to previous listings

Since SPONSOR's 5 April 1954 issue, four more television station grantees have relinquished their construction permits.

CHATTANOOGA, Tenn., WTVT, uhf ch. 43.

LITTLE ROCK, Ark., KRTV, uhf ch. 17 (station was on the air operating commercially).

One of these stations was on the air and operating commercially. This raises the number of stations which have returned

SALEM, Ore., KPIC, uhf ch. 24.

YUBA CITY, Cal., KAGR-TV, uhf ch. 52.

C.P.'s to the FCC to 63. In addition, one other station which was operating has left the air but retained its permit.

NEWPORT NEWS-NORFOLK, Va., WACH-TV, uhf ch. 33 (station goes off the air but retains c.p.).

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (9 April '54)	**368**	*Post-freeze c.p's granted (excluding 28 educational grants; 9 April '54)*	**330**	*Tv homes in U.S. (1 Jan. '54)*	**27,500,000§**
Markets covered	**227**	*Grantees on air*	**260**	*U.S. homes with tv sets (1 Jan. '54)*	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 27 March and 9 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.



In New England

they'd rather watch

WBZ-TV

WBZ-TV

BOSTON, Channel 4

WESTINGHOUSE BROADCASTING COMPANY, Inc.

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National representatives: Free & Peters, Inc.

● Superior local programming is a big reason! On WBZ-TV, televiewers find something for everyone—from lively news programs like NEWS AT NOON to household hints included in PANTRY PLAYHOUSE — from wholesome children's programs such as THE MAGIC WINDOW to the most adult entertainment like that in STARRING THE EDITORS. Seasoned to the New England taste, these programs pull a surprising — and gratifying — number of replies *and sales!* We'll be glad to tell you the full story of how WBZ-TV covers an area of 12,390 square miles, accounting for total retail sales of more than 6 billion dollars. Just write or phone.

TV results

MATTRESSES

SPONSOR: W. F. Bentley & Son AGENCY: Direct

CAPSULE CASE HISTORY: *Television proved to be anything but a sleeper when this Augusta, Ga., furniture company used it to advertise mattresses. The firm bought a one-minute live demonstration participation on* Stars on Parade, *a live talent musical program early last month. And a few days after the telecast WJBF-TV got this letter from Douglas Barker, the furniture company's ad manager: "We are happy to report overwhelming response from our recent tv spot. . . . Our records show that we sold 21 mattresses as a direct result of this ad. We are well pleased with the number of new accounts opened and the immediate response."*

WJBF-TV, Augusta PROGRAM: Stars on Parade

SALAD MAKERS

SPONSOR: Saladmaster Sales AGENCY: Direct

CAPSULE CASE HISTORY: *An advertising-to-sales ratio of 107 to 1—that's the kind of sales return this kitchen appliance company got. The regional manager of Saladmaster, Eric A. Allen, described the results as "amazing." He said Saladmaster bought one 90-second participation announcement at 10:00 p.m. 29 January. "Up to the present time," he reports, "the net results of this participation have brought in over $7,000 worth of sales from a $65 expenditure." The Saladmaster sells for $29.95. F.O.B. Dallas, Tex. "Needless to say," Allen continues, "we are more than gratified with the results."*

KEYT, Santa Barbara PROGRAM: Pacific Theatre

APPLIANCES

SPONSOR: The Appliance Mart AGENCY: Harry W. Morris

CAPSULE CASE HISTORY: *When the sponsor recently renewed his contract for another 13 weeks, the agency wrote KGO-TV and thanked the station for "doing a splendid job." The agency went to say that "even though this has been in not too favorable a time slot and against relatively stiff competition, the success my client has enjoyed . . . has been excellent. Actually, the results of the show seem to gain momentum each week. . . ." Cost of each participation is $100.*

KGO-TV, San Francisco PROGRAM: Movies with Malloy

AUTOMOBILES

SPONSOR: Cochran Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *At the end of last year, the sponsor had a number of 1953-model cars held over. The new models were coming out and the dealer wanted to sell the old ones but fast. He bought five filmed announcements adjacent to the major sporting events televised over the New Year's weekend for a total cost of $165 (including production costs). During the next four days, the sponsor sold 16 new Fords and Mercuries (worth $48,000) as a direct result of the tv announcements—an advertising budget of one-third of 1%. Cochran's ad manager said, "It was one of the greatest success stories in the history of our advertising. . . ."*

KSBW-TV, Salinas PROGRAM: Announcements
KMBY-TV, Monterey (share-time stations)

CLEANER

SPONSOR: Spic & Span Cleaners & Dyers AGENCY: Direct

CAPSULE CASE HISTORY: *Last May, J. D. Irvine, proprietor of a cleaning establishment, was approached by KELO-TV with a quarter-hour local show every other week. "When I was sold the tv program . . . I signed the contract . . . but I was far from 'sold' at the time," Irvine recalls. But now, he says, "My tv show has outpulled both newspaper and radio combined . . . and has actually put definite and traceable cleaning jobs in my plant from points . . . far . . . out of town. . . . Television is well worth the investment involved." Cost is $98.50 per program.*

KELO-TV, Sioux Falls PROGRAM: You Pick 'em

CHOCOLATE SYRUP

SPONSOR: Bosco Co. AGENCY: Ruthrauff & Ryan

CAPSULE CASE HISTORY: *For the past year, Bosco has had a one-minute participation five times weekly on the Billy Johnson show (9:00-10:00 a.m.) for $150 weekly. Here's how John T. McParland of the Bosco Co. describes the results: ". . . Our connection with the Billy Johnson* Cartoon Club *began in March 1953 and it was not very long before the impact of the show was reflected in a substantial increase in our sales. Over the period of a few days in excess of 10 months, we have enjoyed an approximate 100% increase of sales and the trend is continuing up. Bosco is now very well known in D. C."*

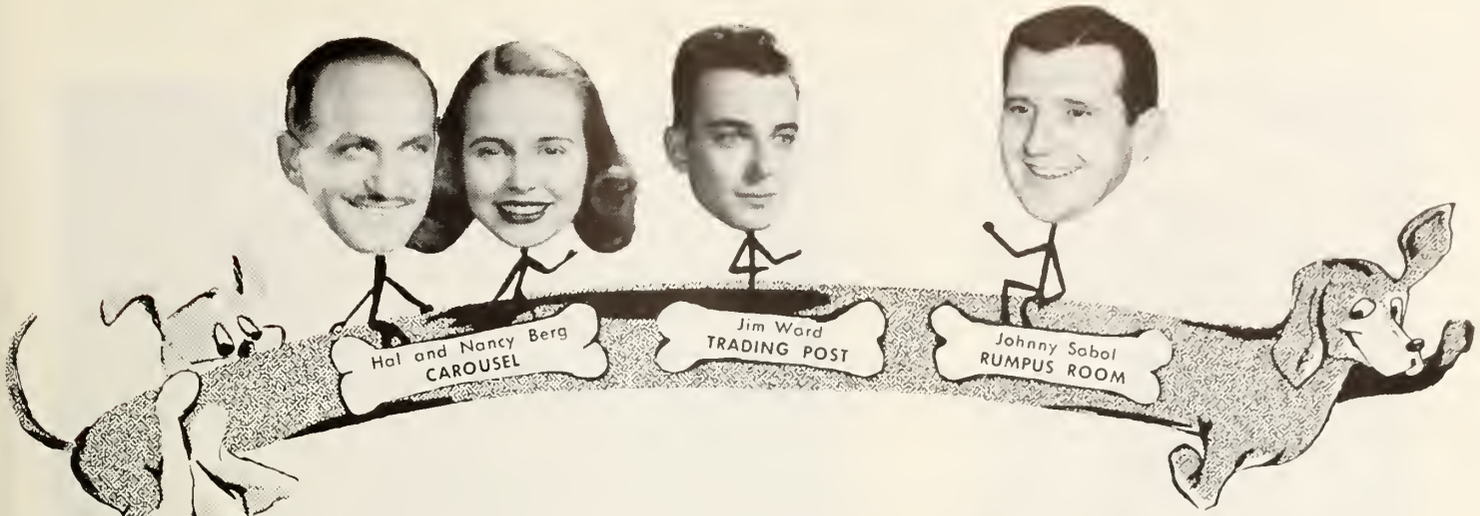
WTOP-TV, Washington PROGRAM: Cartoon Club

JAMS & JELLIES

SPONSOR: Mary Ellen Jams & Jellies AGENCY: Ralph Jewell

CAPSULE CASE HISTORY: *When the sponsor's jams and jellies were introduced to San Diegoans last fall, sales averaged 75 cases monthly. Starting 22 September, the jams and jellies were advertised on Marj Hume's* What's Cookin' *program with two announcements weekly. Results were so good that a 20-second chainbreak on Saturday nights was bought starting 10 October. Within a few weeks sales jumped to more than 500 cases monthly. The cooking show announcements cost $100 weekly; the chainbreak costs $120 weekly.*

KFMB-TV, San Diego PROGRAM: Announcements, Chainbreaks



We're TOP DOG
AND
No Bones About It!



The PENN-N.Y. edition of TV Guide recently conducted a poll among its readers, asking which local TV programs they watch and enjoy most. Answers poured in from all Northeastern Pennsylvania. WILK-TV walked off with **ALL** the top honors. The April 15th issue tells the story. First Place goes to WILK-TV's pace-setting early evening variety show, "CAROUSEL" with Hal and Nancy Berg—Second Place goes to the top show in local kid entertainment, "BUCKSKIN JIM'S TRADING POST" presided over by Jim Ward—and Third Place to the center of attraction for the local teens, "JOHNNY SOBOL'S RUMPUS ROOM".

SMALL WONDER OUR TAILS ARE WAGGING WITH PRIDE!

WILK-TV covers a large and lucrative market where television competition is strong. The fact that we lead the field in popularity, quality of programming and reception is hard-hitting proof that we can sell more of your products at less cost than any other station in this widespread television-conscious area.

WILKES-BARRE and SCRANTON
250,000 WATTS
covering ALL Northeastern Penna.

Call or write
AVERY-KNODEL, Inc.

- New York
- Chicago
- Los Angeles
- San Francisco
- Atlanta
- Dallas

WILK-TV

Affiliated with both
ABC and DUMONT NETWORKS



With Evansville's
first and only
Television Station

WFIE

CHANNEL 62

SELL this solid market of 130,000 families whose annual spendable income exceeds 675 million dollars.

SELL them through the facilities of WFIE-TV . . . Evansville's first and only television station, now serving more than 50,000 TV homes in this UHF-only market.

NBC, ABC, and DuMONT affiliate

represented nationally by

VENARD, INC.

New York, Chicago, Dallas, Boston, Atlanta, Los Angeles, San Francisco



agency profile

Dr. E. L. Deckinger

V.P., Director of Research
Biow Co., New York

Dr. Deckinger's advertising career began when he stopped teaching math at New York University and went to work in Biow's mail room. That was 17 years ago. Since then he has built the research department from zero to a 40-man creative research operation.

"Advertising research has many facets," said Deckinger. "But they all try to solve the same question: How can we sell more goods for our clients? And advertising research is successful only if it helps advertising to do this."

At this point a little man with a large tray entered the office, spread a napkin on the desk and put a giant glass of ice-cold Pepsi Cola before us (with a straw). "Consumer research?" we asked.

"Hospitality," said Deckinger.

"Can research give a sponsor indications of probable sales to be derived from his advertising budget?" SPONSOR asked.

"No," said Deckinger apologetically. "Causations, for example, are very difficult to establish. By causation I mean proof that because we used a certain program or a particular commercial in a certain way at a specific time, we obtain specific sales results. Correlation—that is, the relationship between certain variables like high ratings and program efficiency—those become apparent. But proof that one factor caused sales—that's another story."

Deckinger heads the ARF committee that is currently studying rating services.

"We'll have a report out soon. It's on audience size measurement methods, and sets standards for the methods. Its purpose is to raise the level of research standards in the field in general, and to remove some of the horrible present confusion in so doing. The report is distilled from many, many hours of hard work and hefty thinking by representatives of all segments of the industry. We hope it will be completed by June."

Deckinger expressed optimism about strides made in research. "We design our questionnaire better, we sample better, so we get close quicker to the right answers on how to help the creative people prepare better advertising. But there's no one method for solving advertising research problems."

When not researching, Deckinger putters around the 40-year-old house he bought for his family. "We save a lot of money," says he, "in remodeling we never do." ★ ★ ★



70% CONVERSION in only 7 Months on the AIR

WCAN-TV found GUILTY

SENTENCED to LIFE

When you sell on WCAN-TV you're sentenced to a life of sales success and profit . . . because WCAN-TV has been found GUILTY and SENTENCED to the following 3 counts:

1. WCAN-TV is guilty of having 70% conversions in less than 7 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!

2. WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.

3. WCAN is guilty of giving the BEST TV BUY in America TODAY.

Affiliated with WCAN RADIO
Wisconsin's most powerful independent

*ARB Survey April 1-7, 1954
Pulse, Hooper and Dr. Ella Clark, Marquette Univ.

BASIC OPTIONAL CBS

WCAN-TV channel 25 Milwaukee

Represented Nationally by
Alex Rosenman • 347 Madison Avenue
New York, New York

round-up

The old fashioned touch can help tv commercials

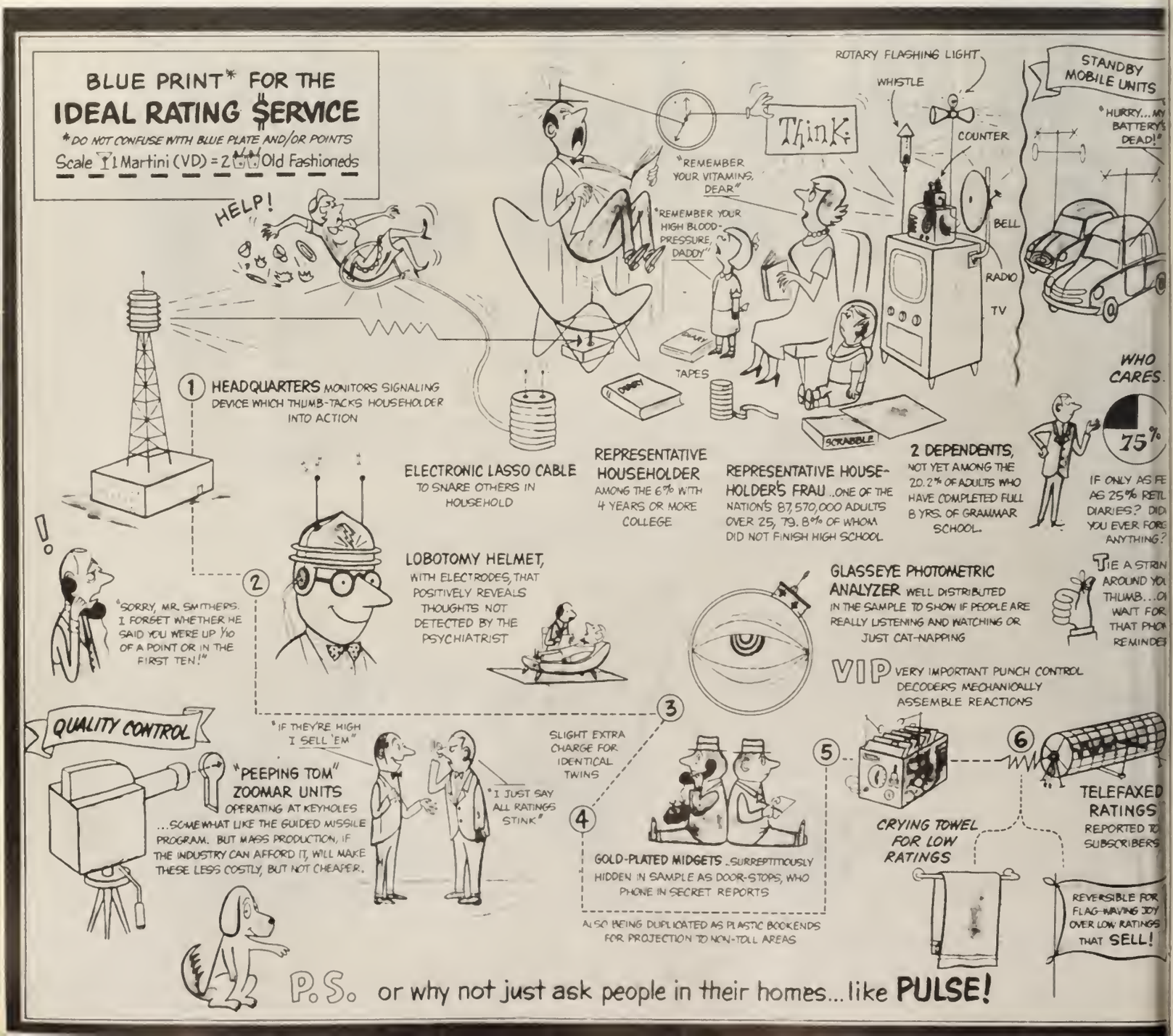
Television commercials of today and printed advertisements of a hundred years ago have at least one thing in common: The use of a pretty girl to attract attention. And the wood cuts of the 1800's are just as entertaining as present-day tv commercials.

A whole array of early advertisements and typography is included in a two-volume pictorial survey assembled in *Handbook of Early American Advertising Art*. The books are by Clarence P. Hornung, published by Dover Publications, Inc., New York. Television advertisers, radio and tv station promotion departments and others can use material in the books in their own ads. All the material is copyright free and can be reproduced without royalty payment.

Aimed at the advertiser who wants to impart an old-fashioned flavor to his promotion, the books contain 3,500 cuts and type faces.

Among the ads in the set is one for a washing machine. It has this forceful closing: "Ladies and gentlemen are invited to call and examine it, or, what is better, send us your dirty clothes and test it." ★ ★ ★

The ideal system: Last year SPONSOR (28 December 1953, page 34) outlined "What's wrong with the rating services?" Now, somebody has come up with detailed blueprints of the ideal rating system. To keep its readers informed of the latest in the flourishing art of measuring listenership, SPONSOR presents The Pulse, Inc.'s, views on the "ideal rating service" in the form of this facetious mailing piece.



Briefly . . .

People with tv sets don't get as much sleep as they did in pre-tv days. That's one of the findings of a study conducted by Indiana University, Bloomington, Ind., made among 150 Bloomington housewives whose homes are topped with tv antennas. Two-thirds of the women said they went to bed later since tv. The same survey disclosed tv has not cut into a viewer's newspaper reading time. But respondents said they read books and magazines only half as much as before. Nearly one-third of the respondents said they didn't go out as much as before tv. Mealtime changes were reported by 21%, and 6.6% said their children studied less now. Tv advertising is felt to be useful by most housewives. About three-fourths are satisfied with the programing they now receive.

* * *

When WABD, New York's new *Ernie Kovacs Show* made its debut Monday 12 April, one sponsor already had been signed. Jay Broiler Co. (Roto-Broil) bought a quarter-hour segment of the nightly variety program. Cost of a 15-minute portion of the local show is about $2,500 weekly for 13 weeks. Joining Kovacs from 11:15 p.m. to 12:15 a.m. Monday-through-Friday is Edith Adams of the Broadway musical *Wonderful Town*, plus a trio, a male vocalist and various guests. WABD's General Manager Norman Knight told SPONSOR that Kovacs was signed to a long-term pact involving $1 million and that the program has one of the biggest budgets of any local New York show.

* * *

The nation's disk jockeys are currently telling their audiences about a campaign to make good music collections available to the blind. The music is recorded on ordinary phonograph records but the records have braille jackets and braille labels for indentification.

Sigmund Spaeth, noted music educator and columnist, told SPONSOR the Louis Braille Music Institute of America, Inc., New York, is soliciting funds to pay for the free distribution of records to the blind and institutions for the blind. Disk jockeys, he reported, are assisting in the campaign.

Spaeth said Library No. 1 is now available. ★★★

FIRST IN RADIO!



NOW FIRST IN TV!



KWFT-TV CHANNEL 6

in Wichita Falls ☆ Texas!

CBS AND DuMONT TELEVISION NETWORKS

Wichita Falls Television, Inc.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What strides has uhf television recently made— and what problems remain to be solved

THE PICKED PANEL ANSWERS

By BEN STROUSE, vice president, WWDC, Inc., Washington, D. C.



Mr. Strouse

Once we knew a man who owned a radio station. He sold it for $2,500. That station later became a basic CBS affiliate; market value: $1,500,000.

Then there were the guys who had pre-freeze vhf grants and turned them back in—"There was no future for television."

Latest members of this fraternity: The "uhf-is-no-good" boys. A prominent network official recently quipped: "If a vhf station fails, it's bad management; if a uhf station fails, it's because it's uhf." Wise words indeed.

Under our competitive, free enterprise system, there is never a guarantee of business success. Many businesses in all lines fail because of poor management, insufficient capital or bad judgment in starting the business in the first place. Most uhf failures have been caused by similar reasons. Starting a station in a market that was too small to support television, starting in a market that was already receiving a number of good vhf signals, starting without a plan. Too many promoters, get-rich-quick schemers, hopped into tv, any kind of tv, any place, because tv was "a license to steal."

Despite the failures and the professional pallbearers there are today a number of highly successful uhf stations. They are doing an efficient job, operating under the same rules that a good radio station operates under: good programing, good promotion and good selling.

Our company (WWDC, Inc.) established a radio station in Washington which the experts all agreed couldn't succeed—the market was too crowded. Not only did we succeed but a half a dozen other stations which followed us into the market and had their sights leveled in a definite direction also succeeded.

Now we own a piece of an upcoming uhf station (WFMZ-TV, Allentown, Pa.). It's a good market, a big one. All of the area stations are and will be uhf—except for the fringe signals out of Philadelphia (and by the way, what's going to happen to fringe signals when color comes in?). We think WFMZ is going to be successful, not overnight of course. Its president, Ray Kohn of Allentown, is a good operator. He knows his market. With sound local programing augmented by network shows, with good promotion including work with the retail servicemen and dealers on a very sound, planned basis, with good selling, we think WFMZ-TV will succeed.

The same business judgment that told us to go into uhf in Allentown stopped us from going into uhf in Washington. Washington has four very good vhf stations. What can a uhf station offer that will make people convert?

By LARRY ISRAEL, vice president and general manager, WENS, Pittsburgh



Mr. Israel

Uhf, without the advantage of a five-year freeze, in certain specific markets has made some real progress — while not spectacular, certainly sound and steady.

In the wake of many stations both u and v suffering economic reverses because of a number of factors, many people in the industry have sought to put a stigma on all uhf. These shortsighted individuals overlook a number of factors.

Uhf stations, by and large, that have had economic troubles, for the most part have been in markets where there simply aren't enough dollars to go around and many of them have been under-financed and ill conceived. This applies to a great many new vhf stations also. Overlooked also is the fact that 18 vhf permits were handed back to the Commission by groups who had little or no faith in the future of tv.

To be specific, let's look at the market with which I am most familiar, Pittsburgh, the nation's eighth major market with a vhf established five years prior to the arrival of our uhf channel. What have we been able to accomplish in seven months of operation?

We have the first televised schedule of major-league baseball, the first home and away schedule both from Madison Square Garden for the Holiday and National Invitation tournaments and a series of home games of the nationally ranked Duquesne University basketball team. We've done more remotes in seven months than has been accomplished in the previous five years. We have approximately 130 clients on our station. We have basic affiliation with ABC and supplementary affiliation with CBS. We have the largest studio and were the first tv station in the city to drive an automobile and display for live camera demonstration in the studio. In seven months, starting from scratch, we have, according to the local surveys, 230,452 sets equipped to pick up our station as of March 1.

We are going into the first full summer of baseball and it is reasonable to assume that this figure will be greatly expanded due to the purchase of a second set in the homes in so rabid a sports town. It is particularly signifi-

cant due to the fact that a number of the leading manufacturers have come out with a new set selling under $200 completely equipped with both uhf and vhf.

It is true that uhf has had an uphill fight but anything new usually does.

It should be borne in mind that it takes a station six months to develop a rating pattern. In all fairness, those timebuyers who hold a much more severe yardstick to uhf than they ever did against vhf are selling short their own clients, because what they are saying, in effect, is that this country and this particular market has no basis for expansion.

By LOU POLLER, general manager, WCAN-TV, Milwaukee, Wis.



Mr. Poller

I have been searching for over a year now, and I have not found a tv spectator who was willing to look at a poor picture or program on vhf; conversely I have not found a tv spectator who did not fully enjoy a good picture and program on uhf. The alphabetical gap has been created in Washington, and magnified on Madison Avenue. Technically, there are no real problems with uhf. Milwaukee has accepted WCAN-TV to the tune of 62% conversions in a little over six months.

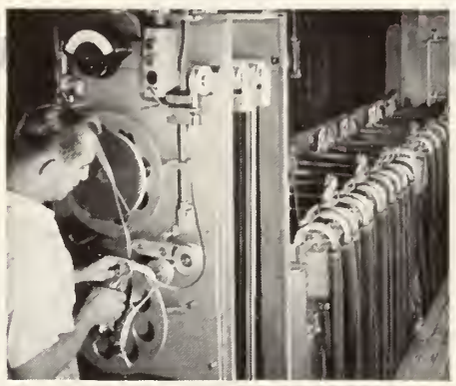
We believe that any market having more than three tv stations is in for a rough time, whether they are v's or u's or mixed. Kansas City is living proof of that theory. Planned allocations did not prove too practical, and changing the allocations piecemeal as is being done adds to the confusion. It has been preached over and over that we must have uhf in order to enjoy "a truly competitive" national television system. If that still holds true, we need a quick, up-to-date inventory of tv in the country before we go much further with the allocation plan.

There is absolutely no reason for uhf not having the same future as vhf, given the *same opportunity*. My question still is—is it getting the same opportunity? We don't think so.

(*Please turn to page* 153)

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE



CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.

YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer**-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

NESTLE ON THE AIR

(*Continued from page* 35)

to London for the Coronation and then to Paris.

"The purpose of the contest," explains Winslow Stetson, Nescafé account executive at Sherman & Marquette, "was to get as many people as possible to try Nescafé. The contest was promoted through point-of-sale displays and pulled excellent results for us."

A retailer display contest ran simultaneously.

In mid-March, when Nescafé's sponsorship of Kate Smith ran out, the firm decided not to renew its contract. The reasoning: Nescafé was out to reach a broader family audience than it could with daytime tv. The answer: *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m.

To keep Nescafé in the minds of consumers over the summer, Nestlé Co. participated in the CBS Radio Power Plan from March through August 1953. Through this participation Nescafé had coverage on more than 200 CBS Radio stations and identification with three 8:30-9:00 p.m. radio network shows: *FBI in Peace and War, Meet Millie* and *Mr. Keen, Tracer of Lost Persons.*

Late in 1952, when Nestlé executives saw Nescafé sales dip, the firm undertook a brand preference and consumer study. They found the public was turning from chocolate-base products like Nescafé to the pure-coffee instant brands. Nescafé revamped its formula, and when Nestlé began its one-third sponsorship of Gleason in March 1953, the commercials plugged "new 100% pure coffee" Nescafé.

Nestlé Co.'s investment in the Gleason show amounts to $1,105,000 for production on a 52-week basis, plus an estimated $750,000 more for the 96-station CBS TV lineup. For this price, Nescafé, like the two other co-sponsors (Schick and Sheaffer Cos.), gets one minute-and-a-half commercial for two weeks, three minutes of commercial time every third week.

These commercials are integrated into the show format. Says Winslow Stetson, Nescafé a/e at Sherman & Marquette on this score: "If you're paying a high price for a top personality, you get maximum value from your investment by getting this personality's endorsement of the product."

Specifically Nescafé likes tv because of its demonstration value (the commercials show the family how fast and easily a cup of Nescafé can be made) and its merchandisability (Nescafé stresses heavy point-of-sale display and promotion). At the time Nescafé bought Gleason he was already a popular comedian with a family-appeal show format and a solid rating (in the 30's), which has maintained.

In fall 1953 Nescafé again ran a consumer contest. Some $100,000 in cash was given to contestants who best completed a jingle about Nescafé. This contest, announced on the air for two months, pulled satisfactory response.

Again the reasoning behind this contest was twofold:

1. To get new customers for Nescafé, as well as prove the value of the revamped product to old customers.

2. To get extra displays from chains and leading independent grocers. Sherman & Marquette furnished life-size





WDAY-TV

FARGO, N. D.

NOW ON

FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING PRACTICALLY ALL TOP-RATED PROGRAMS FROM ALL 4 NETWORKS

(AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives

cutouts of Gleason to the distributors during the run of the contest.

Another favorite Nestlé method of advertising is through free-sample offers. Nescafé introduced such a "prove-it-yourself" campaign in September 1953 via tv and magazines. One particular Gleason commercial last fall offered viewers a package with four individual servings of Nescafé free. This one commercial pulled 25,000 postcards within a day out of New York City alone.

Nescafé's copy theme has been consistent in all media since May 1953: "New 100% pure Nescafé Coffee guarantees better flavor cup after cup."

This theme appears in Nescafé's print advertising—full page black-and-white as well as four-color ads in *Life, Look, Ladies' Home Journal, Good Housekeeping* and the store books. It also appears in Nescafé's daily newspaper advertising, usually black-and-white and some two-color 1,000-line ads.

Spot tv is used primarily to supplement Gleason coverage. On the other hand Sherman & Marquette stresses the value of spot radio in (1) reaching an entirely different audience from the tv audience; (2) bringing consumers the "news" aspect of Nescafé.

When regular coffee prices skyrocketed in winter 1954, Nescafé immediately went full-force into spot radio in every major market in the country. This campaign was the most intensive spot campaign on independent stations in radio history: On WNEW, New York, alone Nescafé placed 175 minute announcements a week at $6,000 weekly. The campaign has expanded since January into more than 30 major markets, with many independents as well as network affiliates carrying schedules of 100 announcements and more each week.

These commercials start with a jingle stressing flavor but are followed with a timely hard-hitting pitch comparing regular coffee prices with instant coffee. Campaign was placed in January on a 13-week basis.

Nescafé's radio effort is of the shotgun variety, aimed at a maximum adult and teen-age audience. The agency has been buying sports, d.j., news adjacencies, as well as local and regional radio personalities. This price broadside is intended to hit the entire family.

The Gleason show, on the other hand, is aimed more specifically at the younger housewife, although Nestlé Co. doesn't discount the importance of men and teen-agers as potential instant coffee consumers.

Nescafé's leading competitors in the field are aggressive advertisers:

General Foods' Instant Maxwell House Coffee sponsors *The Red Buttons Show*, CBS TV, Mondays 9:30-10:00 p.m. (through Benton & Bowles) at a $22,000 weekly production cost, and *The Second Mrs. Burton*, CBS Radio, Monday-through-Friday 2:00-2:15 p.m. (sharing the program with other General Foods products) at a $3,000 weekly production cost.

Standard Brands' Instant Chase & Sanborn, on the market since 1946, had only one experience with network tv: one 15-minute participation weekly on NBC TV's *Garry Moore Show* in 1951. Since then the brand has been advertised via spot radio and tv in 70 or more cities, as well as with heavy print schedules.

Borden's Instant Coffee was also in-



. . . keeps viewers tuned to

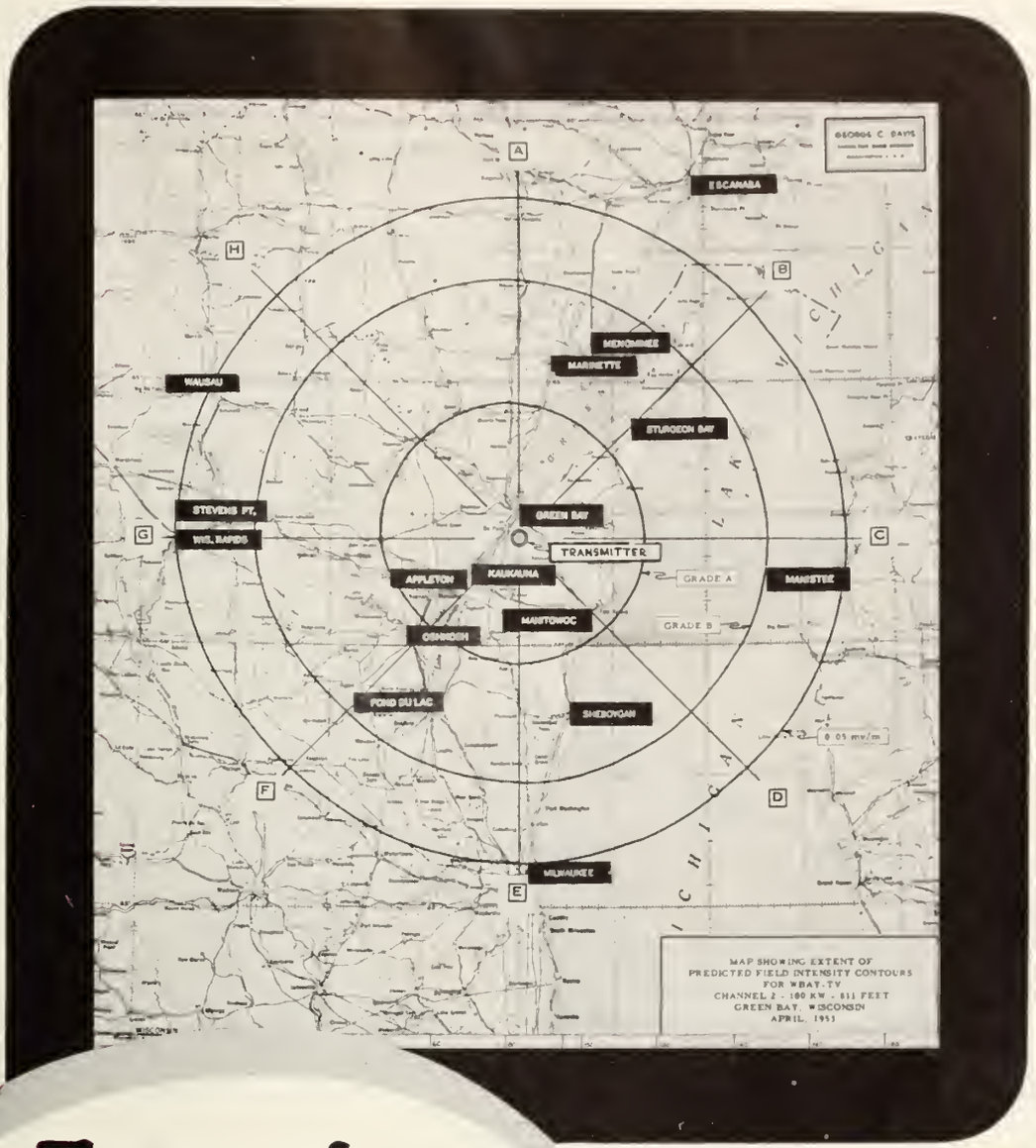
KMJ-TV

FRESNO • CHANNEL 24

the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative



This is the Land of.. ..Milk and ~~H~~oney

WISCONSIN'S MOST *Show–Full* STATION

100,000 *Channel 2*

GREEN BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

troduced in 1946, and from its birth was the most air-conscious of the instant coffees. In 1952 (through DCSS) this brand began sponsoring *Treasury Men in Action*, NBC TV, Thursdays 8:30-9:00 p.m. It still sponsors this program with a 32-station lineup, at a weekly production cost of $17,500 which is borne by Borden Co. products rotated on the show.

General Foods' Instant Sanka, a caffeine-free instant coffee, competes more directly with Nescafé's Decaf (through Dancer-Fitzgerald-Sample). Sanka's air advertising has tended toward five-minute newscasts in top nighttime network adjacencies.

Regional brands like Folger's Instant Coffee on the West Coast and Ehler's Instant Coffee on the East Coast are contenders in their own distribution areas. Their advertising, generally, leans toward heavy newspaper and spot radio and tv.

In May 1952 Nestlé Co. (through Sherman & Marquette) introduced another brand of instant coffee—Nestlé's Instant Coffee. The reasoning behind this introduction of a brand that may eventually be nationally competitive with Nestlé's own Nescafé?

Don Cady explained Nestlé's policy this way to SPONSOR:

"The Nielsen Food and Drug Index shows that no single brand of coffee ever held more than 25% of any particular market. To strengthen the Nestlé Co.'s position in individual markets as well as nationally, we introduced this new, improved Nestlé Instant Coffee. Actually, we don't feel that it will compete with our well-established Nescafé as much as with other brands. There will always be consumers who prefer Nescafé to Nestlé Instant Coffee and vice versa."

At the agency, Nestlé Instant Coffee is handled entirely separately from Nescafé. William Geoghegan, executive on the Nestlé Instant Coffee account, explained that the advertising stress in all media is upon flavor. "Price," he says, "is an industry problem. Since we have limited distribution at the moment, and a more limited budget than the older brands, we stick to brand selling and a strong flavor pitch."

Nestlé Instant Coffee's budget has increased by some 50% annually since the brand's introductory campaign in spring 1952. The budget in 1954 divides this way: 60% in print media, 40% in radio and tv.

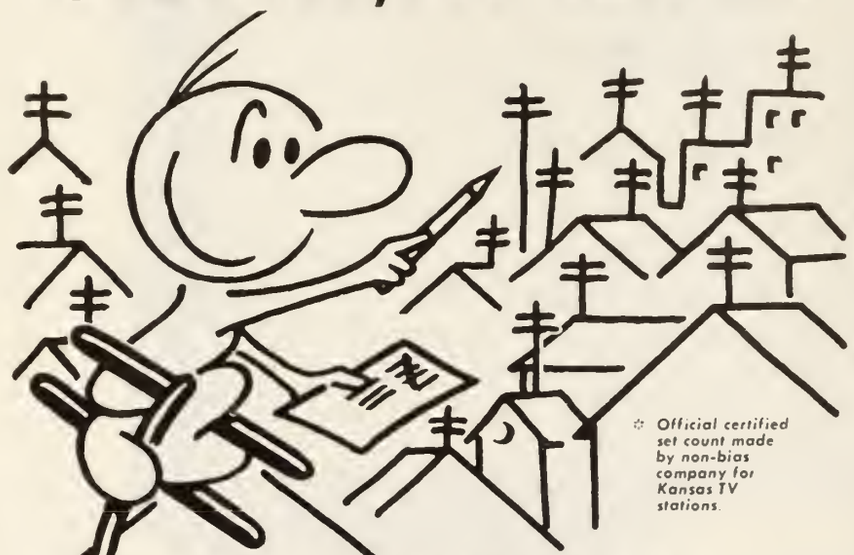
To date the brand has distribution in the following areas: Michigan, Massachusetts, eastern Pennsylvania, New Jersey, Rhode Island, northwestern New York, metropolitan New York and southern Connecticut.

Tv is being used in New York, Philadelphia, Boston, Detroit, Rhode Island and Buffalo; radio in Michigan, Pennsylvania (except Philadelphia), Massachusetts. Both air media are used on a year-'round basis with average radio frequency exceeding 15 announcements a week per market, average tv frequency exceeding five announcements a week per market.

Demonstration of NIC's quick, easy solubility is the mainstay of NIC's tv commercials. Whether film or live, these commercials usually show two cold glasses of water. The announcer puts a teaspoon of NIC in one glass, of another brand of instant coffee in the other glass. NIC mixes with the cold water visibly faster than the unidentified brand with which it is compared.

The copy theme: "Now—a foolproof

OVER 100,000 SETS*...



* Official certified set count made by non-bias company for Kansas TV stations.

50% SATURATION

WINDY, the bright spirit of TV in Central Kansas, can hardly believe his eyes! Now...more than half the homes in the **KTVH** area have TV*. Besides, a recent Pulse report shows **KTVH** has 15 night-time and 10 multi-weekly shows with top ratings. A golden opportunity awaits you at a **KTVH** sales office in Wichita or Hutchinson. Studios in Hutchinson: HOWARD O. PETERSON, *General Manager*.

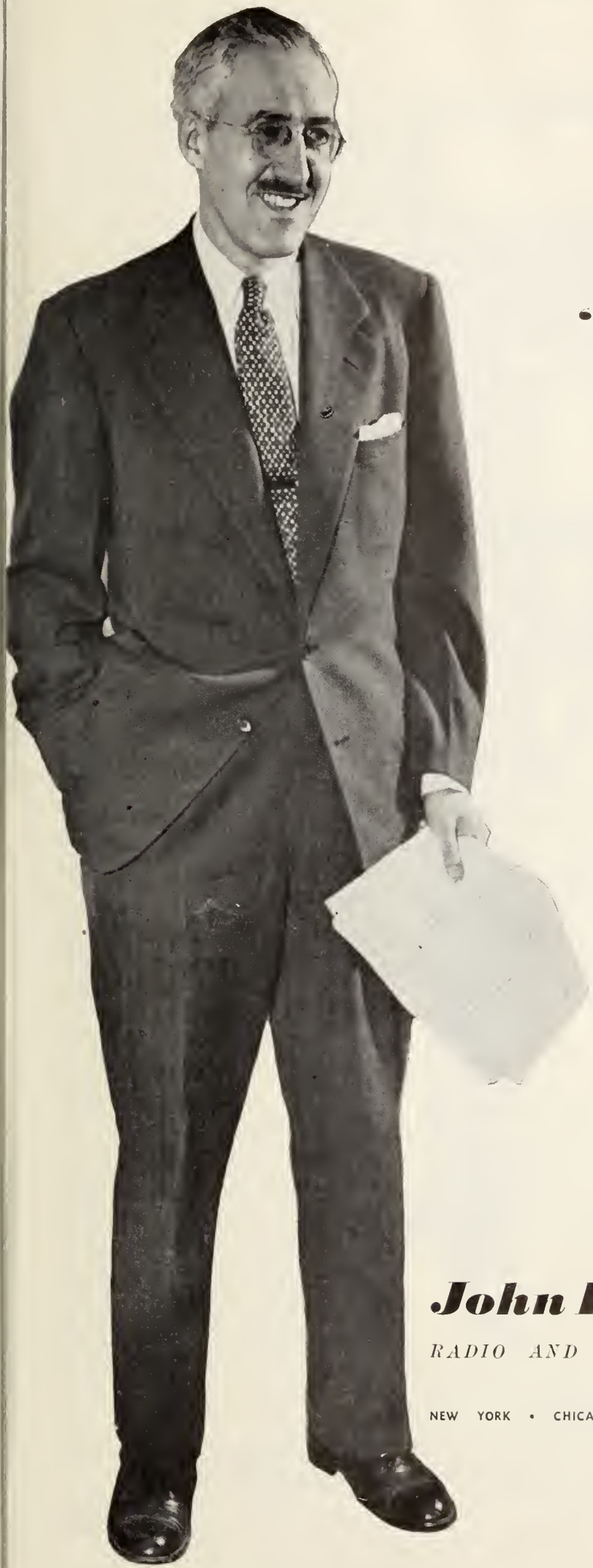
CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS



"My Ideal Rep"

says Chet Slaybaugh
of Morse International, Inc.,
"shows ingenuity in 'digging out' and cooperation in 'working out' schedules that meet my clients' requirements. He does not merely submit a cut and dried list of availabilities."

Jepco's
specialty is
working for maximum
client effectiveness.
That means digging
out best
availabilities.



JEPCO knows how the wind blows

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

Local acceptance?

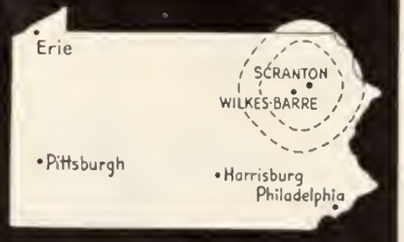
126 local accounts* signed in six weeks!

*Names on request

WWOR ★ TV
WORCESTER • MASS.
14

There's more to be seen on channel 14

COVERS PENNSYLVANIA'S 3rd LARGEST MARKET



SCRANTON • WILKES-BARRE

CHANNEL 16 WARM TV

SCRANTON, PA.
ABC TELEVISION NETWORK
Antenna: 1244 Ft. Above Average Terrain
333 Madison Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by
GEORGE P. HOLLINGBERY CO.

a direct pipeline to your customer's mind



a three jingle audition record made just for you for only $75

HOllywood 5-6181
6000 SUNSET BOULEVARD, HOLLYWOOD 28, CAL.

coffee—."

Nestlé Co.'s only network tv show, beside *The Jackie Gleason Show*, is *Space Patrol* for Nestlé chocolate bars, EverReady Cocoa and Nestlé's Quik. These three products, as well as Nestlé's Semi-Sweet Chocolate Morsels, Nestlé's Cookie Mix, Nestlé's Brown Gravy and Nestlé's White Sauce, are handled by Cecil & Presbrey, with John Beresford as account executive.

The chocolate bars, Nestlé's Quik and EverReady Cocoa began sponsorship of *Space Patrol*, ABC TV, alternate Saturdays 11:00-11:30 a.m., on 16 January 1954. On 3 April 1954 Nestlé's Quik and Nestlé chocolate bars also undertook sponsorship of the radio version of the show: *Space Patrol*, ABC Radio, alternate Saturdays 10:30-11:00 a.m. Ralston-Purina sponsors alternate weeks on both radio and tv. The program originates in Hollywood with a 51-station tv lineup, 358 radio-station lineup. Nestlé's tv contract extends through 3 July 1954; radio ends 25 June.

Says John Beresford: "The radio and tv versions are handled separately, with different stories and different casts, except the star of the show. Therefore, we not only reach a maximum kid audience with our radio and tv coverage, but we may reinforce the impact of each version by having some of the same audience tune in to both stories."

The programs are aimed at youngsters between ages four and 13, though the major group of kid listeners falls into the six-to-12 age group. The agency estimates that some 25% of the audience are adults, though program appeal is three-to-one in favor of kids. (The show had a 23 Nielsen rating in January-February—a significantly high score for a morning program.)

Script requirements are rigid in order to insure parent approval: (1) no one is ever killed on *Space Patrol;* (2) criminals are rehabilitated in the "rehabilitation center." Don Cady, Nestlé's head of advertising, was in California at SPONSOR's presstime to confer with the producers and writers of the program, to make sure that the general atmosphere of the show will continue to follow the aforementioned standards.

Here's Nestlé's commercial technique:

1. Hero of *Space Patrol*, Buzz Corry, endorses Nestlé products in inte-



Another WSM package show delivered to the Network!

When the makers of d-CON products wanted a strong, effective, unified medium to sell the entire nation, they took a familiar step:

They turned to the field whose national popularity is rocketing fastest — country music; to the top folk music talent pool — the cast of WSM's Grand Ole Opry.

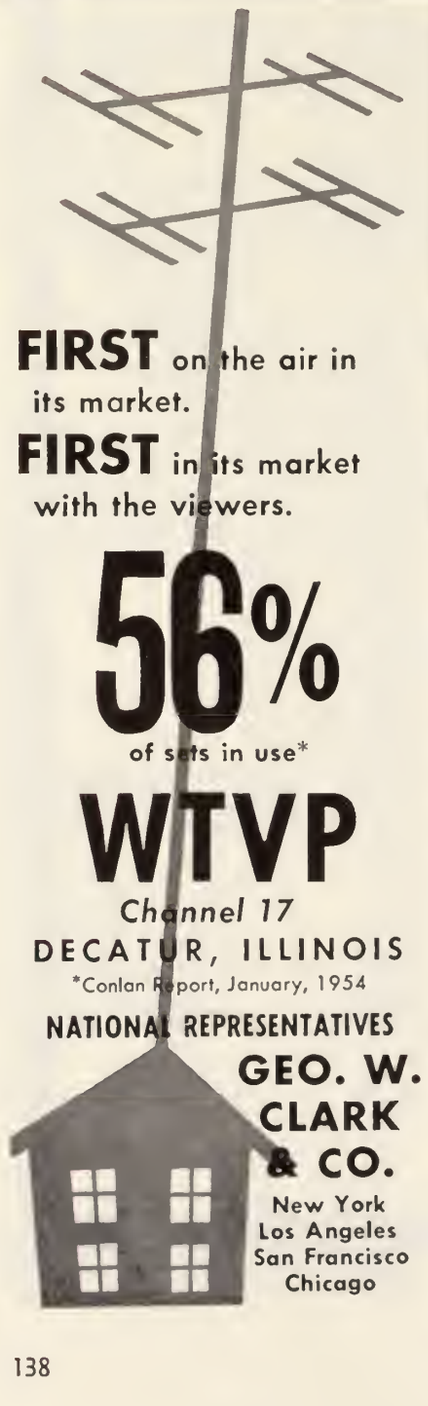
So NBC listeners coast to coast are now hearing at 9 p.m. every Saturday, right after the network portion of "Grand Ole Opry," the "Country Tune Parade," starring Ernest Tubb, Goldie Hill, and famous guest stars from the Opry itself.

When your product is ready to ride a network, contact WSM for a sure-fire salesmaking package show. More specifically, contact Tom Harrison or any Petry Man.

Nashville **WSM** *Clear Channel • 50,000 Watts*

THE SUCCESS-FULL STATION

WTVP



FIRST on the air in its market.

FIRST in its market with the viewers.

56%

of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

GEO. W. CLARK & CO.

New York
Los Angeles
San Francisco
Chicago

grated commercials.

2. Write-in premiums are continuously offered on the air to make sure that the audience will actually try Nestlé products. Premiums range from plastic rocket ships to plastic space ships. These serve as valuable merchandising tools for the trade.

EverReady Cocoa, one of the Nestlé products advertised on the tv version of *Space Patrol*, concentrates its entire budget in tv. This product (a cocoa powder for hot instant cocoa) is advertised more heavily during the winter months. The main commercial pitch is that kids like a hot drink at breakfast just as adults do. Before its tv sponsorship, EverReady advertised mainly in comics.

Nestlé's Quik, a cocoa powder for instant cold cocoa, spends 50% of its budget in radio-tv, 50% in comics and Sunday supplements. Quik commercials stress how easy the drink is to make and how good it tastes. Quik takes over most of EverReady's commercial time during spring and early summer. Together, these two Nestlé instant cocoas dominate the cocoa industry.

The major share of the Nestlé chocolate bar budget is in air media, with some Sunday supplement advertising. Nestlé's major competition in the chocolate bar field is Hershey, who dominates chocolate bar retail sales, strangely enough without any advertising at all. Reason for Hershey's lack of advertising: most of its sales are in bulk chocolate to candy manufacturers rather than to consumers.

Nestlé's previous network tv experience for these products had been its sponsorship of *Mr. I. Magination*, CBS TV, from September 1950 through June 1951. Despite heavy parent organization and teacher endorsement, this show did not produce results to warrant renewal after 39 weeks.

From that time to date the products were advertised through participations on local tv kid shows, full-page ads in *Life*, *Look* and other national magazines as well as spot radio schedules. Comics got a large percentage of their budget during this period.

The only Nestlé product, also advertised on *Space Patrol*, which gets further spot tv support is the chocolate bar. These bars have been advertised in a heavy tv I.D. campaign in New York only since October 1953 through April 1954. The I.D.'s consist of a musical jingle starring a little girl and end with a plug of *Space Patrol*. Placed near family-appeal programing between 8:30 and 10:00 p.m., these commercials ran at the rate of 10 a week during the first three months of the New York campaign, five a week during the last three months.

Nestlé's Semi-Sweet Chocolate Morsels and Nestlé's Cookie Mix were introduced 15 years ago on the Yankee Network by Marjorie Mills, a woman commentator. Both products are currently placed on tv and radio daytime cooking shows through Cecil & Presbrey.

These products are considered to be promotional items (for making holiday cookies) and are therefore advertised seasonally. The main part of the budget goes into women's magazines and Sunday supplements, but radio and tv spending is heavy.

Since the rural areas of the U.S. are of major importance for both products, Cecil & Presbrey has bought regional networks like Yankee Network in New England and Don Lee on the West Coast, both of which have extensive small-town coverage. The Keystone Network is used regularly by Nestlé for these two products because of its wide coverage in small-town and rural areas. Nestlé currently uses *Teletest Quiz Program* on Keystone.

On women's tv participation shows these products usually buy two participations weekly in one show per market. Radio participations run in three-a-week schedules per market. Nestlé's Semi-Sweet Morsels retail at 23c, Cookie Mix at 37c. The advertising budget for these two products approximately equals Nestlé spending for the three *Space Patrol* products.

Decaf, Nestlé Co.'s "97% caffeine-free" instant coffee brand, is advertised through Dancer-Fitzgerald-Sample. Executive on this account, Chester Birch, says that this brand's major competitor is General Foods' Sanka. Decaf's campaigns, however, are still in their introductory stages. The account started with D-F-S in spring 1953, has since been advertised primarily through daily newspapers and minute late night tv announcements, on a 50-50 basis. Women participation shows on radio are used in those markets where the women radio personalities are stronger than nighttime adjacencies.

William Cory is D-F-S account executive on four other Nestlé Co. prod-

KRNT-CBS in Des Moines

BASIC BUY IN IOWA

Basic Buy Because:

KRNT is the Hooper leader morning, afternoon, and evening (and has been for years!). In the morning, KRNT leads with an audience share of 48.8%. In the afternoon, KRNT leads with an audience share of 50.4%. In the evening, KRNT leads with an audience share of 41.8%. (Des Moines Hooper Report, Feb., 1954). KRNT is the only Des Moines station that can talk Hoopers!

Basic Buy Because:

KRNT is the station with the stars . . . CBS plus Don Bell, Iowa's favorite disc-jockey . . . Bill Riley, long-time popular emcee with the great new mid-afternoon participating show . . . Smokey Smith, Central Iowa's most popular Western and country-music star . . . Elizabeth Clarkson Zwart, veteran Tribune columnist with outstanding morning "radio column" . . . Al Couppee, Iowa's "Mister Sports" . . . Al Rockwell, late-evening music authority.

Basic Buy Because:

KRNT is the station Central Iowa depends on for news. Everyone knows such names in news as Russ Van Dyke, Paul Rhoades, Don Soliday, Tribune columnist Gordon Gammack, and Mac Danielson. It takes a BIG, FULL-TIME staff of professional newsmen — with "beat" reporters — to run the NEWS CENTER for Central Iowa. That's why any KRNT quarter-hour newscast is the most-listened-to newscast in Des Moines!

Basic Buy Because:

KRNT is the Know-How, Go-Now station in Des Moines . . . the only Des Moines station which builds audience through a daily newspaper radio column, as well as display advertising and many other promotion features . . . the showmanship station affiliated with KRNT Theater, world's largest legitimate theater . . . the station which has one rate for everyone, with no PI, no deals.

REPRESENTED BY THE KATZ AGENCY

KRNT

DES MOINES RADIO

THE REGISTER AND TRIBUNE STATION

big bargain!

26 USE-FULL ISSUES OF SPONSOR

ONLY $8

The magazine you can't do without. Simply fill in the coupon below and mail today.

SPONSOR
40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

Name

Firm

Title

Address

City

Zone State

check one:

☐ $8 one year (26 issues)

☐ $15 three years

nets: Nestea (an instant tea), Maggi seasoning and bouillon cubes, the four flavors of Nestlé package soups, and Swiss Knight Cheese.

Nestea was introduced through Needham, Louis & Brorby, Chicago, about three years ago. In spring 1953 the account moved to D-F-S. Its budget is primarily in spot tv, minute and 20-second participations on daytime women's shows. Some 20% of the budget goes into spot radio and newspaper advertising. Nestea currently has distribution in 17 markets: New York, Philadelphia, Baltimore, Washington, Atlanta, Miami, Jacksonville, Tampa, St. Louis, Dallas, Fort Worth, Houston, Cleveland, Columbus and generally throughout Ohio and Indiana.

The major competitor of Nestea is a Standard Brands product: Tenderleaf, also not yet nationally distributed.

Biggest advantage of instant teas is in the making of iced tea, since it bypasses the boiling and then icing stage. This means that Nestea's heaviest advertising seasons are spring and summer. Copy theme, of course, is: "Refreshing tea in seconds."

Here's an example of a 20-second Nestea tv commercial:

Announcer: "Look good? Make refreshing iced tea in seconds—with Nestea Instant Tea! One teaspoon of Nestea, a half-inch of hot water. *No stirring.* Nestea dissolves instantly. Add cold water, then ice. Ahhh! Sparkling, refreshing iced tea, *in seconds*, with Nestea Instant Tea!"

This commercial shows an attractive glass of iced tea with lemon and a mint leaf. Then the glass dissolves into a closeup of a Nestea jar, and the remainder of the commercial shows a woman preparing a glass of iced tea.

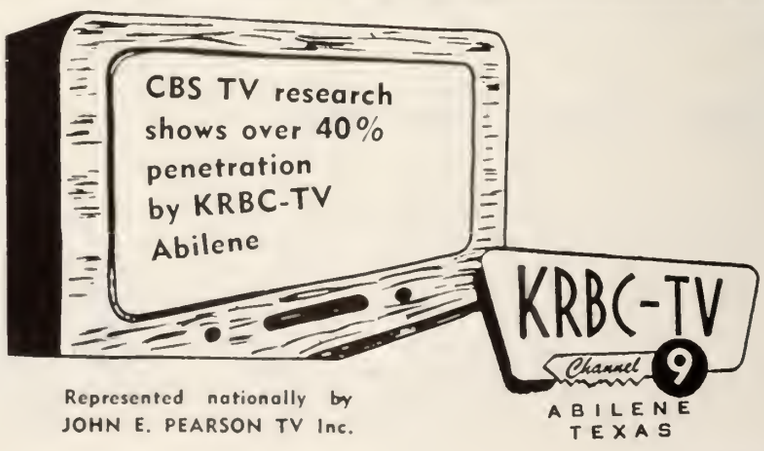
Nestlé's package soups were introduced on 1 March 1954. They are currently being tested in Binghamton and Syracuse via spot tv and newspaper advertising. Retail cost of the soups is competitive with Lipton's, at 15c per package.

Swiss Knight Cheese, a specialty cheese, became a D-F-S account in spring 1953. Relatively high-priced (39c to 44c retail for a package of six portions), it has distribution primarily on the East Coast. Advertising budget is divided between small black and white ads on food pages of daily newspapers and minute participations on daytime women's radio shows.

Maggi seasoning, also through D-F-S, is sold nationally but mainly to such institutions as restaurants, hotels (in New York, the Waldorf-Astoria uses it). This product, virtually unknown in the U.S., has long been a staple in European households. Reason: constant and ample supply of fresh meats in this country. Part of the cause for Europe's generally more spicy and highly flavored meat dishes throughout the past three centuries has been economic. Since there's no abundance of food (and even in food-producing countries, distribution is traditionally so unequal as to challenge the culinary skills of the masses), European cooks have always done their best to enhance the flavor of poorer cuts of meat. In the U.S., Maggi's advertising is aimed directly at professional chefs who are schooled in the use of seasonings. The budget goes into specialized hotel magazines.

Nestlé's bouillon cubes were introduced on a limited test basis in 1951. The product has scattered East Coast distribution. Currently it is being reevaluated from a product standpoint, and advertising plans lie dormant.

Expansion of the Nestlé line into many new package food products got



Represented nationally by
JOHN E. PEARSON TV Inc.

into full swing in the past two years. Nestlé executives are close-mouthed when questioned about sales figures. However, growth of Nestlé's advertising budget gives some indication of the firm's expansion.

Here are PIB figures for Nestlé spending in national media during the past two years:

	1952	1953
Magazines	$ 737,727	$ 691,287
Newspaper supplements	319,030	547,428
Network tv	154,375	830,823
Network radio		348,411
TOTAL	$1,211,132	$2,416,949

These figures reflect the growing importance of the air media in Nestlé Co. thinking. Network radio and tv spending increased close to eight times in 1953 over the previous year.

Originally founded in Switzerland by Henri Nestlé in the 1860's, Nestlé Co. began manufacturing milk and a baby food line in the U.S. for American consumption in the 1900's. Today, Nestlé Co. headquarters in White Plains, New York, has 12 plants in the U.S., employing 3,200 persons. Major regional sales offices are located in eight cities throughout the U.S., but advertising and sales strategy is formulated at the White Plains Hq.

Company policy, in U.S. as well as in the 30 other countries where the firm has factories, has always laid stress upon quality products, although its consumer line is competitively priced in the U.S. Nestlé bulk products (chocolate coating for candy manufacturers, syrups for soda fountain and other institutional sale), on the other hand, are reputed for quality and are high-priced. Nestlé's institutional line is, of course, not advertised through mass media.

Nestlé Co. expects to continue its expansion in the package food line and is likely to continue forging distribution and sales through heavy use of tv and radio. ★ ★ ★

MENNEN ON RADIO

(Continued from page 37)

ing specialized local pressure as the need requires in today's very fluid market conditions.

Mennen's experience with television has been an interesting one. As a matter of fact, this company was among the first to experiment with various television techniques. Also, today they are in approximately a dozen markets on a spot basis. They have, at various times, sponsored network shows and are currently considering the use of ID's.

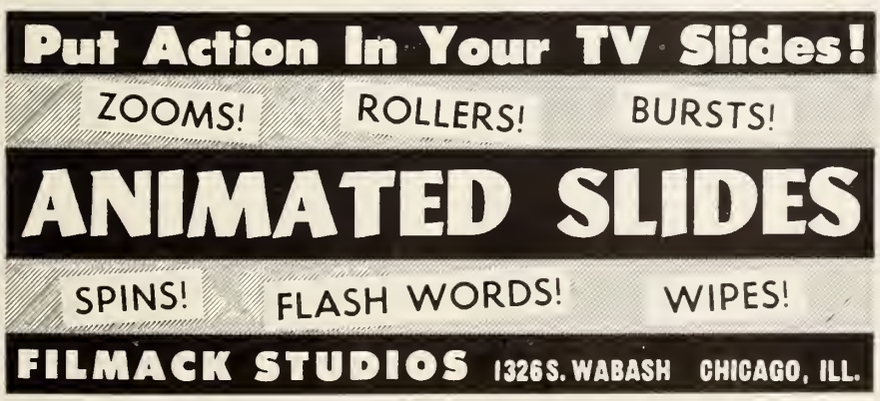
Colson says that a company like his must be acutely conscious of the period by period changes reflected in the Nielsen Food and Drug Index Figures, sales force comments and agency research, and, as a consequence, seeks to keep their media buying, copy themes and advertising pressures flexible to meet requirements. He admits that, although it is pretty hard to pinpoint advertising results, they do at all times attempt to continue only such advertising as actually demonstrates itself at the consumer sales counters.

To test individual radio stations (and other media, too), Mennen frequently offers a premium—perhaps a shave kit for a quarter. This isn't the final answer by any means, but "it gives an indication of the value of one station over another one: it's an indicator of a station's vitality," says Colson.

Mennen's spot radio history goes back at least 25 years. In fact some stations have been used nearly that long. But Mennen's intensive spot radio use is much more recent. As for network radio, here's a brief summary:

For the first four months of 1932 Mennen sponsored Freddie Rich's Orchestra (with Irene Beasley) on Thurs-





day nights, 15 minutes on CBS. Another network buy was in 1936-'37 over Mutual; it was *Famous Jury Trials*. Other network radio buys have included *Cheer Up, America* (musical varieties) on NBC in 1938; *The People Vote*, a Sunday afternoon MBS program in late 1938 and early '39; *Col. Stoopnagle's Quixie Doodle Contest*, on CBS in '39-'40, then on Mutual in '40-'41; *Capt. Flagg* on Blue Network, '41-early '42, and from 1943 to 1944 *Ed Sullivan Entertains* on MBS.

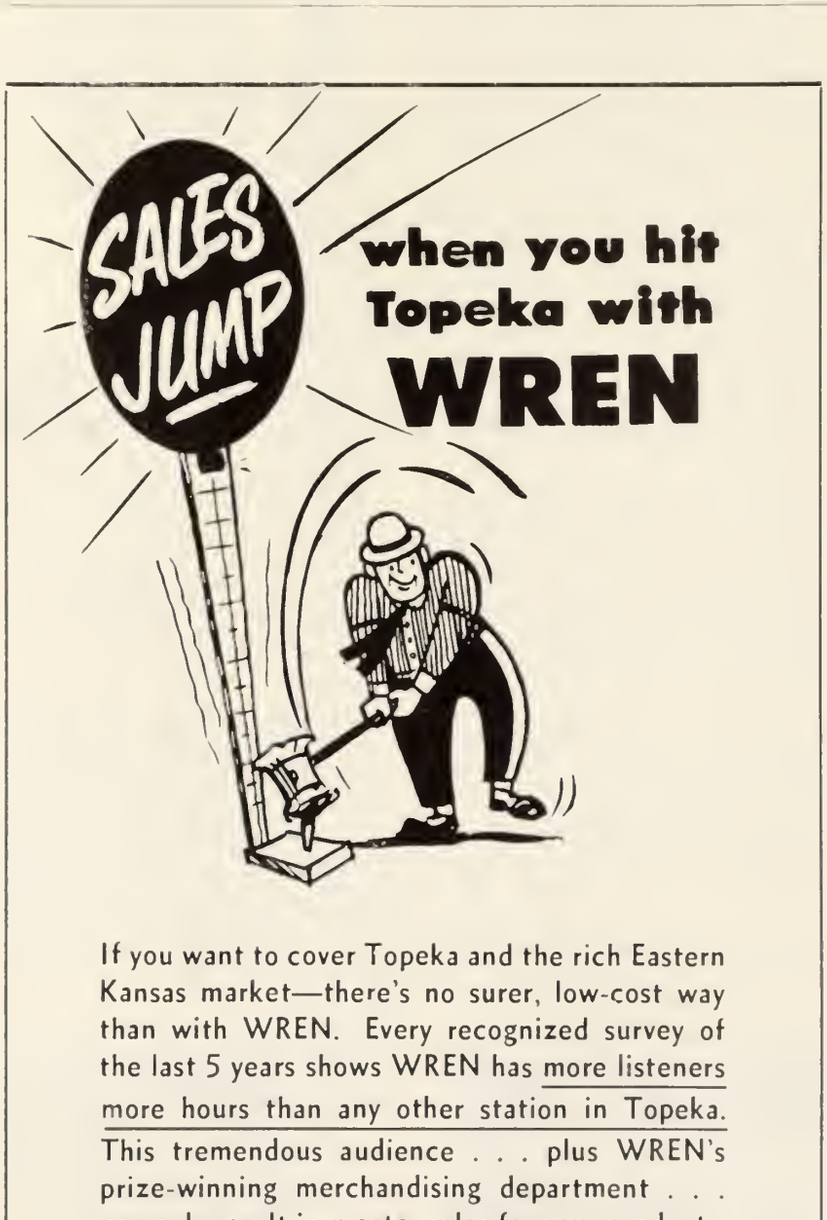
In 1944 Mennen changed agencies, took its men's toiletries to Duane Jones. It was Jones who put Mennen in morning radio, bought time as early as 6 a.m. At about this point Jones devised a series of daily five-minute shows called *Fun at Breakfast* with Herb Shelton and Tom Howard. After six months Mennen brushless rose from eighth to fourth place and lather shave cream jumped from seventh to second place. Jones resigned the Mennen account in 1951 when some of his key executives left the agency. Reason, says Jones: He was too understaffed to carry on for Mennen. Kenyon & Eckhardt has had most of the men's line since then with the exception of Foam Shave and the new Afta after-shave lotion handled by Cecil & Presbrey.

Mennen Co. has been a habit-changer. When the company brought out talcum powder in 1889, it was the first to be packaged in a tin can with a shaker top. In fact it was the first to use the word "talcum." It was the first to appeal to men. Starting with talcum powder, Mennen expanded to the present-day full line of men's toiletries, but Mennen says its Skin Bracer outsells all others four to one. The company also claims first place for its spray deodorant and first or second place for all its products in the shaving cream field. Mennen, incidentally, says it was the first to put shaving cream in a tube successfully; before Mennen introduced shave cream in a tube in 1912 you had to use a shave stick or shaving mug soap.

Happily for Mennen, men nowadays prefer to be clean-shaven in most parts of the world. Mennen today advertises in 22 countries and in about 60% of them uses radio. Television (Mennen was one of the first U.S. companies to use foreign tv) is in three countries on four stations (two in Cuba, one in Venezuela, one in the Philippines). The company owns and operates plants in Canada and Cuba. Mennen products are produced in other countries on a franchise basis. Mennen usually owns the machinery and supervises production: products are made on this basis in England, Switzerland, Brazil, Argentina, Venezuela and Mexico, plus most of the Central and South American countries.

Len Colson has found that commercials that pull best in the United States pull just about as well in foreign countries. "It's trite, but true," he says, "that people are pretty much the same the world over."

Mennen's foreign radio commercials frequently are straight translations of the U.S. announcements. In the foreign tv markets Mennen likes to use the same films that are used in this country but with a new sound track dubbed in. "We try to film all our tv commercials," says Colson, "with the idea that they'll be used in other countries. That's why we don't use an on-camera announcer too often: you can't dub in a foreign language on this kind of film



If you want to cover Topeka and the rich Eastern Kansas market—there's no surer, low-cost way than with WREN. Every recognized survey of the last 5 years shows WREN has more listeners more hours than any other station in Topeka. This tremendous audience . . . plus WREN's prize-winning merchandising department . . . can only result in greater sales for your products.

5000 WATTS TOPEKA, KANSAS

WEED & COMPANY — NATIONAL REPS.

because the lip synchronization would not be the same."

Colson keeps close tabs on foreign advertising, leaves this month for Venezuela. On his "inspection" trips Colson visits ad agencies, gathers market data, visits radio and tv stations, newspapers and magazines.

Colson's activities as advertising manager actually take him into many fields not normally associated with that title. He is used for consultation for management on problems of public relations, publicity, merchandising, new product testing, etc. He came to Mennen in 1950, formerly was at Colgate-Palmolive for three years where he was assistant display manager.

Colson reflects the thinking of Mennen's management to the four agencies, acting as liaison between management and the agencies. He has one meeting a week with each agency in New York City. At Morristown, N. J., location of Mennen's plant, he has another weekly meeting with the firm's merchandising department—part of the over-all-advertising department which he heads. Colson has under him one assistant advertising manager and two brand managers. All medical business is handled by a medical director and one assistant.

"There are no geniuses in advertising," Colson once said. "What it takes is hard work. A bright idea, by itself, isn't worth much. It's the execution of the idea that counts." He laments that advertising strategy isn't found at the bottom of a martini glass like a lot of people seem to think. "Instead of advertising being a round of drunken parties," he said, "it's round after round of hard work." ★★★

★ ★ ★ ★ ★ ★ ★ ★

"In the final analysis, the greatest check and control on program acceptability is the general recognition of the people in broadcasting that they are 'operating in a glass bowl.' Even more significant is the professional recognition by radio and television people that with the great opportunities that are theirs, also come great responsibilities. Speaking for the individual station operators, I would like to say that they take genuine pride in the stature which the industry has achieved. . ."

RALPH W. HARDY
Government relations dir.
NARTB

★ ★ ★ ★ ★ ★ ★ ★

THE NEW RADIO

(Continued from page 33)

view, *Weekend* and *Road Show*. The long show idea is not new. Not only have independent stations worked this program lode but other networks have been quietly using them for a couple of years. Last season ABC Radio had three hour-and-a-half to two-hour evening shows, one each Saturday, Sunday and Monday. They were, respectively, *Saturday Night Dancing Party*, *American Music Hall* (with Burgess Meredith as host) and *American Concert Studio*. Commercially, the shows were not successful but the idea is being continued in reduced form this season. CBS Radio has used *On a Sunday Afternoon*, also a long show, for two summers and is bringing the program back this summer.

While the long show has not been conspicuously successful commercially there is proof of its appeal. Example: *Robert Q. Lewis Show*, which started on CBS Radio 2 January, has been expanded from an hour to an hour

SUMMER IS THE BONUS SELLING SEASON ON KOA!

KOA's Western Market normally delivers 4,163,700 people and opens family pocketbooks.

BUT THEN COMES THE SUMMER WITH BONUS AUDIENCE!

- **Bonus Number One**—Car radios—a tatal of 1,854,200! Nearly 1.5 million hours af car radia listening every day! All that PLUS tourist listening!
- **Bonus Number Two**—Mare than 12.5 million taurists vacation an average af 8.8 days in the Mauntain States...spend mare than $600 million!

Get with it man! Get your message on KOA—The Single Station Network

WRITE TODAY FOR COMPLETE DETAILS ON KOA'S SUMMER BONUS

KOA serves more people who can't get TV than any radio station in America!



For food advertisers delivers America's most food-conditioned audience.

and a half and is sold out. There is evidence that the networks will continue their efforts along this line.

One network programing executive explained the way he saw the long show trend. "A lot of new network programing will be long, departmentalized shows. They may run two, three, four, even five hours. The way we see it, those who listen will act like newspaper readers. Their interest will be low level for a period of time, then it will hit a peak when the listener hears something that particularly interests him. Thus, the advertiser can spot his commercial in that program segment that interests the kind of people he wants to reach."

The long show will get impetus from the New Radio's emphasis on selling circulation. Says Oliver Treyz, director of ABC Radio:

"There are more fish in the radio sea than ever before. The old, small, half-hour nets aren't always the best way to catch these fish. The schools don't congregate the same way. This calls for more two-hour plans but it also calls for spreading out the nets in another way. We sell co-sponsorships in 15-minute shows and we offer contiguous rates for this kind of buy. That is, if the advertiser buys four co-sponsorships, he gets the half-hour rate. He gets, in effect, four 7½-minute segments in which to spot commercials but he buys them in a strip and thus gets dispersion."

Robert A. Schmid, MBS' administrative vice president in charge of sales and advertising, mentioned another factor in the dispersion-buy trend:

"The Nielsen Audimeter has done a lot to change buying patterns. With it the advertiser can see clearly what his unduplicated audience is and he can figure out his cost-per-1,000 per home. Because of this we will see more of the kind of buying that goes on in our Multi-Message Plan and more of the kind of buying done by S. C. Johnson on Mutual."

The Johnson Wax people buy five-minute news broadcasts during the day throughout the week. The schedule, bought by Needham, Louis and Brorby, is: three five-minute strips Monday through Saturday, two five-minute strips Monday through Friday and an additional two five-minute shows on Saturday—a total of 30 five-minute newscasts.

A good example of the increasing interest in dispersion is Longines-Wittnauer. (See "Longines: radio's biggest watch advertiser," SPONSOR, 5 April 1954.) The watch firm's new contract with CBS Radio provides for two additional quarter hours next season, giving Longines a total of 10 quarter hours covering every day in the week.

The outlook for the New Radio is for even greater audience dispersion, not so much through sales and buying techniques but through technical advancement. The wrist watch radio is worn only by Dick Tracy now but it may not be long before millions of Americans wear something like it. It is not a question of whether it can be developed: it is a question of when.

Miniaturization of radio receivers is proceeding relentlessly. The printed circuit and the tiny transistor have



KMAC 27 YEARS OF SERVICE
SAN ANTONIO, TEXAS
5000 WATTS
ON 630
America's Fastest Growing Major City
MORE TEXAS ADVERTISERS USE KMAC THAN ANY OTHER SAN ANTONIO STATION

KLBS 610 on Every Dial
HOUSTON, TEXAS
5000 WATTS
ON 610
The Cadillac Capital of the World
TEXAS LARGEST FULL TIME INDEPENDENT STATION

THE 2 STATIONS COVER 4,135,752
ASK THE WALKER REPRESENTATION CO., INC.

paved the way for smaller and cheaper radios. In a few years when broadcasters say, "Everywhere you go, there's radio," it will be literally true.

While the advertiser may not be particularly concerned now with the vest pocket or wrist watch receivers, this Buck Rogerish future for radio is actually an extension of what is going on right now. Listen to E. B. Weiss, director of merchandising at Grey Advertising in a recent issue of *Grey Matter*, the agency's promotional newsletter:

"Too few advertisers are more than dimly aware of the astounding change in the radio listener and his radio listening habits that has come about since television debuted. And even fewer advertisers are aware that this fabulous change is still in its early stages—and that, within a very few years, the radio audience will be as totally different from original concepts as the soft-cover book audience differs from the traditional hard-cover audience."

Weiss summed up the change by pointing out that fewer radios are ending up in the living room and estimated that "within from three to five years, perhaps less than one-third to one-half of the radio sets sold will wind up in the home!"

What is the meaning of this revolution? Weiss points out "there is a close relationship in the growing use of millions of radio receivers in dens, bedrooms, workshops, kitchens (and in the john) and radio's use away from home. The relationship traces to the fact that when the radio is tuned in, in these various non-living rooms at home, and when it is tuned in away from home—it is less and less apt to receive the undivided attention of the listener."

Does this mean that the New Listener is not being effectively reached by the advertiser? Not at all. Weiss continues:

". . . It is necessary to understand that the human animal has a fabulous ability to adapt himself to a new environment. . . . There is no question at all that millions of our people today are able to listen quite attentively to radio against the competition of distractions that, only a few years ago, would have made any pretense of listening a complete impossibility. People who apparently aren't giving even one ear to a radio program display an absolutely amazing ability to recall the name of the sponsor of a program that has had to compete with a ping-pong game, the noise of a home workshop and traffic hazards. And they recall, too, the pop tune they've just heard, who sang it—and a snatch of the commercial. Maybe 20th Century living has given them a third ear."

Obviously, then, not only are listeners becoming more adaptable to distraction but the advertiser is beginning to look into this striking human facility. Science has known something about it for some time. And even the New Listener himself is quite conscious of it (see "What 44,000 listeners told a station about radio," SPONSOR, 22 March 1954).

Dr. Wallace A. Wulfeck, a psychologist and chairman of the executive committee at William Esty Co., told SPONSOR:

"We have known for a long time that the auditory function has a way of working independently. It has subthreshold capacities in that it can even take in sounds when the ear is listen-

WGSM...

740 KC's — 1000 Watts

*Retail Sales—in dominant and supplementary area covered only by WGSM $3,351,494,000.

*Dominant Nassau market ranks fourth nationally in effective buying income $8,071.00 per family.

*Nassau-Suffolk ranks higher in food sales than 13 complete states ($367,337,000).

*Nassau-Suffolk is the 16th largest market in America.

*Sales Management Survey of Buying Power 1953.

EXCLUSIVELY SERVING THE LARGEST "HOME-OWNER" MARKET IN THE WORLD... LONG ISLAND'S NASSAU-SUFFOLK COUNTIES.

WGSM... The most powerful independent radio station in Long Island's double barreled market — Nassau-Suffolk.

WGSM... The only independent station completely covering the world's greatest suburban market — Nassau-Suffolk, Westchester, Fairfield and New Haven Counties.

WGSM... A strong signal station in Queens, Bronx, and more than 50% of Brooklyn.

WGSM... Exclusive coverage of the richest 16% of the New York City Metropolitan Market.

WGSM... Will give you more in '54.

New York—Represented by Bob Keller.

WGSM 640 710 770 880 NBC MBS ABC CBS 740 KC 1000 WATTS

379 New York Avenue, Huntington, L. I., N. Y.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



KOWL'S
1/3
OF SOUTHERN CALIFORNIA MARKET
OF OVER 3,000,000 PEOPLE

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's *loyal* audience of over 1,000,000... the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's *selling* power...ask for our "sales pitch."

KOWL RADIO

KOWL
Sales Office: 4128 Wilshire Blvd., Los Angeles
NATIONAL REPS:
FORJOE & CO., INC., New York, Chicago, Dallas, San Francisco
DORA-CLAYTON, Atlanta, Ga.



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC
San Jose Studios
P. O. Box 967
San Jose, Calif.
San Francisco Studios
Hotel Lankershim
San Francisco, Calif.
Represented by John E. Pearson Co.

ing to something else. This theory goes back to William James who said that true attention is intermittent and fleeting. Few people concentrate enough to eliminate other sounds. Even though some people may not recall a certain radio commercial when they walk into a grocery store, the influence of this sub-threshold commercial may have an effect on what they decide to buy. A selling message may get across to the radio listener even if he doesn't consciously listen to it."

The belief in the ability of the partly-listened-to commercial to leave an impression on the mind is based not only on hypnosis. Dr. Wulfeck explained, but on recent experiments involving learning while sleeping. Both show that an unconscious person can absorb ideas and suggestions, he said.

The ear's unusual abilities have been the subject of radio promotion in the past. Two lines of thought have been pursued, both of them aimed at television and print.

The more popular of the two themes points out that radio can create potent visual images in the listener's mind. Furthermore, these images are often more effective than an actual picture since the image evoked is one that will reflect the actual likes and dislikes of the listener.

It has been pointed out that the images of radio soap opera characters created in the listener's mind are so idealized that it is often a shock when he sees photographs of the real-life actors.

This visual image concept can be carried over to commercials. For example: A radio commercial for a new automobile can create in the listener's mind a car that seems much more beautiful than it actually is. (It has been argued that when the listener finally sees the car he may be disappointed. While that is possible, it can be said in rebuttal that if the commercial lures the listener to the auto showroom, it has already done its work.)

The other promotional radio theme about the wonderful instrument called the ear is a little more technical but more in keeping with modern radio listening. It is, briefly, this:

The sight and sound functions of the human animal operate in different ways. Sounds can come from everywhere and be absorbed. Sight must be focused. Sound is universal but

sight is specific. In other words, you can't absorb a tv picture unless you are actually looking at it. But you can absorb sound even if your ear isn't focusing on it.

What does all this mean when it comes to writing radio commercials? Oddly enough, no one is sure. There has been very little attention paid to the psychological aspects of radio commercials. Dr. Wulfeck complained he has been talking for a long time about the failure of research people to measure the sub-conscious absorption of audio messages but without result.

One account executive said: "You know, maybe we *ought* to think more about slanting radio commercials toward people who listen with half an ear. The subject hasn't been discussed here. Our major effort is in tv and we make our radio commercials conform to our tv commercials."

The radio-tv copy chief at one of the top 10 agencies told SPONSOR: "We write our radio commercials the way we always have. There hasn't been any talk here about changing. But don't use my name. When you talk about radio's changing audience and mention that (name of the agency) hasn't given any thought to adapting commercials to that audience, it makes us sound stupid, even though we see no reason to make any drastic changes in our approach."

The copy chief felt that radio listening hasn't actually changed very much. "Even in the old days," he said, "we were conscious that people were doing something else while listening."

The point that divided-attention listening was characteristic of radio in pre-tv days was not generally disputed. SPONSOR found, though it was qualified as follows: Daytime radio listening in the home has always been a divided-attention kind of listening once the novelty of radio wore off. However, (1) nighttime radio listening was generally attentive before tv and (2 the out-of-home audience was much smaller in the old days.

One aspect of the discussion about whether radio commercials should be revamped centers on this issue: Should the modern radio commercial be loud or soft?

If SPONSOR's spot check of agencies is any indication, the advertising world is split on this question.

The pro-stentorian point of view was expressed by SPONSOR columnist Bob Foreman in the issue of 14 December 1953:

"To capture the attention of radio audiences or to penetrate the wall of their inattentiveness, radio copywriters have rightly chosen to use louder audio gimmicks. . . . Many advertisers are stepping up the decibels with echo chambers, drums, pistol shots and so on as well as the volume of their announcers' voices. . . ."

Grey Advertising's Weiss makes a case for the pianissimo approach in the *Grey Matter* piece referred to previously. After noting, like Foreman, the increase in the radio commercial shock technique, Weiss says:

"We rather doubt the need for shock treatment—as we've already pointed out, our people have developed a new faculty that really permits a radio commercial to register while listeners are otherwise engaged, precisely as a magazine ad registers while the reader hurries along to the inevitable surrender of the heroine or while the newspaper reader impatiently turns the page to find out what happened as the gun moll backed out of the bistro."★★★

KWJJ

GIVIUM ADVERTISER BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National Representative BURN-SMITH CO., INC.



KWJJ

1011 S.W. 6th Ave.

PORTLAND 5, OREGON

CHIEF OF THE INDIES*

*Independent Radio Stations

Fourfold Coverage

WITH

KDON

SALINAS, CALIF.

5000 WATTS

•

THE CLOVER LEAF STATION COVERS

SALINAS • MONTEREY

WATSONVILLE • SANTA CRUZ

at half the cost of using separate stations. One Station Coverage of 74,428 Radio Homes in California's newest Metropolitan Area

KDON

SALINAS

CALIFORNIA

REPRESENTED BY WEED & CO.

for the best in "LISTEN-APPEAL" it's

KGER 5,000 WATTS SOUTHERN CALIFORNIA
Los Angeles • Long Beach
for inspirational programs

KOME 5,000 WATTS OKLAHOMA
Tulsa
for your musical moods

KUOA 5,000 WATTS ARKANSAS
Siloam Springs
for regional farm features

The Stations of the American Home
Owned and Operated by
BROWN SCHOOLS, inc.
John E. Brown, Sr., Pres.

You can get choice program or spot availabilities in these three great market areas. Buy all three stations as a package, or any one individually. Call or write today.

Represented nationally by Gill-Perna Inc.

PSYCHOLOGY OF MEDIA

(Continued from page 42)

Media and taste: Maturity is also a matter of taste. Which media are doing most to raise the taste (cultural level) of the American people—not only for purely cultural objects, like poetry, music and drama, but also for advertised products—modern furniture instead of Grand Rapids midwestern so widespread around the turn of the century?

Joseph T. Klapper examined two decades of experiments and literature in the field for the Columbia University Bureau of Applied Social Research and concluded that it depends on the individual.

Here are his major conclusions as reported in *The Effects of Mass Media*, published in October 1950. (Please note points 5 and 6 especially.)

1. Mass media content today is mostly devoted to what critics regard as being in poor taste. "Material in good taste is nevertheless also presented by all media."

2. "Poor material" reaches a much greater audience than "good material." However, you got to remember that much of the audience for poor material "consumed no communicational material whatever prior to the advent of mass media."

3. Persons tend to "all or none behavior" in media usage, except that heavy radio listeners are not necessarily likely to be heavy readers. Reading exposure depends on degree of education, and movie going on age. Radio draws its listeners from all cultural and age levels "and thus reaches persons not often reached by other media."

4. Persons use each medium to satisfy their already established tastes. "Thus mass media content largely selects its own audience." Persons of good taste seek and consume good material; persons of poor taste, poor material. "The most likely effect of mass media upon public taste thus seems to be to render the taste static. This has been demonstrated in regard to print and radio."

5. There is no evidence that "attendance upon mass media precludes the development of good taste." Individuals seem to use media rather in furthering already established behavior patterns. Thus, the media content "may be harmful to neurotics." This has been demonstrated in regard to comic books and to a lesser degree in regard to movies.

6. Mass media can and do stimulate development of good taste. However, this effect seems largely restricted to those already predisposed to such development but who lack the opportunity for exposure or who are unsure how to proceed. "Thus musical taste is developed by the radio, but most often among cultured persons predisposed to be interested in music; radio also stimulates and guides reading, but, again, largely among persons who are already readers."

This point is especially important to advertisers: "Each of the various media," Klapper finds, "stimulates its audience to use other media. Planned exploitation of these tendencies can and has been attempted. In particular, radio has been successfully used in deliberate attempts to stimulate book sales and library circulation."

7. Tastes developed by mass media are not as "pure" as those developed for similar material from extra-media sources. "Familiarity serves for intense or technical interest, for example, in regard to news and serious music."

Media and participation: One factor which modern social scientists—



2,181,504 COWS and . . .
LOTS OF PEOPLE, TOO!

Cows that help produce an income of over $3.4 billion, and people who spend over $2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by HEADLEY-REED CO.

and admen—seem to have overlooked in their discussions of media effectiveness is the influence of group participation.

Back in 1935 Drs. Hadley Cantril and Gordon W. Allport concluded in their book, *The Psychology of Radio*, that the effectiveness of media can also be judged by the degrees of participation permitted.

They made these three rankings:

1. Congregate groups are first: personal conversation, discussion group, informal congregate assembly, telephone and formal congregate assembly.

2. In the intermedia position fall certain long-distance media, variously distinguished for the speed, fidelity or intimacy of their transmission (talking picture, tv, radio, telegraph and personal correspondence).

3. In the lowest group are the impersonal agencies of communication, relying exclusively on print: form letter, newspaper, billboards, magazines, books.

Their conclusion was sound then and is pertinent today considering the narrow escape radio had from premature interment at the hands of some of its tv-stampeded supporters.

"Radio's secure place among the media does not depend upon its central position in the continuum. The fact that it is both more and less a participant than other forms of communication has no bearing upon its survival. What guarantees the permanence of radio is the two-fold fact that it is an additional highway by which men may widen their experience of the outer world, in directions not served by other avenues of communication, and that this enrichment is secured with a minimum expenditure of energy. Radio demands little of the listener in money, effort, responsibility or social conformity. It is one of the least exacting and yet most effective means of extending the social environment."

Listening is non-directional: One vital aspect of communication by sound which admen often fail to consider is that the sense of hearing—alone among the five senses—need not be focused in order to get an impression. Sound can be absorbed from all directions. You can listen to more than one thing at a time. You can be doing other things and still listen. In fact, you usually have to act to avoid hearing—by walking away, starting up a conversation or turning off the radio or tv set.

★ ★ ★ ★ ★ ★ ★ ★

"It is basic, I believe, that creative selling can induce the public to buy more products. If the public buys more, plants are operated at capacity. . . . We may state as fact, then, that salesmanship can continue to increase our standard of living—that there *need* be no pause, call it recession, adjustment or what you will."

MELVIN H. BAKER
Chairman of Board
National Gypsum Co.

★ ★ ★ ★ ★ ★ ★ ★

That is why G. Maxwell Ule, v.p. and research director of Kenyon & Eckhardt, calls air media "dynamic" and print media "static." (In the latter case you must act in order to get the message, that is, read it.)

That is why Hans Zeisel, once a McCann-Erickson researcher, now a University of Chicago professor and consultant to the Tea Council, says you might limit your print advertising to bright, new, lively products and use air media to advertise the dull, boring ones—all other things being equal.

Psychologists agree that "sound" audiences tend to be captive; "print" or "sight" audiences, non-captive and therefore harder to reach and interest.



big

bargain!

26

USE-FULL

ISSUES

OF

SPONSOR

ONLY

$8

The magazine you can't do without. Simply fill in the coupon below and mail today.

SPONSOR
40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

Name _____

Firm _____

Title _____

Address _____

City _____

Zone ____ State _____

check one:

☐ $8 one year (26 issues)

☐ $15 three years



Radio Station W J P S is THE sports station in the Evansville, Indiana market. If you want to reach MEN, check our availabilities around our live play-by-play sports . . . the year around.

★ LOCAL HIGH SCHOOL FOOTBALL
★ EVANSVILLE COLLEGE FOOTBALL
★ BIG TEN FOOTBALL
★ LOCAL HIGH SCHOOL BASKETBALL
★ EVANSVILLE COLLEGE BASKETBALL
★ INDIANA UNIVERSITY BASKETBALL
★ INDIANA HIGH SCHOOL TOURNAMENT
★ NCAA BASKETBALL TOURNAMENT
★ EVANSVILLE BRAVES BASEBALL
★ 500 MILE INDIANAPOLIS SPEEDWAY RACE
★ OTHER SPORTING EVENTS AS THEY OCCUR

Sports mean LISTENERS. Listeners mean RESULTS. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

Now . . . buy the Keyline!

SAVE 20% ON NORTHERN CALIFORNIA COVERAGE

Four booming California markets (2,200,000 buyers) with *one low-cost buy!*

KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville

Represented by
RAMBEAU
New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group
Write, wire or call for complete information

SPONSOR is indebted to Dr. Wallace H. Wulfeck, a psychologist and chairman of the executive committee of William Esty Co., for calling its attention to the unique non-directional quality of listening.

In addition, he points out, the auditory function can work independently of the other senses and has sub-threshold capacities in that it can take in sounds even if the ear is listening to something else. This theory goes back to William James, who said that true attention is intermittent and fleeting, even when a person is concentrating.

"Even though some people may not recall sub-threshold sounds when they walk into a grocery store to buy something, the influences of a 'sub-threshold' commercial may have an effect on what is bought," Dr. Wulfeck said.

He mentioned recent experiments on learning while asleep to show that it is possible to absorb ideas while more or less unconscious.

"Hypnosis has contributed much to our knowledge of how ideas and sounds can be absorbed by an unconscious person," Dr. Wulfeck said. "You can tell a hypnotized person it is raining outside, and an umbrella should be raised. When he wakes up and goes outside, he will have an irresistible desire to open an umbrella even if the sun is shining. In the same way, a selling message does get across to the radio listener even if he doesn't consciously listen to it. Research so far has failed to measure this unconscious absorption."

Instead of using psychological criteria for picking and using media, what do many admen actually do?

SPONSOR will examine this question in the concluding article on media psychology in the next issue.

How should radio commercials be changed then to fit in with this new pattern of unconscious listening?

"I don't know exactly. But I don't think that brand name repetition is enough. The human animal has to have a reason for doing something. He has to rationalize his behavior. People will do silly things to rationalize prior behavior. A common mental disorder today is anxiety. We think it is mostly psychological, glandular or else a conditioned response, a learned behavior picked up in childhood. However, when people are anxious they attempt to find some immediate reason, like lack of money. But you take a man who worries about his income and give him a million dollars and he'll still go on worrying. A good commercial then not only appeals to a man's motives but also gives him a rational reason for following its suggestion."

This led to a discussion of motivation studies, a field that can be of immense use to media analysts.

But Dr. Wulfeck questioned the basic assumption of most motivation studies. "When advertisers ask for a study to uncover the basic motivations of their best prospects, what they really want to know is how their advertising can make these prospects do what they want."

And this, he said after considerable thought, worried him more than the hydrogen bomb. Why?

"Difficult as it is, learning to control human behavior is probably no more complicated than inventing the hydrogen bomb was. And scientists solved that problem. When they solve the secret of controlling human activity, then man may well be reduced to mass slavery."

And, he surmised, radio and tv with their exclusive ability among all the media for instantaneous communication of an idea to an entire country—and perhaps soon to the entire world—plus the tremendous suggestibility of the human voice, may well be the principal means to such an end.

Importance of psychology: For Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations, of Croton, N. Y., and advocate of the depth interview in advertising, all media evaluation should be put on a psychological basis.

"At first," he explains, "you have to forget about the various media and concentrate on the consumer—on those subjective factors which influence him and which are much more important than the physical differentiation of the different media."

He listed a number of these consumer-directed subjective factors:

"What goes on in a consumer's mind when he uses one or the other of the media plus what goes on when he is exposed to the specific message is much more important than the physical differentiation of the different media," Dr. Dichter says.

He therefore breaks up the psycho-

logical evaluation of media into two steps: (1) A discussion of the three major subjective factors that influence a consumer when he is exposed to a medium: (a) his opinion of the intention of the advertiser; (b) the consumer's level of expectation concerning the medium; (c) his conception of the mood of the medium, and (2) what really happens in the mind of the consumer as he listens, watches, views and reads a specific message from the standpoint of (a) orientation, (b) ego involvement and (c) mental rehearsal of the purchase.

As a preface Dr. Dichter gave SPONSOR this brief picture of the history of media:

"Throughout history man has recognized the value of various forms of communication. The Chinese say that one picture is worth a thousand words. The Russians say the spoken word is gone forever. Long experience has taught people that face-to-face contact is more effective than any other form of communication. Advertising is simply duplicating the existing forms of human communication but in artificial ways. Television seeks to duplicate the face-to-face contact. Radio tries to duplicate the call of the muezzin from the minaret.

"Historically each form of communication has provoked great events. Revolutions have been started by a Dutch play, the writings of Thomas Paine and Robespierre, a civil war by Harriet Beecher Stowe's *Uncle Tom's Cabin*, crusades and holy wars by churchmen and orators. Other tremendous actions were inspired by face-to-face contacts, either individually in conspiracy or in addressing a huge crowd (paralleling television), as, for example, Hitler's, Franco's and Mussolini's speeches.

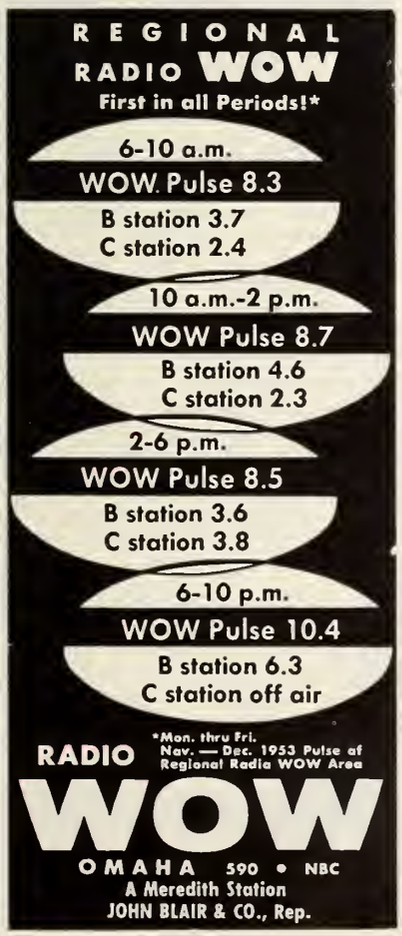
"Thus it can be seen that almost any kind of medium can be used for action. Advertising is trying to copy these historical devices. Therefore in trying to evaluate media you do not really start from scratch. People over the centuries have learned to consider certain factors in connection with various forms of media."

These are:

1. *The level of expectation.* Over the centuries print, especially in book form, has created a certain expectation among people, particularly one of permanence. Books are more permanent than magazines, which in turn are considered more permanent than newspapers, which obviously are more permanent than the spoken word or the visual image on television. This attitude toward print has nothing to do with such physical phenomenon as printer's ink, paper or wood cuts. It is the result of centuries of conditioning.

During one's lifetime the consumer learns to expect certain things from various media. He has a television reaction pattern, a radio reaction pattern and a printed media reaction pattern. You can either capitalize on that existing reaction pattern or you can go against it. In order to judge media, you therefore have to find out from people what it means to them when something appears in print or is heard on the air.

2. *The intention of the advertiser.* "What is he trying to do to me?" By using a newspaper, an advertiser states his intentions very clearly: He wants to reach you immediately—today. You must have been on his mind. We have proof that the consumer understands that. He reacts to it. On the other hand, when he sees a calm magazine ad surrounded by lots of white space, he also understands that the intention of the advertiser is to convey a feel-



WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

BY JULY
60,000w
TV

2 OUT OF 3
MONTANANS
living in the NINE Western Counties
OWN THEIR HOME

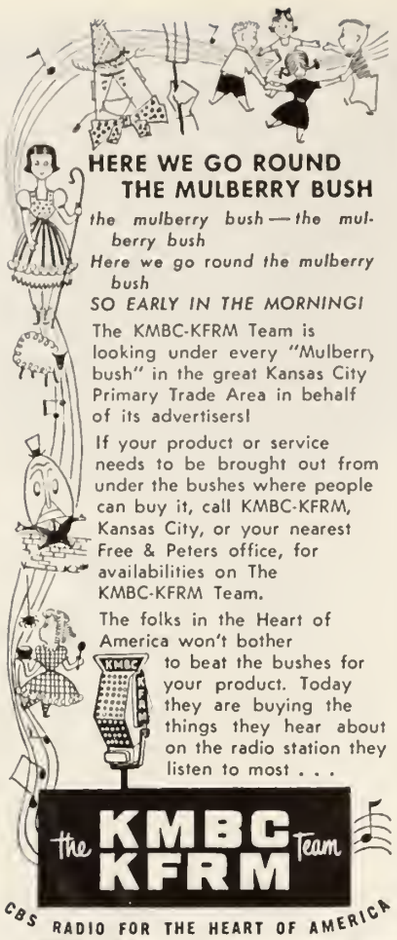
•

A RICH MARKET for —
• Home Furnishings
• Home Appliances
• Garden Tools
• Home Aids

93% LISTEN TO
serving Western Montana



1290 5kw Day & Night
MISSOULA, MONTANA
Reps: GILL-PERNA—NY, LA, SF & Chi.



The
"RESULTS"
STATION
in Washington



Represented Nationally by John Blair & Co.

ing of elegance, timelessness, a lack of urgency. He could not possibly do that through tv. That would be a complete misuse of the medium. You can't have a beautiful, colorful, timeless institutional message on tv (or at least you shouldn't). Dr. Dichter continues.

3. *The mood of the medium* (in the mind of the consumer). The consumer is a "different" person when he watches tv, listens to the radio, reads a magazine or skims a newspaper. For example: When you read a newspaper, you're in more of a hurry, less relaxed, more impressed with the temporary and contradictory nature of the news (and possibly the advertising). You're more competitive-minded, more conflict-conscious because the newspaper gives you a wider and more rapid view of conflicting things happening, with conflicting statements often on the same page or in the same article. Thus you don't believe as readily and you're not as impressed—there's not as much prestige in a newspaper.

Magazines on the other hand have been endowed with an aura of greater dignity, greater permanence, more leisure, a slower pace, more contemplation, more of what we call time-binding, with relating things, giving a wider view — at least a week or a month rather than a day. You have more time to read a magazine and you read it at different times. You read it when you are more yourself than when you read the newspaper. Excluding the trade papers, which might have a different psychology, you read a magazine on your own time, to get more of a bird's-eye view of things, whereas you read a newspaper on the train, or subway, more to get ahead in the struggle of daily life, to arm yourself against the slings and arrows of every day.

Radio has much more the element of development. It has drama. It has sequence. There's a beginning, a middle and an end. It is more fleeting. You almost expect it to be more unusual in its attention-getting devices: it is less convention-bound. "If I had to write an ad for a product that was very unconventional, I might want to be aware as a copywriter that radio is a less-conventional type of advertising approach than a magazine is." A revolutionary new discovery might possibly lend itself more readily to radio.

Television has much that resembles radio—the same sequence, a beginning, a middle and an end. It has drama. But it is much closer to reality. It can lift the consumer out of his present surroundings and transport him, psychologically, to a new world. Therefore it can be considered three-dimensional because it does not appeal to just two senses. Television is a window on the world. It arouses curiosity and atisfies curiosity.

Here Dr. Dichter gave an example of how tv can be misused, in his opinion:

"Last night on a certain show I heard a refrigerator commercial by a well-known person. If you accept what I just said, the commercial was misusing the medium almost completely. It should have been somebody's kitchen with a real refrigerator just delivered and a real housewife inviting me to come out of my kitchen into hers, to visit with her and satisfy my curiosity. She could even have said, 'I had this delivered this morning. Would you like to see it inside? I'll open it for you.'

"Instead of that, there was a strange intermediary like this woman—dressed elegantly, not being another housewife and not permitting me to iden-

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "*Milestones*" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"*Milestones*" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"*Milestones*" *for May:*
"National Music Week"
"Mother's Day
"The Astor Place Riot"
Edward Forrest
First Great American Actor
"Thirty-Three Hours to Paris"
Lindbergh's Flight—1927

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

tify myself with her—demonstrating a refrigerator to me. At best they made a salesman out of her rather than fully using the three-dimensionality of tv or asking me to come into another home."

In summary, Dr. Dichter says you got to know "not what we think the different mood of each medium is but what the consumer thinks it is." And you have to base that on research.

Finally, he says, you must consider the three specific perceptive processes that take place when a message reaches the consumer: orientation, ego-involvement and mental rehearsal. This is important, Dr. Dichter explains, not only so you can write better copy but also to serve as yardsticks by which you can measure media. He describes them thusly:

1. *Orientation.* The consumer has to know what your product is all about. You, the adman, should ask yourself, "What are the better processes so far as tv is concerned or radio is concerned or printing is concerned in order to orient people about my product or service? Does tv orient them more rapidly or differently than radio? If so, under what conditions?

2. *Ego-involvement.* This includes all the intellectual and emotional factors ranging from interest to boredom for the one and from liking to hatred for the other. By determining which medium enables you to involve the consumer's ego more rapidly for your product, you have another means of comparing media.

3. *Mental rehearsal.* You may have told people what your product is all about. You may have interested and involved them. But unless you have enabled them to rehearse mentally the purchase of your product, your message has probably fallen flat. This covers trying it on, thinking concretely about using the product, owning it.

By considering these three major levels of contact with the message and using them as criteria for evaluating media, you will learn more easily how to use each medium best, Dr. Dichter concludes. ★ ★ ★

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



SPONSOR ASKS

(*Continued from page 129*)

By DAVID BALTIMORE, general manager, WBRE-TV, Wilkes-Barre, Pa.



Mr. Baltimore

Television is television. Whether it be uhf or vhf makes no basic difference insofar as the viewer is concerned. The problems, where there are problems, stem from three sources.

The most basic problem is caused in the programing department. As television has developed in this country, network programing seems to be *the* thing and, therefore, if a station has no network affiliation, the going is extremely rough. The networks themselves have been extremely reluctant to jump on the band wagon of uhf in all cases preferring instead to remain on a share basis with the existing vhf stations. In many cities where the networks have been progressive enough to accept a uhf station, the successes are most notable. The public wants entertainment, and it doesn't care what the identification of the channel is.

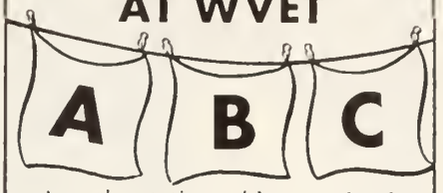
The next problem perhaps has been created by the necessary attitude of the FCC which has resulted in an over allocation of stations without regard for the economic aspects of the situation.

The final problem which may arise is not serious but should be considered. In some cases the signal on uhf does not travel as far as it does on vhf because the amount of power currently available has not been in all cases sufficient. This is not generally true, however. In the Wilkes-Barre-Scranton area, for instance, the entire metropolitan market is sufficiently covered by all stations in the market, and in one direction the signal goes 70 miles on a regular basis. This of course is due to the particular terrain. When higher power is achieved, such as we plan in the near future, there is no question but that the area covered by uhf stations will be certainly sufficient to provide a most satisfactory market in which to do business competitively.

Regardless of the channel number, if television programs are acceptable, the people will watch them. "Television is television."

NEW ARRIVAL!

...BIG CHANGE AT WVET



Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

AM
WEVD
FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.
New York 19



IN AGRICULTURE

WHEAT

IS THE CHOICE

OF OKLAHOMA

IN TELEVISION

KWTV

IS THE CHOICE

OF OKLAHOMA CITY



WAYNE C. LILES
KWTV FARM DIRECTOR

IN FARM AND RANCH NEWS, Wayne C. Liles is the choice of Oklahoma. For eight years he was County Farm Agent for Tillman County, Oklahoma. He is past president of the Oklahoma County Farm Agents Association, and the winner of numerous awards for his work with farm youth. A graduate of Oklahoma A & M College, he has been prominent in Hereford Breeders Association work. He is a soil conservation expert. Yes, Wayne C. Liles is one of the winners who have made KWTV-9 *the choice of Oklahoma City!*

EDGAR T. BELL, Executive Vice-President

FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in late summer 1954!

the Choice of Oklahoma City

KWTV-9

CBS

AFFILIATED MANAGEMENT K O M A CBS
REPRESENTED BY AVERY-KNODEL, INC.

Newsmakers in advertising



George Shupert *has been elected president of ABC Film Syndication Corp., Inc., new wholly owned subsidiary of American Broadcasting-Paramount Theatres, Inc. Organization formerly was called ABC Syndication; it was established August 1953 when Shupert joined the network as vice president in charge of the division. Shupert told* SPONSOR *there has been a noticeable trend toward more filmed dramatic programs in the daytime. And, he says, new kinds of sponsors—such as super markets—are being attracted to them.*



Hugh H. Johnson *is the new media director of Kudner Agency. Johnson, who has been associate media director, succeeds the late Daniel J. Pykett. Johnson has spent a great deal of time the past few years in the field in contact with local media and with retail businessmen in nearly every state. Prior to joining Kudner in 1944 he was advertising manager for the Bell Aircraft Co. and before that assistant to the director of merchandising of the Buick Motor Div. of General Motors. Buick is a Kudner account.*



H. Leslie Hoffman, *West Coast television and radio set manufacturer and licensee of fm station KSBR, San Bruno, Cal., recently got a construction permit for a new tv station. He expects station will begin telecasting 1 May and will cover the San Francisco Bay area, Sacramento, Stockton and most of Northern California. Transmitter will be located atop Mt. Diablo. Station will operate on vhf ch. 13. Hoffman is one of Coast's oldest tv sponsors as well as set makers; his programs have won several tv awards.*



Judge Justin Miller *on 1 April retired from the board chairmanship of NARTB after serving the trade association for eight years—the "most exciting years of the radio-tv industry." In his tenure at NARTB Judge Miller took strong stands against government control of broadcasting and program censorship. Before joining NARTB he was a federal judge appointed to a lifetime post and before that taught law at Duke University; one of his students was Vice President Richard M. Nixon. Judge and Mrs. Miller will live in California.*



BRAINWASHING!

Just a glance at the latest Pulse (Jan-Feb '54) will clear your head about the San Francisco Bay Area. KYA, the independent of influence in the ten bay Area counties, has taken some healthy jumps in many quarter hour periods across the board to make some white hot buys for you.



Here's just one example:

George Ruge's Koffee Klub 7 A. M.
2.4
Independent B
1.8
50 KW Net A
1.5
(from Pulse Jan-Feb '54)

But that's only a small part of the story. Investigate and you will discover plenty of hot buys all through the day on KYA. And KYA covers the Bay—why pay for waste circulation?

KYA
the personality station 1260 KC

George W. Clark, Inc., New York and Chicago
Adam Young, Inc., Los Angeles



The New Radio

Those who lament radio's plight nowadays often are misled by two things: (1) They are mainly aware of network billing declines and fail to reckon up the counter-balancing growth of spot. (2) They insist upon looking at every change in radio as a change of deterioration.

Actually instead of deteriorating radio is evolving, progressing, becoming a new medium.

It's a medium many veteran admen don't see in perspective because they are so close to it. Here at SPONSOR we've taken a few steps back from the picture to get the panoramic view. You'll find what we call the New Radio described in the lead article this issue, starting page 31.

* * *

Scan

Some of the most basic things are easiest to overlook. That's particularly true in fast-moving radio and television operations. Where can you get a rundown, for example, on who handles each internal department of a station; on its continuity specifications; on its deadline schedule for acceptance of continuity?

The answer in many cases is nowhere.

Nowhere except by dint of gradually learning who's who and what's what. But at WBNS-TV, Columbus, and other stations around the country they're going out of their way to help the advertiser and agency know the station. WBNS-TV has put together an attractive booklet called *Scan* which does just about that. It gives you the WBNS-TV picture in a scan: a floor plan of the station; deadline schedule for slide production and continuity; names of people to contact when you have a problem involving traffic, talent, merchandising, and so on.

We like *Scan* and the idea behind it. In fact maybe we ought to do the same thing here at SPONSOR. How about you in your operation?

What recession?

At the spring meeting of the Association of National Advertisers SPONSOR's Editorial Director, Ray Lapica, was struck by the mood of optimism pervading the premises.

This was in sharp contrast to the undercurrent of recession thinking sweeping the nation.

After the ANA meeting he double-checked by sending questionnaires to every one of the 191 firms that had representatives (generally the ad director) at the spring sessions. By press time 43 firms had responded, many giving detailed information on sales trends and ad budgets (see page 38).

The general consensus regarding the recession: maybe there is one, but if so it must be happening to somebody else.

Of the 43 respondents, including some of the nation's top advertisers, 27 said business was up over last year, six said it was the same, 10 reported sales dips.

But 29 reported that their ad budgets were up, 12 about the same. Two failed to answer this question. None reported an ad budget drop.

This report should go a long way toward putting a halt to recession rumors, especially those making the rounds in advertising circles.

Applause

The tv pioneers

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as $40,000 in a single month. When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody's guess. Nobody knew the answers.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There was no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

In this issue SPONSOR commemorates, in a carefully prepared section, the stations and the men who blazed the trail. The pioneer contribution that they made can easily be forgotten in the fast pace of the industry. Yet theirs is a contribution which deserves to be forever remembered; and we hope that these pages will become an important part of the rich history of television.

In order to make these pages not only commemorative but highly useful, SPONSOR enlisted the aid of each pre-freeze pioneer station in submitting growth facts which give agencies and advertisers a commercial insight into these stations never before available. Each station spent many hours ferreting out the data we requested; for this we are deeply grateful. We plan to consolidate this data on a master chart to be published in our 17 May NARTB issue.

Along with the Burbachs, Fays, Storers, Havens, Fetzers, Houghs and many more whose names are recorded indelibly in the pages of our pioneer tv station section, it is only fitting that we single out the name of one man who urged and encouraged many of the tv pioneers to take the first step—General David Sarnoff.

You Must Buy WNEM-TV To Buy Northeastern Michigan

GREAT NEW STATION!

The first and only VHF STATION in Northeastern Michigan, WNEM-TV serves Saginaw, Flint, Bay City, Midland and all of NORTHEASTERN MICHIGAN with the finest NBC-DUMONT & live studio productions.

GREAT ESTABLISHED MARKET!

Best of all, this great new station serves a BILLION DOLLAR market that includes 17 General Motors Plants, one third of Michigan's total farm income, plus a great tourist trade that is Michigan's third largest industry.

GREAT NEW MERCHANDISING!

WNEM-TV co-op promotions with leading drug and food chains and retail outlets insure window and counter displays of WNEM-TV SPONSORED PRODUCTS in key consumer traffic spots at the point-of-sale!

WNEM-TV

CHANNEL 5

SERVING SAGINAW, BAY CITY, FLINT AND ALL OF NORTHEASTERN MICHIGAN ★ NBC • DUMONT

WITH **ASP**

Active Sales Promotion. WNEM-TV's Client Service Department provides dealer mailings, paid newspaper and radio promos, bus cards, point-of-sale pieces and special result getting promotions tailored to fit your product at no additional cost to the client to make WNEM-TV, Michigan's most SELL-MINDED station!

HEADLEY-REED CO. — NEW YORK, CHICAGO • MICHIGAN SPOT SALES — DETROIT • JOHN H. BONE, GEN. MGR.

KANSAS CITY IS...

Swingin' to the Stars

ON CHANNEL 9

WHB-TV

- Jackie Gleason
- Red Skelton
- Perry Como
- Jack Benny
- Burns & Allen
- Ed Sullivan
- Blue Ribbon Bouts
- Mel Allen
- Arthur Godfrey
- Studio One
- Jane Froman
- Edward R. Murrow
- Ray Milland
- Omnibus
- Four-Star Playhouse
- Big Top
- Beat The Clock
- John Thornberry
- Sandra Lea
- Larry Ray
- Shelby Storck
- Walter Burks



BASIC CBS TELEVISION AFFILIATE

The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming — plus a variety of talent-packed, locally produced shows. Your spots are in the spotlight when you let WHB-TV's star-studded airwaves do the selling to 389,182* television homes!

**March 31 estimate of Kansas City Electric Assn.*

1922-1954



Don Davis, President
John T. Schilling, General Mar

WHB-TV puts audience to sleep . . .
on Sleep-E-Z beds! Autry Brothers, Inc., bedding manufacturer, recently devoted their late-at-night (12:15 a.m.-12:30 a.m.) segment of "Star Time" to promote a special sale of their Sleep-E-Z twin Hollywood beds. Roch Ulmer, staff emcee of this locally produced show, delivered the two commercials as he relaxed on the bed fetchingly attired in a flannel night-shirt and sleeping cap. During the three days following this novel sales pitch, the Sleep-E-Z folks did $5,400.00 worth of business on their twin bed special at their two retail locations. The sponsor's field supervisor attributed 75% of the store traffic to the "Star Time" plugs.

WHB-TV
CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

Represented Nationally by BLAIR TV INC.

WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S OLDEST CALL LETTERS

Represented nationally by JOHN BLAIR & CO

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

3 MAY 1954

50¢ per copy • $8 per year

ONE-SHOTS: DO THEY PAY?
page 29

Why Sinclair Oil puts half of budget in spot radio and tv
page 32

A FREUDIAN LOOK AT ADMEN
page 34

How new Span-O-Life battery cracked tough Pa. market via radio
page 37

How far out does a tv station sell?
page 38

Cumulative ratings: what they are and how they are used
page 40

Why sponsors hate to leave the Barn Dance
page 42







PEPSI-COLA CO. DOES A COMPLETE JOB . . .





SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR

In every step, from washing and sterilizing of bottles; laboratory quality control; to delivery of Pepsi to dealers . . . there's tireless attention to every detail. Combined with salesmanship in advertising and modern distribution, it's a complete job by Pepsi.

You get the same thoroughness and attention to detail . . . combined with creative programming . . . by the Havens & Martin Stations, Inc. Complete your job of getting top sales results by joining the other advertisers selling to the large and loyal audiences of the First Stations of Virginia, WMBG, WCOD and WTVR.

WTVR
RICHMOND, VA.
HAVENS & MARTIN, INC.
CHANNEL 6
he souths first television station

ximum power—100,000 watts at
Maximum Height—1049 feet

WMBG AM **WCOD** FM **WTVR** TV
First Stations of Virginia

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

RECEIVED
MAY 10 1954
LIBRARY

Baltimore is different!

. . . and smart radio time-buying is different in this compact market!

Baltimore's big population is packed mostly right inside the city limits. The number of Baltimoreans who live outside the city in the metropolitan area is unusually small. What's this mean to the people who use and buy radio advertising? Just this:

W-I-T-H *covers this highly concentrated market efficiently!* You don't need—you don't have to pay for—a big, powerful, expensive radio station to reach the people of this rich market effectively. W-I-T-H will do the whole job for you—at a fraction of the cost! Overlapping coverage of network stations from their own affiliates limits their effective coverage to just about the area W-I-T-H itself completely serves.

Nielsen proves **W-I-T-H's** *superiority in the Baltimore market!* The latest Nielsen Coverage Service shows that W-I-T-H leads every other radio and television station in town—regardless of power or network affiliation—in weekly daytime circulation in Baltimore City and Baltimore County. That's only one big fact that came out of this amazing survey. Get the whole story. Let your Forjoe man prove to you that the best buy in Baltimore is W-I-T-H.



IN BALTIMORE

WITH

TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE AND COMPANY



Article predicted TvAB

Formation of Television Advertising Bureau late last month fulfills in part prediction SPONSOR made 30 November 1953 in study titled, "Should there be a Television Advertising Bureau?" Article predicted "TvAB may be with us by spring," pointed out tv was only major medium without industry advertising bureau.

-SR-

TvAB won't include networks

Richard P. Doherty, former NARTB v.p. with trade-group savvy, will draw up Television Advertising Bureau organization plan. Networks won't be included. Thinking is TvAB should operate like ANPA's Bureau of Advertising with single mission of selling individual tv stations. (Structure for TvAB described in SPONSOR article included networks, and envisioned counterpart to BAB.) Network-owned stations have been asked to join TvAB.

-SR-

S&M liquidated, billings split

Splitup of Sherman & Marquette, New York and Chicago agency, being announced today (3 May). New New York agency, Bryan Houston, Inc., will take over New York billings of some $20 million. Houston, as head of new firm, was president of S&M's New York branch. Key vice presidents will be Harry Bennett and Henry Schachte (ex-Borden ad director). Wherry, Baker & Tilden, Inc., of Chicago, will absorb S&M's $3 million worth of accounts in Chicago. S&M was 17 years old.

-SR-

'Hucksters' scored at 4A's meeting

Most controversial issue of 4A's meeting in White Sulphur Springs was what to do about "hucksters" and "weasels" using misleading advertising with result whole profession suffers black eye. "Fax" Cone of Foote, Cone & Belding even called for 4A's to vote former out of association. David Ogilvy, of Hewitt, Ogilvy, Benson & Mather, made strong plea for ANA to take action against client "weasels" at ANA meeting in Hot Springs preceding month. At 4A's banquet Earle Ludgin warned many people now rank advertisers somewhere between "deceivers and murderers" in Dante's Inferno. Several speakers asked tv industry to help in cleanup.

--SR-

Pulse tv ratings now national

New Pulse national tv ratings report is aimed at "average" advertiser and medium-sized agency. Pulse says advertisers, agencies, networks urged that it enter field to provide medium-priced national rating service. First "U.S. Pulse Tv" for April is based on minimum total sample of 67,000 interviews with families in 60 areas.

First pioneer tv dinner

108 pioneer tv stations will be honored at a dinner Sunday evening 23 May at the Palmer House, Chicago, on the eve of the NARTB convention. SPONSOR will present the stations with a commemorative plaque citing their achievement. The dinner will be the first given by SPONSOR for the stations that pioneered commercial television. (For special section on tv pioneers, see SPONSOR 19 April.)

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REPORT TO SPONSORS for 3 May 1954

Baker started as B&D office boy

Benton & Bowles' Chairman Bill Baker Jr., who succeeds Earle Ludgin as board chairman of 4A's, started his advertising career as office boy for Barton & Durstine. He worked for 3 chairmen or presidents of 4A's before becoming chairman himself: William H. Jones, BBDO president and first 4A's president; Roy Durstine, 4A's president in 1925-'26, and Atherton W. Hobler, 4A's chairman 1940-'41, now B&B's chairman of executive committee. Fred Gamble was reelected 4A president.

–SR–

How far out can tv sell?

For probably first time in broadcasting history study now under way in Wisconsin is using sales as yardstick of how far out station is effective. All previous coverage studies have been based on listening, viewing. In this one done for WBAY-TV, Green Bay, by U. of Wisconsin, object is to see how far out station can sell new grocery product. Only station advertises product and it has never been advertised in most of region before, making it ideal for test. (See article p. 38.)

–SR–

How fear affects choice of media

One factor seems to influence admen in choice of media more than any other, to detriment of intangible media like radio, tv. And that, psychologists have found, is fear. For explanation, together with list of other non-scientific influences, see "III. Psychology of Media," page 34.

–SR–

Uhf hearings start 4 May

Hearing on uhf television before Senate Commerce Subcommittee on Communications starts tomorrow (4 May). One of objectives uhf broadcasters may seek is revision of tv allocations so uhf, vhf stations aren't mixed in same market. Another is freeze on new vhf station grants to give uhf stations chance to get established. It isn't regarded as likely in Washington that either of these objectives will be carried. But some form of relief may come. One possibility: O.K. for ownership of 7 tv stations (5 v, 2 u) by one firm. That would attract more major investors to uhf, increase stimulus for set production in future.

–SR–

WTRF-TV wins Pall Mall prize

Pall Mall contest for best promotion-publicity job done on "Big Story" was won by Greg Van Camp, promotion director, WTRF-TV, Wheeling, W. Va. He gets trip to Bermuda for 2. Second prize winner: R. F. McCarthy, WLW-T, Cincinnati. Third prize winners: WHIZ-TV, Zanesville, Ohio; WVEC-TV, Norfolk, Va.; WICU, Erie, Pa. In charge of contest at SSCB was V.P. Bill Spire.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Cities Service Corp, NY	Gasoline and oil	Ellington & Co, NY	4 Midwestern mkts	Tv: ½-hr, ¼-hr drama, sport progs; Apr; 39 wks
General Foods, White Plains, NY	Sur-Jel, Certo	Benton & Bowles, NY	60 mkts	Radio: min anncts; mid-May; 13 wks
Monticello Drug, Jacksonville	666 tonic	Charles W. Hoyt, NY	28 Southern mkts	Radio: 5 early-morn min anncts weekly; 17 May; 10 wks
Norwegian Canning Ass'n, Oslo, Norway	Norwegian kippers	McCann-Erickson, NY	8 West Coast mkts	Radio: min women's partic; mid-May; 52 wks
Paper-Mate Co, LA	Pens	Foote, Cone & Belding, NY, LA	Over 50 radio mkts thru country	Radio: 5-10 morn min anncts weekly; 26 Apr; 4 wks
Procter & Gamble, Cinci	Tide	Benton & Bowles, NY	98 mkts	Tv: min, 20-sec film anncts; 25 Apr; 8 wks





ONLY 2 SEATS AVAILABLE

1 seat available on **FUN TIME - Mondays 5:30-6 pm**

1 seat available on **JUNIOR FROLICS** alternate **- Tuesdays 5-5:30 pm**

NO SEATS on **ENCORE THEATER - Tuesdays, 10:30-11:30 pm**

. . . to book these seats or take advantage of future openings - Phone or write:

IN NEW YORK BArclay 7-3260 IN NEW JERSEY MItchell 2-6400

watv channel 13 TELEVISION CENTER NEWARK, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number
3 May 1954

ARTICLES

One-shots: do they pay?

A one-shot program on radio or tv needn't be a lavish extravaganza like those put on by General Foods or Ford. One-shots come in many types less spectacular and expensive—but still highly effective for sponsors **29**

Sinclair Oil spots the country with radio and tv

Ever since a summer 1953 consumer study which showed the pull of radio was 2-to-1 stronger than print media, Sinclair Oil has been boosting its air budget. Now, for the first time, radio and tv (spot) get more than half **32**

III. Psychology of media

Why do admen buy the media they do? Psychologists have uncovered hidden motivations which sometimes interfere with buying what's best for the product. This highly controversial piece is Part 22 of the All-Media Study **34**

High-cost battery gets charge out of radio

Span-O-Life battery, new and higher-priced than other auto batteries, cracked tough Lehigh Valley, Pa., market with specially-geared radio approach. Market research gave useful insight into sales problem **37**

How far out does a tv station sell?

For the first time, a Wisconsin study is seeking to determine the "coverage" of a tv station in terms of how far out it can sell a product effectively **38**

Cumulative ratings: an explanatory report

"Cumulative ratings" is a research term new to many advertisers. Since it will be used often this fall in network radio sales pitches, here is a clarification of what these ratings mean and how to use them **40**

Why sponsors hate to leave the Barn Dance

With a profile of WLS' 30-year-old "National Barn Dance" in the foreground, here is an up-to-date picture of barn dance programs on the air and why they continue to be a good advertising value to sponsors **42**

COMING

NARTB Convention: 1954

SPONSOR is conducting a survey of 500 stations on what they would like to see the NARTB Convention do. Article will touch on topics likely to be hot at Convention's corridor clinics give other highlights **17 May**

Sales impact of radio and tv

Part 23 of SPONSOR's All-Media Study chronicles sponsors' accounts of what air media are doing to sell their products and how **17 May**

Tv pioneers then-and-now chart

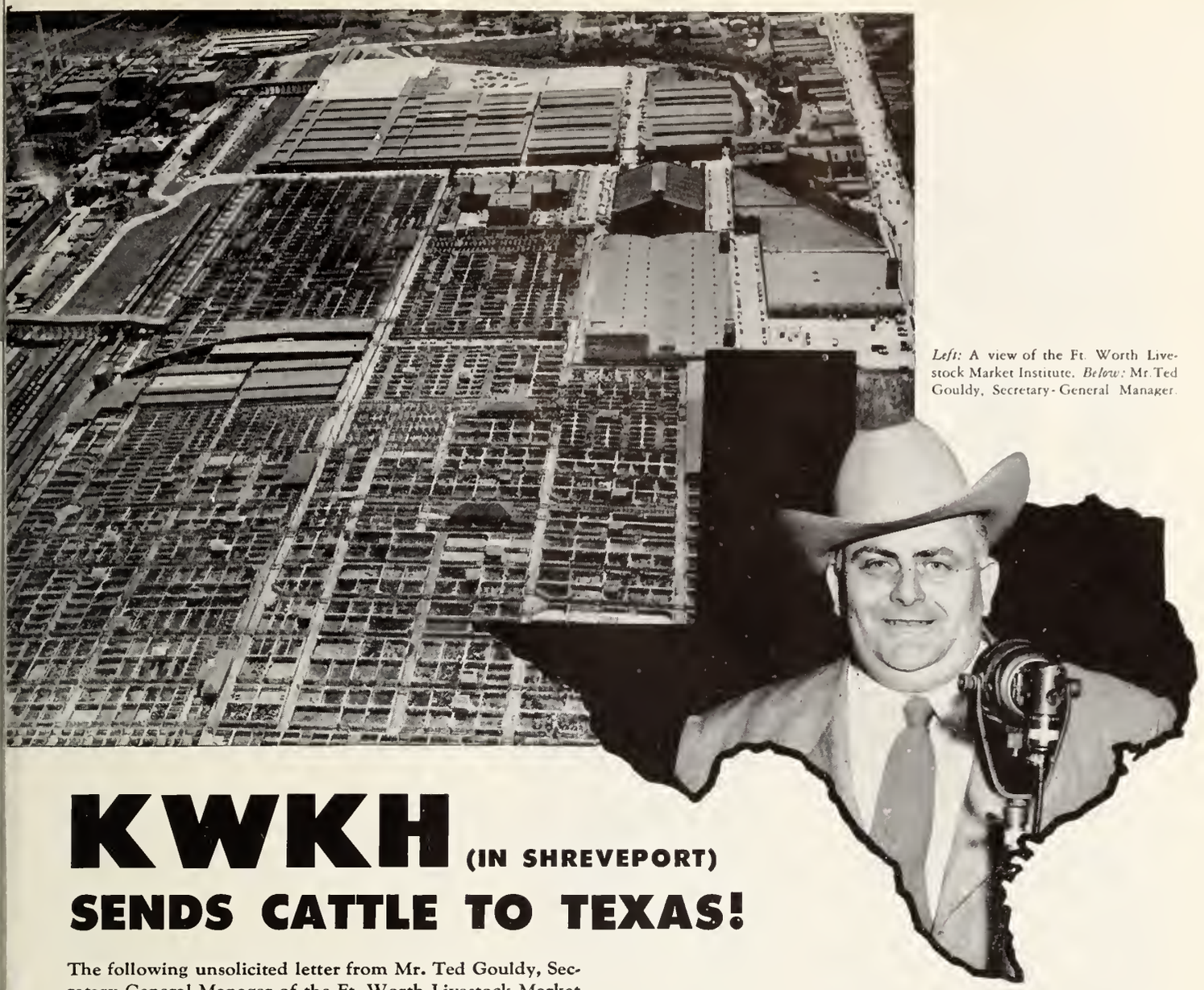
SPONSOR has compiled the data it recently collected from the 108 "Tv Pioneer" stations into a useful chart which traces sets-in-market, rates, billings, other basic statistics, from early days to the present **17 May**

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD LIBS
49TH & MADISON
NEW AND RENEW
P. S.
MR. SPONSOR, Mrs. Margaret Rudkin
FILM NOTES
NEW TV FILM SHOWS
NEW TV STATIONS
SPONSOR ASKS
ROUND-UP
RADIO RESULTS
AGENCY PROFILE, David J. Mahoney
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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Left: A view of the Ft. Worth Livestock Market Institute. *Below:* Mr. Ted Gouldy, Secretary-General Manager.

KWKH (IN SHREVEPORT) SENDS CATTLE TO TEXAS!

The following unsolicited letter from Mr. Ted Gouldy, Secretary-General Manager of the Ft. Worth Livestock Market Institute, Inc., tells the whole story — especially if you remember that Ft. Worth is 220 miles from Shreveport.

"When the Ft. Worth Livestock Market Institute bought KWKH for a spot campaign, we frankly did it with some temerity.

"The great distance between our cities, and an intervening state line, made it appear that we were perhaps going pretty far afield.

"However, I can say without qualification — the portion of our budget spent on KWKH has been one of the bright spots of our outlay.

"We have actually traced many shipments of livestock that came here because they 'heard us on KWKH'.

"Feel free at any time to refer doubting time buyers to me. It will be a pleasure to recommend KWKH to them without reservation."

Ted Gouldy

KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Co., Representatives

Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*



With family totem pole it's

KBID-TV

Now available family shows with 15 and 20 ratings on power-packed, 470,000 watt KBID-TV. Covers 100,000 brand new television homes in Central Californio, the all UHF market!

FACT: a test af 4 ane-minute cammercials asking far caat hangers braught in 8,000! That's Big Impact!

John Poole Broadcasting Co.

BIG KBIF KBID-TV KBIG impact

KBID·TV
CIVIC CENTER FRESNO
1117 N Street Fresno, California
Fresno 6-0791

Nat. Rep. MEEKER TV, INC.

Timebuyers at work



Max Tendrich, *Weiss & Geller account executive, New York, says that the independent tv stations have not done an adequate job of promoting themselves either to the viewers or to advertisers. "So far they've fluffed their chance to build reputations for specialty programing, although many of them have developed just that," says he. "Particularly in multi-station markets, the independents often offer a good block of sports coverage or of juvenile shows, or else they have top films. But they don't promote these offerings."*



Helen A. Thomas, *Street & Finney, New York, likes early-evening radio. "In many ways it can replace early morning for clients," she told* SPONSOR. *"In a spot campaign you certainly can shop for good early-evening time and that goes for tv markets as well as all-radio markets. Early morning has become so popular and so jammed with commercials, that I've strongly recommended the 6:00-7:00 p.m. time slots, particularly at the daytime rates on some stations. During those times we get the same mixed adult audience as mornings."*



James M. Kelly, *Fletcher D. Richards, New York, has a complaint that's semi-geographic. "Daylight saving time," says he. "Just before and up to 26 April, when Dayhght Saving Time went into effect in X number of states, I was swamped with notices from station reps informing me that this or that one stays on Standard Time. This may sound like a minor problem, but actually it involves reshuffling a number of radio-tv schedules, arranging for make-goods to get a desirable adjacency, and no end of added paper work."*



Cheryl Hargrove, *Ellington & Co., New York, is clearing time in 15 Eastern, Southern and West Coast cities for Tartan's summer drive. "With an established suntan preparation like Tartan, we can tell our product story in a few seconds," Cheryl says. "That makes nighttime tv I.D.'s the natural medium, with the broadest available family audience. We feel that daytime tv would not give us that important segment of viewers who work. Nighttime minutes, on the other hand, are hard to clear. With I.D.'s we get both audience and frequency."*

KRNT-CBS in Des Moines

BASIC BUY IN IOWA

Basic Buy Because:

KRNT is the Hooper leader morning, afternoon, and evening (and has been for years!). In the morning, KRNT leads with an audience share of 48.8%. In the afternoon, KRNT leads with an audience share of 50.4%. In the evening, KRNT leads with an audience share of 41.8%. (Des Moines Hooper Report, Feb., 1954). KRNT is the only Des Moines station that can talk Hoopers!

Basic Buy Because:

KRNT is the station with the stars . . . CBS plus Don Bell, Iowa's favorite disc-jockey . . . Bill Riley, long-time popular emcee with the great new mid-afternoon participating show . . . Smokey Smith, Central Iowa's most popular Western and country-music star . . . Elizabeth Clarkson Zwart, veteran Tribune columnist with outstanding morning "radio column" . . . Al Couppee, Iowa's "Mister Sports" . . . Al Rockwell, late-evening music authority.

Basic Buy Because:

KRNT is the station Central Iowa depends on for news. Everyone knows such names in news as Russ Van Dyke, Paul Rhoades, Don Soliday, Tribune columnist Gordon Gammack, and Mac Danielson. It takes a BIG, FULL-TIME staff of professional newsmen — with "beat" reporters — to run the NEWS CENTER for Central Iowa. That's why any KRNT quarter-hour newscast is the most-listened-to newscast in Des Moines!

Basic Buy Because:

KRNT is the Know-How, Go-Now station in Des Moines . . . the only Des Moines station which builds audience through a daily newspaper radio column, as well as display advertising and many other promotion features . . . the showmanship station affiliated with KRNT Theater, world's largest legitimate theater . . . the station which has one rate for everyone, with no PI, no deals.

REPRESENTED BY THE KATZ AGENCY

KRNT

DES MOINES RADIO

THE REGISTER AND TRIBUNE STATION

Selling St. Louis is as easy as

ONE . . . TWO . .





THREE!



You can count on it—selling St. Louis is a snap when you start with Philip Stevens on KMOX. On his Housewives' Protective League and Sunrise Salute programs ("the most sales-effective participating programs in all St. Louis broadcasting"), he tells your customers where to buy and *what* to buy.

But he doesn't stop there. If yours is a product sold in grocery stores, he *doubles* the impact of your on-the-air advertising by enlisting a record *2,137 St. Louis stores* to merchandise your product. This means that your brand name receives solid point-of-sale promotion with all of the trimmings in St. Louis' biggest chain food stores—*where an estimated 63% of the area's total food sales are made!*

Trebling the impact of this on-the-air and point-of-sale promotion, Philip Stevens follows through with regular in-store personal appearances to create even greater acceptance *and demand* for your product.

Selling's as easy as that in St. Louis. All you need to know to get started is our phone number (Central 1-8240).

50,000 watts **KMOX**

"The Voice of St. Louis"... CBS Owned

Represented by CBS Radio Spot Sales



WENATCHEE
WASHINGTON

Leads the PARADE!

KPQ's N.C.S. AREA GIVES YOU

1 1/4 state's cash farm income

2 185 million retail sales

3 Columbia Basin ... fastest growing and increasing farm market.

KPQ 5000 WATTS 560 K.C. WENATCHEE WASHINGTON

Reg. Rep.- Hugh Feltis, Seattle, Wash.
Nat'l. Rep.- Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

INTEROFFICE MEMO

Dear Bill:

I'll be ready, willing, and I hope able to make the presentation next week. But I'm afraid I'll have to do it my own style. In other words, if I take your suggestion and load the thing up with charts and pages of numerical data, someone else will have to deliver it.

I can't work that way not only because I'm not much of a numbers merchant, personally, but mainly because I don't believe in this approach to the medium. Substantiation where possible—yes. But I don't think we can chart our way out of a problem or create any new approaches or explore as yet uncharted regions by relying so heavily on statistics.

It's like trying to explain democracy by resorting to the per capita income, dollar productivity or acres of wheat under cultivation in the country. You don't get the feel of the thing. What's really vital is left unsaid.

But let's get back to our own realm—television. The program side and the time slot can be researched — up to a point. A very limited point, though. For example, time. Sets-in-use is important, to be sure. But to a large degree (again research lets us down because it never has told us "to *how large* a degree") sets in use is the result of programing.

> In the eight top Trendex markets, sets in use went up 78% when CBS opened up opposite NBC between 7:00 and 9:00 a.m. Eastern Standard Time.

As for programing. No one could justify the purchase of a *new* tv vehicle unless it is done with equal parts of faith (in the producers) and savvy (in your own judgment). Sure, if a star is contemplated, his recording sales and the box office of his recent film releases and what they have to pay him in Las Vegas are somewhat indicative of his appeal. But place him in the wrong vehicle and his Las Vegas take won't help him except to provide him car fare home. Motion picture box office wouldn't have led anyone to Desi Arnaz or Lucille Ball; remember? I don't suppose any numbers would have made apparent in advance that *I Married Joan* and *My Little Margie* were going to make inroads on *God-*

(*Please turn to page* 66)

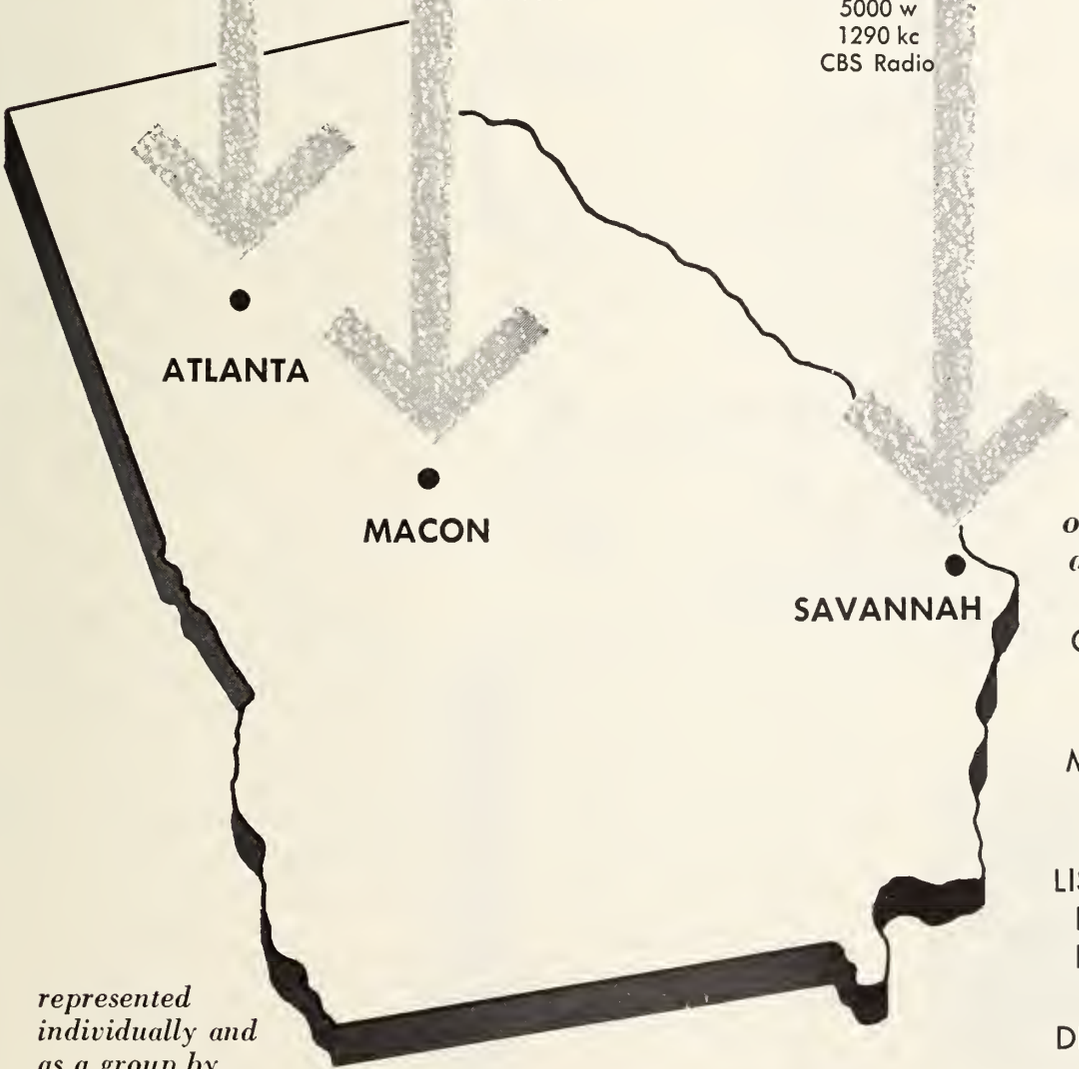
Only a combination of stations can cover Georgia's major markets.

The Georgia Trio

WAGA
5000 w
590 kc
CBS Radio

WMAZ
10,000 w
940 kc
CBS Radio

WTOC
5000 w
1290 kc
CBS Radio



The **TRIO** *offers advertisers at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

represented individually and as a group by

The KATZ AGENCY, INC.

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO

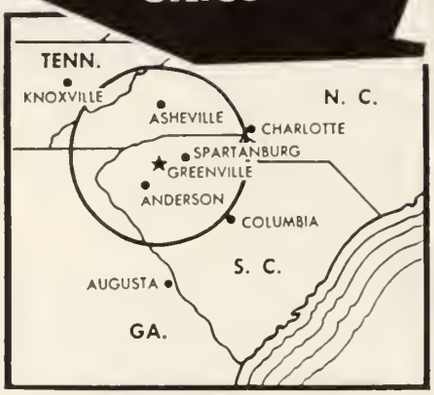
In 3 major markets

WFBC-TV

100KW POWER

2204 FT. ANTENNA

"Giant of Southern Skies"



. . . boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans. WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	**2,924,625 People**
Income	**$3,174,536,000**
Sales	**$2,112,629,000**
Television Homes	**232,820***

Market Data from Sales Management
*TV Homes: Figures from CBS Tel. Res. Dept., compiled by A. C. Nielsen Co. as of Nov. 1, 1953—60 days before WFBC-TV began operations.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.

Channel 4

WFBC-TV

Greenville, S. C.

NBC NETWORK

Represented Nationally by

WEED TELEVISION CORP.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

CANADIAN ISSUES

Very recently I had occasion to need information on the Canadian market and found in my file copies of the August 11, 1952 and August 27, 1951 issues a wealth of material.

Unfortunately, I had only one copy of each of these articles, and I find that I need another copy of each. I would like very much to get these back copies—or at least these two Canadian articles, if at all possible. I would also like any other later material you may have published on Canada which I may have missed.

J. S. FOUTS
Advertising Manager
Larus & Bros.
Richmond

● SPONSOR's latest Canadian section appeared in the 10 August 1953 issue. Additional copies of issues containing the three back sections on Canada cost 50c apiece. The 1954 Canadian Section will be out in August.

HONEYMOON STILL ON

You need not sell me on SPONSOR as a *use* magazine.

WKYW is seven years old today (25 March 1954), and the seven years have been good to us. But if I had to point to the greatest source of knowledge and inspiration, outside our own organization, I should aim straight at SPONSOR.

Remember that several years ago, realizing that the decision-makers in the national field used SPONSOR, I offered to local decision-makers a free subscription to SPONSOR, stipulating only that they read it—as we all do here. My offer still stands.

So, after seven years you might think the honeymoon is over, but it is not—SPONSOR, we love you.

EDWIN E. S. WELDON
Vice President & Station Manager
WKYW, Louisville

PEST CONTROL

We certainly enjoy your informative, stimulating publication.

We would appreciate it very much if you could send us any case histories dealing with broadcast media for pest control organizations.

We would like to know what has gone on in other places with firms dealing in such a service.

H. JACK WYMAN
Wyman Advertising
San Francisco

● Past articles on pest control have included "Shell Chemical sells insecticide to farmers via radio during insect emergencies," 26 January 1953, page 36; "America's Pied Piper" (story of d-Con), 1 January 1951, page 25, as well as numerous Radio and Tv Results stories.

VULGAR ESSAY?

The vulgar essay by Bob Foreman in your issue of February 22 [page 14] is just as typical of our times as our trade.

It's full of anti-intellectual clichés like "think-type boys" and "whiz-kids of thinkdom"—the usual cheap contempt for such unfortunates as "educators, philosophers and just plain school marms." This is the sort of stuff delivering us all into the hands of the yahoos.

Oh boy, says Foreman, look at me: I'm a lowbrow.

Well, I happen to work for an agency that has made a spectacular success on the credo that television advertising doesn't have to be obtrusive, boring, loud or repetitious.

If this be Reason, make the most of it.

MAXWELL ARNOLD JR.
San Francisco

TV SET COUNT

Let me congratulate SPONSOR on the article entitled, "Big tv problem: counting the sets" [22 February 1954, page 27]. This analysis of an extremely complicated situation tied up in a neat package the urgent need for continuing and accurate research in this field. I think you made a substantial contribution to the over-all understanding of the problem.

LEWIS H. AVERY
President
Avery-Knodel
New York

CHICAGO STORY

A THOUSAND APOLOGIES FOR NOT ANSWERING YOUR LETTER AND MEMO RE "WHAT CHICAGO CAN DO BEST" [see

On April 25, WNBK turned on the power... adding 9 new counties and over 147,000 television homes to WNBK's coverage area. To do this took a new channel (3), a new transmitter with 100,000 watts of power, and a new antenna—the highest structure in the Cleveland area.

It means that the foremost television station in the Cleveland area is more effective, and that you have an even better buy in this important market.

Here are the facts: WNBK now covers over 1,000,000 TV homes* in 29 counties in northern Ohio and Pennsylvania —a service unsurpassed by any other Cleveland station. Not only is its coverage extended but WNBK's signal in downtown Cleveland is 15 times stronger than before. You'll want to know more about WNBK's coverage pattern and the details of its extended service. For an up-to-date coverage map and data sheet, drop a note to NBC Television Spot Sales, 30 Rockefeller Plaza, New York 20, N.Y. or your nearest NBC Spot Sales office.

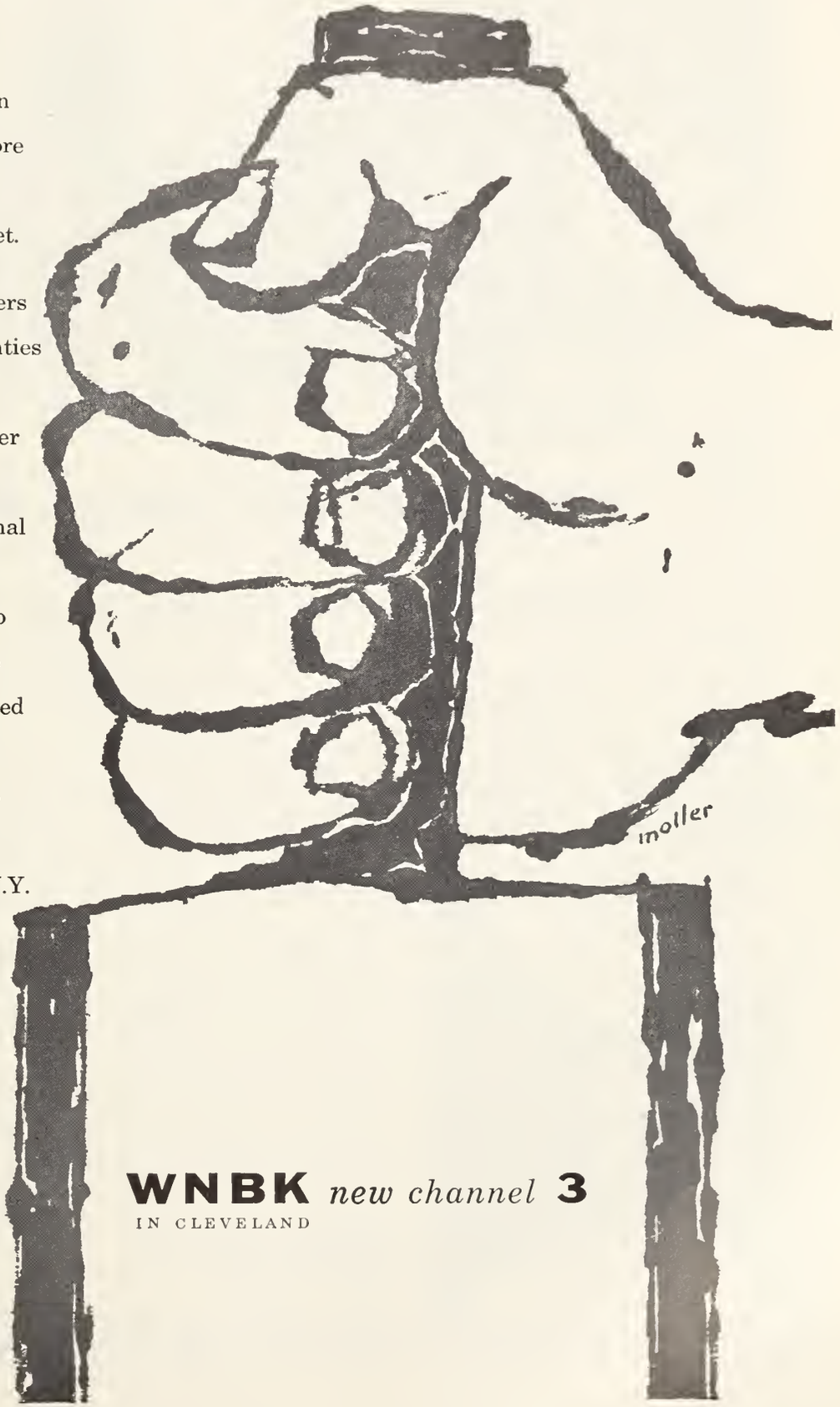
NBC
a service of Radio Corporation of America

*Nielsen, Nov. 1953
Adjusted RTMA, March 1, 1954

WNBK pulled a switch...

to give you an extra 147,000 TV homes

in the vital Cleveland market.



WNBK *new channel* **3**
IN CLEVELAND



THAT THIRD ONE SORTA GETS ME!

(BUT OAK HILL DOES BOAST WEST VIRGINIA'S SECOND MOST POWERFUL STATION!)

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes In Area	STATE NCS Area County	No. of Counties	DAYTIME 4-Week Cum. NCS Circ.	4-Week Cum. %*	Weekly NCS Circ.	Weekly %*	Average Day NCS Circ.	Average Day %*
	WEST VIRGINIA							
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER MONROE SUMMERS	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS BRAXTON DOUGRIDGE GILMER	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS CLAY WEBSTER	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE CALHOUN JACKSON WIRT	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING BOONE	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

Yes Sir, there's only *one* station in Wes Virginia that gives you more power tha Oak Hill's WOAY—and we doubt that *an* other can give you such unduplicated cove age of so many West Virginia *people!*

WOAY delivers a 21-county NCS audienc of 102,200 daytime families. You can buy one-minute spot on WOAY for a mere $5.0 (52-time rate)—*can actually have a modes year's campaign for only $260!*

We'd like to have you join the growing lis of national accounts who have "discovered WOAY. For all the facts, write direct t Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM
20,000 Watts FM

"The Chicago touch: it may give you the show you need," 5 April 1954, page 34]. I'M NOT A MAN FOR PUBLICATIONS. I CAN SIMPLY SAY THAT CHICAGO IS SWELL. WE ARE ORIGINAL BECAUSE WE LIKE TO BE AND IT'S FUN. THERE IS NOTHING WE CAN DO BETTER THAN NY OR HOLLYWOOD AND THERE IS NOTHING THEY CAN DO BETTER THAN WE. MAYBE THE ONLY REASON WE HAVE THREE OR FOUR STAGE PLAYS RUNNING AT A TIME IS BECAUSE WE ONLY HAVE THREE OR FOUR HOUSES AVAILABLE. BUT AFTER ALL, CHICAGO IS A TRANSIENT CITY AND WE THINK BROADWAY TREATS US VERY WELL. OUR FUTURE IS UNDETERMINED BUT WE HAVE NOT GIVEN UP AND OUR LATEST VENTURES IN RADIO ARE IN STEREOPHONIC SOUND AND ALSO OUR TV VENTURES ARE RAPIDLY BECOMING STEREOPHONIC MINDED. WE PUT NETWORK CALIBRE LOCAL SHOWS ON THE AIR IN THE HOPE THEY WILL BE SEEN AND RECOGNIZED BY THE PUBLIC. CHICAGO UNLIMITED ONCE FACED THE PROBLEM OF CHICAGO DEMISE OF PROGRAMING ON A NEGATIVE BASIS AND NOW FACES IT ON A POSITIVE BASIS, AND I UNDERSTAND CHICAGO IS SECOND LARGEST CONTRIBUTOR OF LIVE NET PROGRAMS AT THIS MOMENT.

GEORGE A. HEINEMANN
NBC, Chicago

KREISLER AGENCY

I couldn't have been more pleasantly surprised, flying down to Miami Beach, than to read on page 105 that you had awarded us the Jacques Kreisler account [22 March 1954].

I appreciate your good intentions but unless we hear directly from the advertiser we must modestly decline.

However, you are allowed an occasional lapse in view of the over-all excellence of your publication.

TOM MCDERMOTT
N. W. Ayer
New York

• Jacques Kreisler's ad agency is Foote, Cone & Belding.

GIFT SUBSCRIPTIONS

I would like two one-year subscriptions sent with my compliments to the two persons named on the attached paper.

I am enclosing a calling card for each, to be enclosed with the first issue, if you please. I will appreciate very much your expediting these subscriptions to insure my clients' receiving them as soon as possible.

I think you have one of the finest magazines in the trade. Keep up the good work.

S. J. KOSSACK
S. J. Kossack & Assoc.
Tucson

TV COMMERCIAL STANDARDS

Something happened recently out in Michigan that merits the attention of every television sponsor and advertising agency, every tv station executive, yes, and radio station executives too.

I'm talking about the McCune Bill, named after its well-meaning but hasty sponsor, Representative John J. McCune, Republican, of East Lansing. The proposed bill would require the State Liquor Control Commission to review tv advertisements for beer and wine, to prohibit commercials dramatizing the act of removing beverages from the refrigerator, drinking them, or even so much as pouring them.

The *Muskegon Chronicle* suggested that "the industry itself can act to set standards in this field, as the movie industry undertook to do. . . ."

The only question that remains is this: How long is the industry going to wait before it gets into action? We've been in the radio business for 14 years and, until we installed television at home, we used to be concerned about the way radio commercials sounded on the air—their extra length, their fabulous claims, their tiresome sing-song sameness. Now, after being initiated as a tv viewer, only one conclusion presents itself: Alongside television commercials, radio commercials are marvels of perfection.

It all boils down to this: Advertising agencies, sponsors, tv stations have a chance to clean up their own house—to set a few standards of good taste and restraint without a push from the public. But will they? Or will they stall around until another McCune Bill sprouts up in some other state—or until some Washington senator or representative who loves to have his name before the public decides that television advertising is long overdue for an airing?

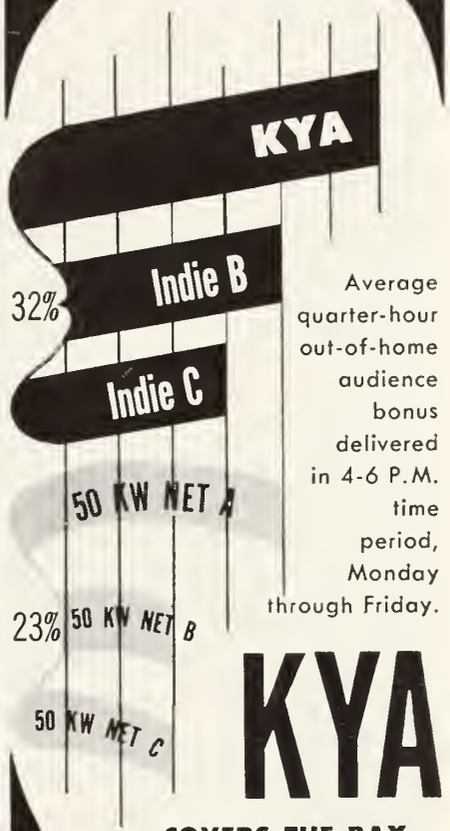
BILL BENNETT
Publicity Director
WKBZ
Muskegon, Mich.

• Just before presstime Mr. Bennett informed SPONSOR that the McCune Bill had been shelved by the Lansing legislature.

in
San Francisco:
the 50 KW' nets are laggin'
the Indies are braggin'

Don't be misled by the 50 KW power story! New Survey Shows San Francisco Independents have
AUDIENCE POWER

PULSE
(February—Out of Home Audience)



Average quarter-hour out-of-home audience bonus delivered in 4-6 P.M. time period, Monday through Friday.

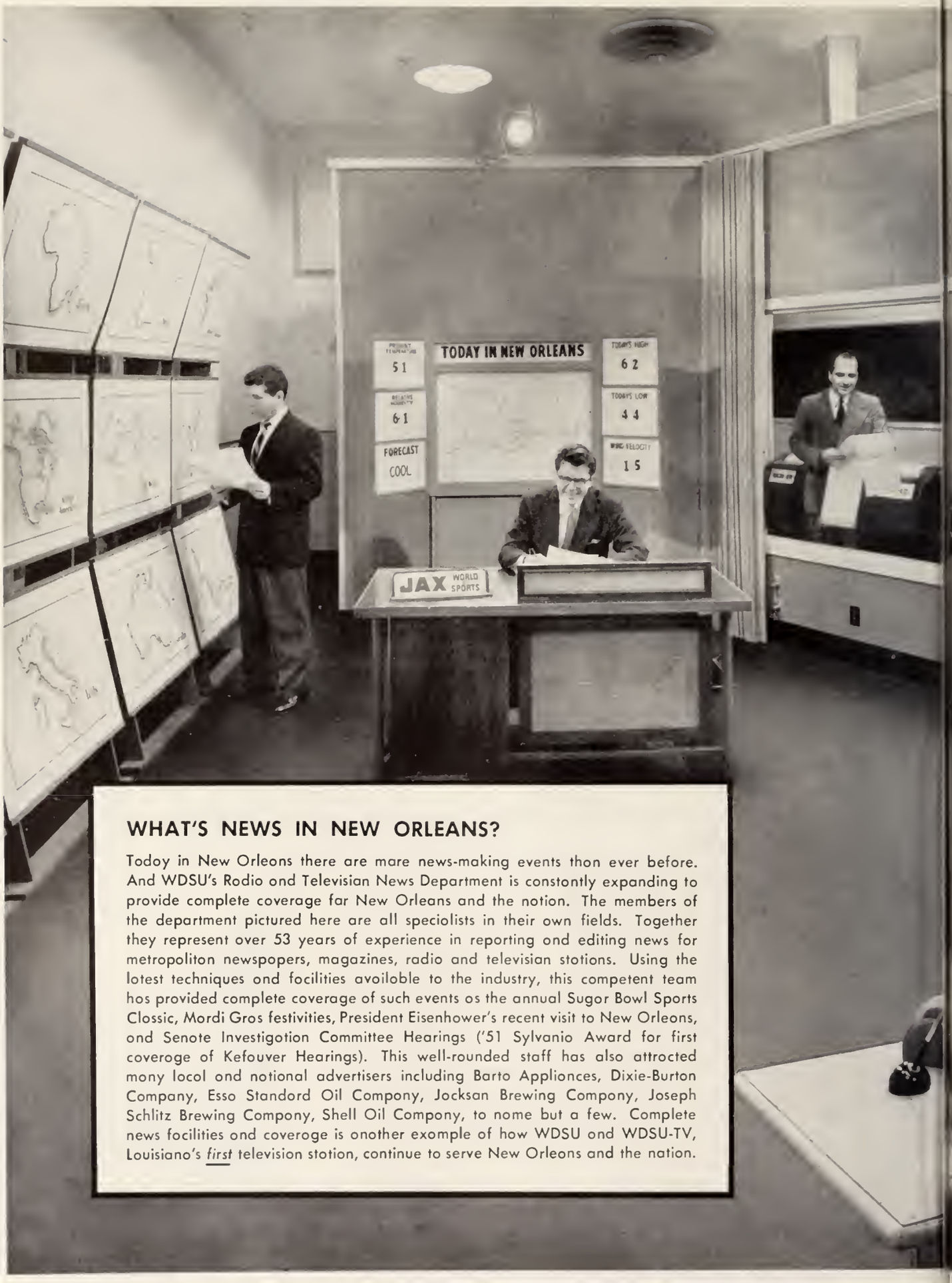
KYA

COVERS THE BAY
in and out of the home. 25% of all listening is out of home.
• 3 Million Consumers
• 10 Bay Area Counties

Car Tunes WITH
BERT WINN, will put your commercial message smack-dab in the middle of this 4-6 P.M. period, when KYA is so *hot*. Let our representatives tell you the KYA story.

1260 K.C.

George W. Clark, Inc., New York and Chicago. Adam Young, Inc., Los Angeles

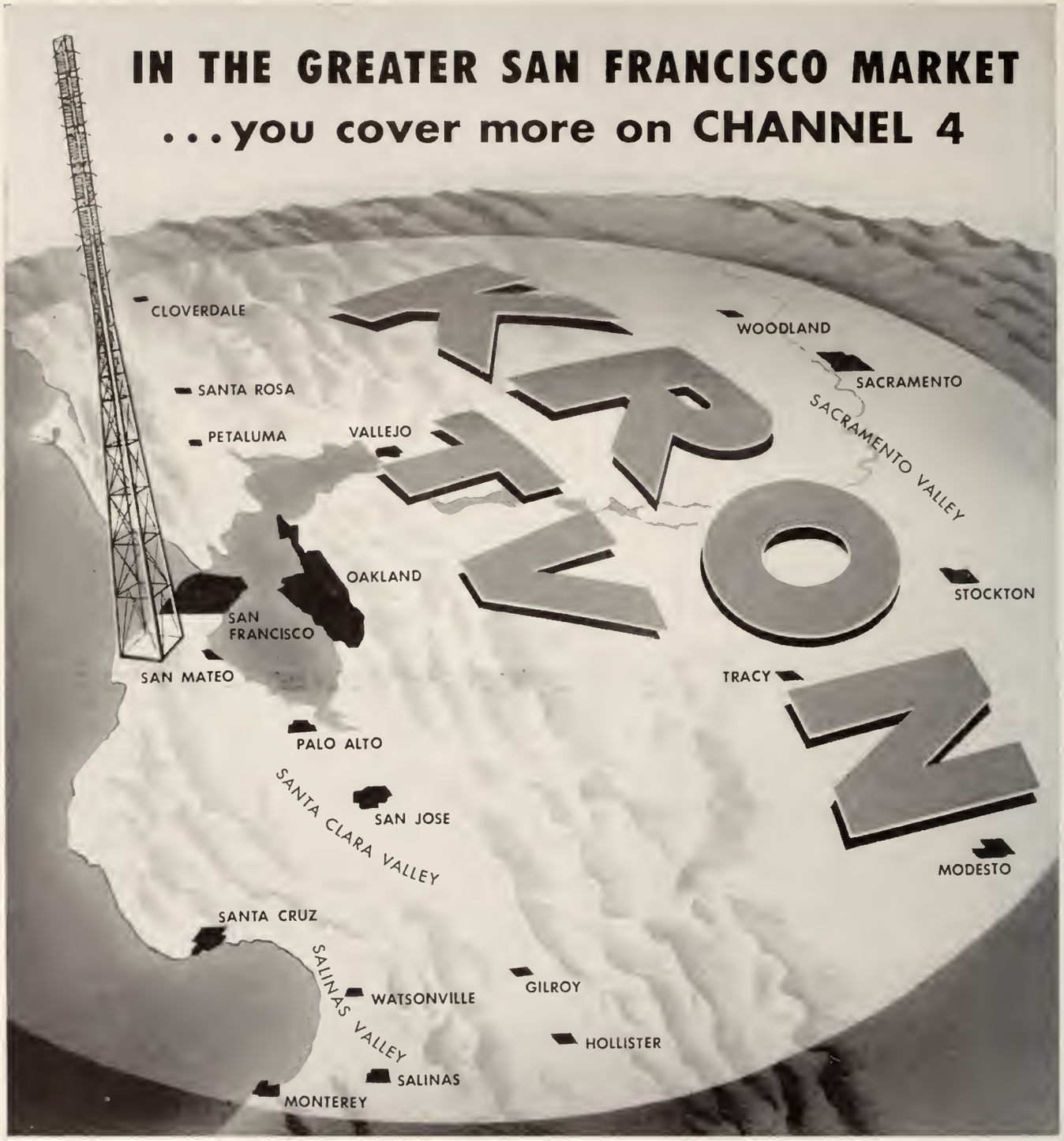


WHAT'S NEWS IN NEW ORLEANS?

Todoy in New Orleons there are mare news-making events thon ever before. And WDSU's Rodio ond Televisian News Department is constontly expanding to provide complete coverage far New Orleans and the notion. The members of the department pictured here are all speciolists in their own fields. Together they represent over 53 years of experience in reporting ond editing news for metropoliton newspopers, magazines, radio and televisian stotions. Using the lotest techniques ond focilities avoiloble to the industry, this competent team hos provided complete coverage of such events os the annual Sugor Bowl Sports Clossic, Mordi Gros festivities, President Eisenhower's recent visit to New Orleons, ond Senote Investigotion Committee Hearings ('51 Sylvanio Award for first coveroge of Kefouver Hearings). This well-rounded staff has also attrocted mony locol ond notional advertisers including Barto Applionces, Dixie-Burton Company, Esso Standord Oil Company, Jocksan Brewing Company, Joseph Schlitz Brewing Company, Shell Oil Company, to nome but a few. Complete news focilities ond coveroge is onother exomple of how WDSU ond WDSU-TV, Louisiano's *first* television stotion, continue to serve New Orleons and the nation.


WDSU
YOUR ESSO REPORTER
WEATHER

IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With o population of 3,600,000
- Spending 4 ½ billion dollars annually on retoil purchoses
- The sixth largest in set ownership

BECAUSE CHANNEL 4 PROVIDES...

- Maximum legol power operating ot 100,000 watts
- Highest antenna in Son Froncisco at 1441 feet obove seo level
- Low chonnel frequency insuring stronger signol
- Top-rated NBC ond locol progroms

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Adolph's Meat Tenderizer, Burbank, Cal	Erwin, Wasey, LA	CBS 205	Arthur Godfrey Time; alt F 10-10:15 am; 9 Apr; 26 bdcsts
Amana Refrigeration, Amana, Iowa	Maury, Lee & Marshall, NY	CBS 205	People Are Funny; T 8-8:30 pm; 6 Apr; 15 progs sp 15 min
Amer Chemical Paint, Ambler, Pa	Gray & Rogers, Phila	MBS 493	Counterspy; F 8-8:30 pm; 30 Apr; partics; 4 wks; Multi-Message Plan
Gen Tire & Rubber Co, Akron, Ohio	D'Arcy, Cleve	MBS 560	General Sports Time with Harry Wismer; Sun 6:45-7 pm; 25 Apr; 13 wks
Lettuce Inc, Cal	John Cohan Adv, Salinas, Cal	MBS 549	Queen for a Day; M, W, F 11:30-45 am seg 26 Apr; thru 14 May
Palm Beach Co, NY	R&R, NY	CBS 21	Palm Beach Golf Chamoionship; Th, F, Sat 10-10:15 pm; 13, 14 15 May; Sun 5:45-6 pm; 16 May
Scholl Mfg, Chi	Donahue & Coe, NY	CBS 205	Bill Shadel & the News; Sat 12-12:05 pm; 24 Apr; 10 wks
Scholl Mfg, Chi	Donahue & Coe, NY	MBS 563	Nick Carter; Sun 4:30-5 pm; 11 Apr; 13 wks; Multi-Message Plan

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Carter Prods, NY	Ted Bates, NY	NBC 200	Three Plan: Second Chance, M 11:45-12 n; Fibber McGee, W 10-10:15 pm; It Pays to Be Married, F 5:45-6 pm; 3 partic a wk; 5 Apr; 52 wks
Liggett & Myers, NY	Cunningham & Walsh, NY	NBC 200	Dragnet; T 9-9:30 pm; 28 Sep; 52 wks (show will run thru summer)
Miles Labs, Elkhart, Ind	Wade, Chi	NBC 200	News of the World; M-F 7:30-45 pm; 29 Mar; 52 wks
Philip Morris & Co, NY	Biow, NY	CBS 144	My Little Margie; Sun 8:30-9 pm; 4 Apr; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Allen	Crosley Bdcstg, Cinci, dir tv proms	Same, also dir publicity for Crosley stns: WLW-T, WLW-A, WLW-C, WLW-D, WLW-Radio
John D. Allison	KHON, Honolulu, vp, sls mgr	KGMB, Honolulu; KHBC, Hilo, Hawaii, local sls mgr
Andy Anderson	KABQ, Albuquerque, NM, sls rep	Same, sls mgr
Bud Austin	Official Films, NY, dir natl sls	Telefilm Enterprises, NY (new firm), vp
Ken Beech	ABC, NY, sls serv dept	Headley-Reed, NY, am sls stf
Verne W. Behnke	MPTV, NY, sls mgr NYC	Same, eastern sls div mgr
Leo Borin	WHAY, New Britain, conn, ooers mgr	KOTA, Rapid City, SD, stn mgr
John H. Brown	Brown Bigelow, NY, adv counselor	Headley-Reed, NY, res & prom dept
Harry Bubeck	NBC Western Div, Hywd, prog mgr	Zenith Radio Corp, Chi, dir tv prog planning
Duncan R. Buckham	Du Mont, NY, net sls dept	TPA, NY, acct exec NY area
Bill Burn	Radio & tv acct exec	WDAY-Radio, Fargo, ND, sls mgr
William B. Caskey	WPEN, WPEN-FM, Phila, gen mgr	Wm Penn Bdcstg Co, vp
Gen. Mark W. Clark	UN Supreme Comdr in Far East	Jefferson Std Bdcstg, Charlotte, NC, spec consultant on intl affairs
Woodruff B. Crouse	Campbell-Ewald, Detr, media space buyer	CKLW, Detr, sls prom & res dir
L. H. Curtis	KOVO, Provo, Utah, sls mgr	Same, gen mgr
Roy Dabadie	WJBO, Baton Rouge, La, gen mgr	WBRZ (TV), Baton Rouge, gen mgr (stn target 1 Sep '54)
Charles F. Dilcher	John Blair & Co, mgr Chi office	Same, also vp
Joseoh P. Dougherty	Food Trade News, Phila, adv stf	WPTZ, Phila, sls rep fd accts
Wallace R. Dunn	KGLC, Miami, Okla, gen mgr	WKY-TV, Okla City, tv sls stf
Robert E. Eastman	John Blair & Co, NY, natl sls mgr & vp	Same, exec vp
Paul 3. Evans	Paul H. Raymer, Chi, acct exec	NBC Spot Sls, Chi, radio acct exec
Virgil Evans	WBT, Charlotte, NC, Carolina sls mgr	Same, sls mgr
Ed Frech	KFRE, Fresno, Cal, dir prog	Same, stn mgr
Vinton Freedley Jr	NBC Radio, NY, acct exec	Same, natl sls mgr
Charles Garvey	WJBO, Baton Rouge, La, sls mgr	Same, gen mgr
Chester H. Glassley	Five-Star Prodns, Hywd, prodn supvr	Same, pres & exec prodr
Francis V. Guidice	WTTG, Wash, DC, sr prodr-dir	Same, prog mgr
John M. Haberlan	WKY, Okla City, time slsmn	WKY-TV, natl tv sls rep
Ivan Head	KSTF, Santa Fe, NM, stn mgr	KGGM-TV, Albuquerque, commi mgr
Jules Herbuveaux	WMAQ, WNBQ, Chi, asst gen mgr	Same, gen mgr
William Hollenbeck	Indep prodr-dir	KHOF-TV, Mt Diablo, Cal (soon to start opers), prog mgr
Stanley S. Hudson	XEO, Brownsville, XEOR, McAllen, Tex, local sls	Same, dir mdsg & pub rels











Numbers after names refer to New and Renew category

Robt. E. Eastman (3)
Chas. F. Dilcher (3)
E. O. Smith Jr. (3)
Wynn Nathan (3)
L. Whitebrook (4)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. *National Broadcast Sales Executives (continued)*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Aubrey Jackson	KEYS, Corpus Christi, Tex, gen mgr	KGNC, KGNC-TV, Amarillo, Tex, asst gen n comml mgr
Hub Jackson	Jos H. McGillvra, vp chg Chi office	George W. Clark Inc, Chi office, acct exec
Herb Jaffe	MPTV, NY, sls rep	Official Films, NY, dir sls
Edwin H. Kasper	Kasper-Gordon, NY, partner	TPA, NY, acct exec New Engl area
Clayton Kaufman	WCCO, Mpls, asst dir prom & publ	Same, dir prom & publ
Keith Kiggins	ABC, NY, vp	Storer Bdcstg, Miami Beach, admin asst to p
Gilbert W. Kingsbury	Crosley Bdcstg, Cinci, dir publicity	Same, vp public rels
Don Kirchgessner	KNPT, Newport, Ore, sls mgr & sports ed	KSTP, Mpls, acct exec
Norman Land	Ziv, NY, acct exec	TPA, NY, acct exec
Kenneth Leslie	WCTC, New Brunswick, NJ, acct exec	Same, stn sls mgr
Mrs. Dorothy Lombardo	WPIX, NY, sls serv div asst	Same, sls serv supvr
Harley Lucas	WLOK, Lima, O, prog dir	Same, local sls mgr
Sterling P. Madding	Natl Biscuit Co, West Coast mdsg rep	WBRC-TV, Birmingham, Ala, prom & mdsg
Paul Marion	WBTV, Charlotte, NC, Carolina sls mgr	Same, sls mgr
Peter T. McGovern	WCOP, Boston, acct exec	Same, sls mgr
Philip A. Meyers	WCUE, Akron, O, sls stf	Same, asst comml mgr
Paul C. Munroe	Indep tv prog & mng consultant	WPIX, NY, sls stf
Wynn Nathan	UTP, Hywd, natl sls mgr	Same, vp chg sls
James H. Nelson	NBC Radio, NY, mgr adv & prom	NBC, NY, stf asst to Pres. Weaver
John E. North	KEDD, Wichita, Kans, gen sls mgr	Same, vp, gen mgr
Barney Ochs	WLW-A, Atlanta, local sls mgr	Same, gen sls mgr
John L. Palmer	KOIN, Portland, Ore, sls rep	KOIN (AM, FM, TV), natl sls mgr
Theodore P. Pitman Jr.	WTAO-TV, Cambridge, Mass, prog dir	Same, also WTAO-AM, gen mgr
Charles D. Reeves	CBS TV Film Synd, NY, sls rep	CBS TV, NY, acct exec net sls (Morning Sh
Edward Renauer	Bureau of Adv, ANPA, NY, res dept	BAB, NY, res analyst
Orville Rennie	Cornell College, Iowa, dir alumni pub rels	KIOA, Des Moines, bus & showmanship mg
John P. Rohrs	UTP, mgr Chi branch	Same, vp Chi branch
Herman Rush	Official Films, NY, vp chg film synd	Same, admin asst to pres
Lee Savin	UTP, Hywd, gen mgr	Same, exec vp, bd dir
John D. Scheuer Jr	WFIL, WFIL-TV, Phila, exec asst to gen mgr	WTVI, St. Louis, gen mgr
Edward O. Smith Jr	Vision Mag, mid-west mgr	WBZ-WBZA, Boston, sls stf
Howard Stalnaker	Meredith Publ, Des Moines, asst to dir radio & tv	KPHO Radio, Phoenix, comml mgr
George I. Stanford Jr.	Own mdsg firm, Hobe Sound, Fla	WPIX, NY, acct exec
George B. Storer Jr	KGBS, KGBS-TV, San Antonio, mng dir	Storer Bdcstg, Miami Beach, vp chg plan finance
Ted Wick	Paramount Pictures, Hywd, dir tv & radio adv & exploitation	CBS TV, Hywd, dir publicity & exploitation
John Wooldridge	WJBO, Baton Rouge, La, acct exec	Same, sls mgr
Dallas Wyant	WKY, Okla City, prom mgr	KOB, KOB-TV, Albuquerque, prom mgr
William H. Youry	WGLV, Easton, Pa, prom & mdsg dir	WBZ-TV, Boston, sls serv supvr











4. *New Firms, New Offices, Changes of Address*

ABC Western Film Synd, new offices at 1539 No Vine St, Hywd 28, Cal

Chad Inc, new NY address, 18 East 56 St

Cummings Prodns, new radio-tv comml prod co, 38 West 53 St, NY 19; formed by Ralph Waldo Cummings; sls & prom mgr, Alan J. Gilbert

Forjoe & Co, new NY office, 580 Fifth Ave, NY 36, JUdson 6-3100

Harrington, Righter & Parsons, new NY office, 589 Fifth Ave

Lenhart Adv, new ad agency, 210 Fifth Ave, NY 10; owner Ralph Leroy Lenhart

Telefilm Enterprises, new syndication firm at 38 East St, NY

Stuart Reynolds Prodns, new exec offices at 9120 S Blvd, LA 46

Edward Thomas Assoc, new pub rels counsel, 745 Fifth NY; formed by Edward F. Thomas, ex-vp, pub rels Geyer Adv

Whitebrook Co, new ad agency at 730 Fifth Ave, NYC; offices to be located in Newark, NJ & Wash, DC; fo by Lloyd Whitebrook, ex-vp chg service, Joseph Katz

Numbers after names refer to New and Renew category

J. M. Haberlan (3)
Wallace R. Dunn (3)
Wm. H. Youry (3)
C. H. Glassley (3)
John E. North (3)

John D. Allison (3)
P. T. McGovern (3)
Orville Rennie (3)
W. B. Crouse (3)
J. D. Scheuer (3)

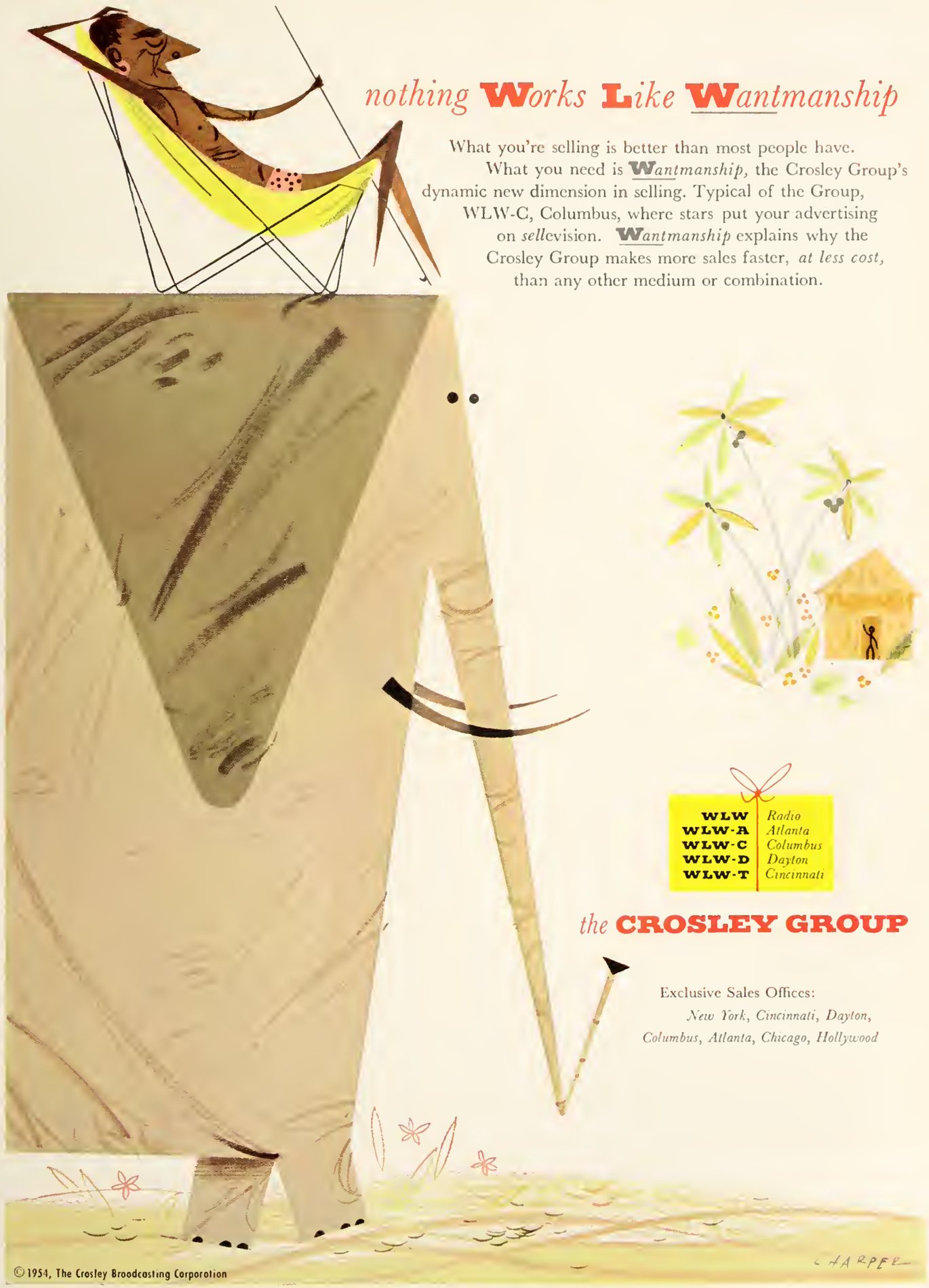












nothing **W***orks* **L***ike* **W***antmanship*

What you're selling is better than most people have.
What you need is ***W**antmanship,* the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-C, Columbus, where stars put your advertising on *sell*evision. ***W**antmanship* explains why the Crosley Group makes more sales faster, *at less cost,* than any other medium or combination.

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the CROSLEY GROUP

Exclusive Sales Offices:
New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Hollywood

©1954, The Crosley Broadcasting Corporation

WSM-TV
POWER BOOST TO
100,000 WATTS

In this market WSM-TV is recognized as the #1 television operation. We established this position by inheriting the talent staff (200 live entertainers), the production, know how and the prestige of our radio operation, 50,000 watt Clear Channel WSM.

We solidified this position as the dominant TV power in this market by getting on the air first — back in September, 1950. We spent considerable money to build our own micro-wave relay system from Louisville (180 miles away) to give our listeners live television years before the telephone company completed its own system.

WSM-TV pulls all stops to hold its position as the #1 TV operation in this market with local programming that includes live telecasting of local Vanderbilt basketball games and exclusive TV coverage of Nashville's Southern league baseball team.

With the combination of local programming to fit local tastes (our radio specialty since 1926) and the best in NBC shows (including the seven programs which Nielsen rates among the top ten nationally) we have the bulk of the 190,000 TV homes in this area.

Our move to 100,000 watts is just another in the chain of events which keeps WSM-TV far out in front as the time buyer's choice for selling this rich market.

Channel 4 WSM TV

Clearly NASHVILLE'S #1 TV STATION

NASHVILLE, TENNESSEE

New developments on SPONSOR stories

P.S.

See: "The New Radio"

Issue: 19 April 1954, page 31

Subject: New tiny radios bring personalized listening era closer

The industry drew one step closer to the "everywhere-you-go-there's-radio" era with recent development of two new vest-pocket sets by the Emerson and General Electric corporations.

GE's midget radio—designed primarily for Civil Defense use—is an experimental model weighing about five ounces. It's tuned to a single broadcast frequency, 1260 kilocycles, and can be carried easily in a shirt or vest pocket. It can operate continuously for one month without battery replacement, says GE. It holds two batteries.

Emerson's vest-pocket model weighs seven and a half ounces, has four tubes, is little larger than cigarette pack (see picture).

These two models point the way to a not-so-distant future when the New Listener will be wearing wrist watch radios—according to prognosticators like Brig. Gen. David Sarnoff—and when radio's audience will be even greater than it is today because of the greater availability of the medium. ★ ★ ★

P.S.

See: "Farm Radio and Tv: 1953"

Issue: 19 October 1953, page 69

Subject: Sponsors are making increasing use of tv to reach farmers

Television is becoming as much a part of today's modern farm as the tractor.

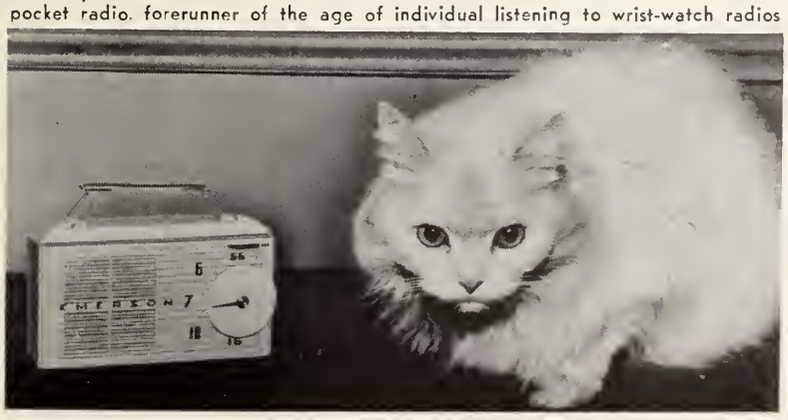
According to SPONSOR's *Program Guide*, published last month, 47% of tv stations now schedule farm service programs and at least 130 have farm directors. These programs follow closely the formula used by farm radio shows: news, market reports, weather and farming advice. (The *Program Guide* reports 64% of radio stations carry farm shows.)

And a recent A. C. Nielsen survey prepared for CBS indicates 31% of farm homes had tv sets in January 1954, as compared with 18% in January 1953 and 9% in the same month of 1952.

Now a film producer has come up with a new farm program which gives the national farm picture in a news-commentary format. Telenews has completed the pilot on its *Farm Report* series and is now shopping around for a national sponsor before it gets rolling on filming of the show. Each program is 12½ minutes, and the firm plans to turn out one a week indefinitely.

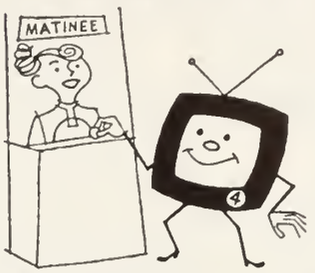
Described as a "television journal of agriculture," the proposed series will include news reports on latest farm legislation and interviews with government leaders active in the field of agriculture. ★★★

The tiny kitten below dwarfs new seven and a half ounce Emerson vest-pocket radio, forerunner of the age of individual listening to wrist-watch radios



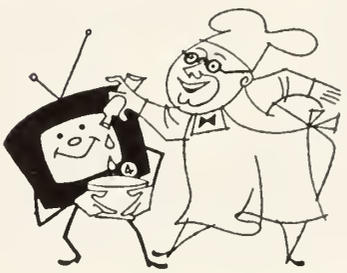
3 OVER 4

three more reasons why sales results are better on 4...



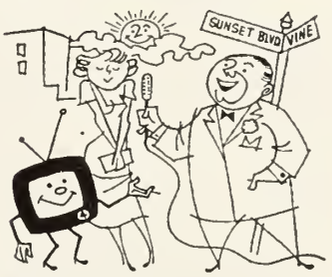
FRANDSEN'S FEATURES

with Sales-Showman Tom Frandsen and Feature Films 1-2:15 P.M.



KEY to the KITCHEN

with Sales-Showman Mike Roy and the "Dream Kitchen" 2:30-3 P.M.



McELROY at SUNSET

with Sales-Showman Jack McElroy at Sunset & Vine 6-6:45 P.M.

PARTICIPATION PROGRAMS

Monday thru Friday

KNBH-4, HOLLYWOOD

NBC Spot Sales



OPEN ALL NITE
with Chuck Phillips
Selling

In Milwaukee thousands of night workers and early risers rely on WEMP, Milwaukee's only all-night station, for music, news and weather.

Chuck is on important port of their lives. They buy whot he sells. Dozens of hoppy notionol advertisers ottest to this. Join them and Chuck ond get up to twice the Milwaukee oudience per dollor of any network stotion on WEMP.* Coll Headley-Reed!

**Based on latest available Pulse ratings and SR & DS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Mrs. Margaret Rudkin

President
Pepperidge Farm, Norwalk, Conn.

Those men who think a woman's place is in the kitchen will be delighted to meet Mrs. Rudkin; she took their advice. Not only did she take this advice, but she turned it into a multi-million dollar business.

It all started with a loaf of bread that Margaret Rudkin baked for one of her sons in 1937, when he had an asthmatic condition. Today some 750 people work at her Pepperidge Farm bakery, approximately 500 of them women, baking close to one million loaves a week for national U.S. distribution.

Mrs. Rudkin, who's her own advertising director, has a simple recipe for the success of her business—though she's disarmingly amazed that it produced such a large loaf.

"In the beginning I used to advertise by setting up demonstration booths in retail stores and inviting the women shoppers to taste my bread," she told SPONSOR. "Last spring I took my demonstration booths to tv."

This statement is literally true because Margaret Rudkin stars in her own tv commercials. Produced by the Van Pragg Studios (through Kenyon & Eckhardt), these minute films show Mrs. Rudkin in a kitchen setting telling her viewers how she started to make her bread and what it did for her son's health that it might conceivably do for other people.

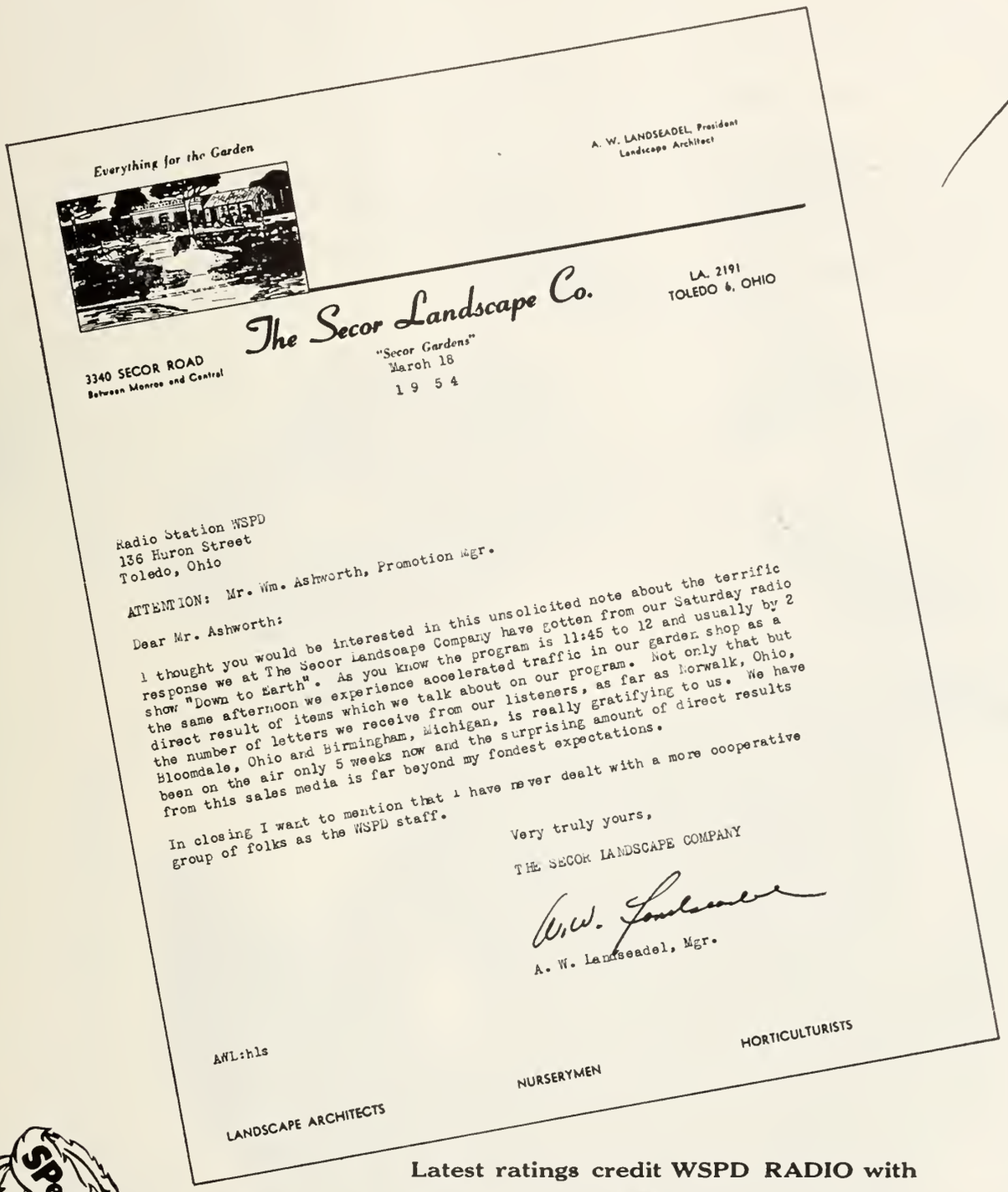
These commercials appear from three to six times a week in seven Eastern and four Midwestern markets. They constitute the bulk of Pepperidge Farm's current advertising. In fact Mrs. Rudkin's estimated $100,000 budget for 1954 is 100% in tv.

"The only advantage my earlier demonstration booths had over tv is the fact that viewers could taste the bread," she complains, but adds: "Of course, we do get our message around faster this way."

So fast in fact has the message gotten around that Pepperidge Farms opened a new bakery south of Chicago in May 1953 to supply the Midwestern and Western markets. Since Mrs. Rudkin's first appearance on tv in spring 1953, sales have increased 10%.

Mrs. Rudkin's only complaint: She can't seem to be able to get out of the kitchen. While there's a waiting list of women who're seeking employment at her bakery, she can't find a cook for her home. So she does her own cooking and likes it. ★ ★ ★

If it's Sales Results you want



Everything for the Garden

A. W. LANDSEADEL, President
Landscape Architect

The Secor Landscape Co.

LA. 2191
TOLEDO 6, OHIO

3340 SECOR ROAD
Between Monroe and Central

"Secor Gardens"
March 18
1 9 5 4

Radio Station WSPD
136 Huron Street
Toledo, Ohio

ATTENTION: Mr. Wm. Ashworth, Promotion Mgr.

Dear Mr. Ashworth:

I thought you would be interested in this unsolicited note about the terrific response we at The Secor Landscape Company have gotten from our Saturday radio show "Down to Earth". As you know the program is 11:45 to 12 and usually by 2 the same afternoon we experience accelerated traffic in our garden shop as a direct result of items which we talk about on our program. Not only that but the number of letters we receive from our listeners, as far as Norwalk, Ohio, Bloomdale, Ohio and Birmingham, Michigan, is really gratifying to us. We have been on the air only 5 weeks now and the surprising amount of direct results from this sales media is far beyond my fondest expectations.

In closing I want to mention that I have never dealt with a more cooperative group of folks as the WSPD staff.

Very truly yours,

THE SECOR LANDSCAPE COMPANY

A. W. Landseadel, Mgr.

AWL:hls

LANDSCAPE ARCHITECTS NURSERYMEN HORTICULTURISTS

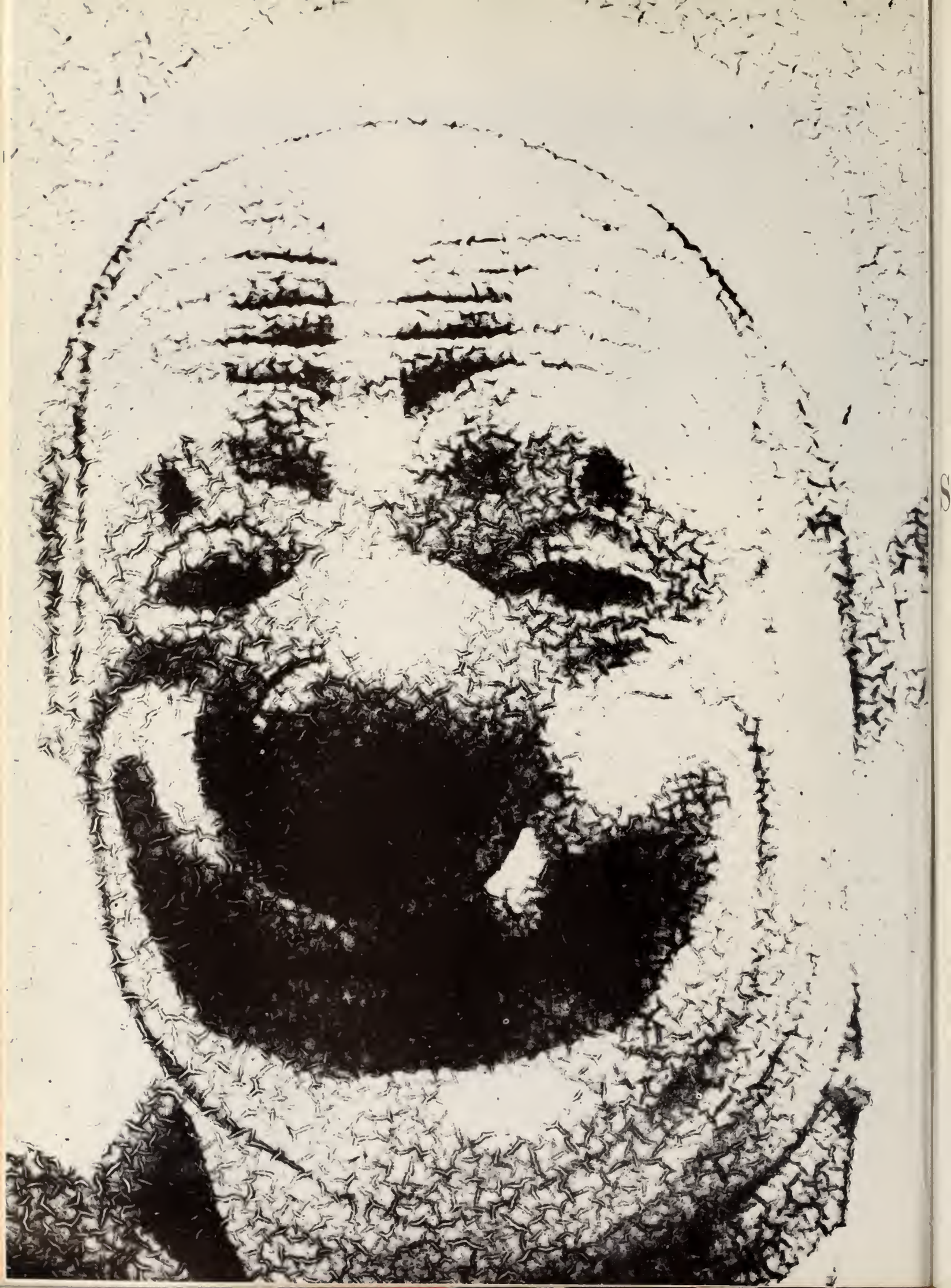


Latest ratings credit WSPD RADIO with 94% consistent listenership in Toledo.

WSPD AM-TV
TOLEDO, OHIO

Storer Broadcasting Company
TOM HARKER, NAT SALES DIR., 118 E. 57th STREET, NEW YORK

Represented Nationally by KATZ



Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings**—and a headstart in sales.

That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. *(And in 1953 it was the greatest in broadcasting history!)* That's why it's *still* growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

CBS TELEVISION

*Trendex, Oct.'53-Mar.'54.

**On the two most recent occasions when sponsored programs were broadcast at the same time over the leading networks, they won a 29%—and a 96%—higher rating on CBS Television.



55th in construction

The signs of Charlotte are signs of a market more important by far than city size indicates. For proof, consider construction.

In 1953, Charlotte—72nd in city size—was 55th in total construction. Its total roofed the next two buildingest Carolina cities combined, and was third only to Baltimore and Washington in the Fifth Federal Reserve district.

On a per capita basis, Charlotte's construction was *more than twice* that of Washington or Baltimore.

Charlotte's out-size construction bill mirrors not only city but area needs. For Charlotte uniquely serves, in myriad specialized fields, a rich and populous area which has no other metropolitan resource.

Important among the city's metropolitan services are Jefferson Standard Broadcasting Company's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3. These great advertising media—planned and operated for area coverage—blueprint a massive market, ranking by many significant tests among the first 25 in the nation.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



The Radio-TV Services of the Jefferson Standard Life Insurance Company



One-shots*: do they pay?

Some admen look askance at cost of extravaganzas but one-shots are priced for every budget

High sales of Mary Martin-Ethel Merman duet recorded from Ford 50th Anniversary Show gave extra promotion to automobile sponsor

The idea that constant repetition of sales messages is the key to moving goods is a concept as firmly planted in the advertising business as the California redwoods are in Western soil.

Yet the advertising world has shown a high degree of interest in the radio and tv network one-shot.

While there is a high degree of interest there is not complete unanimity. Some ad quarters look twice at such mammoth tv efforts as General Foods' *Rodgers & Hammerstein Cavalcade* recently or the Ford 50th Anniversary show last year. It is not only the lack of repetition that bothers these admen. Look at the tons of money poured into these shows, they say. Look at the Ford show. Two hours of solid entertainment. Couldn't that money have been put to more efficient use in normal ad vehicles?

The big Ford and GF shows, however, are not the only indications of sponsor interest in the one-time effort. Nor is it just the electric companies' *Lights' Diamond Jubilee*, a two-hour extravaganza scheduled for next October with two networks ordered by N. W. Ayer and the possibility that the other two may be, too. Nor the probability that Warner Bros. may buy via Blaine-Thompson Co. a single hour from NBC TV to plug its movie, *A Star Is Born*. Nor the possibility that NBC TV may sell its color spectaculars singly if they can't be sold as a group.

There are a wide variety of less spectacular one-shots. They are more common than you think and priced for every budget.

This variety is broad enough to call for a rough kind of definition, so here goes: A one-shot is any kind of non-continuous program or advertising effort. It can be a single announcement or a single program. It can be (and often is) tied in with the sponsor's regular tv and radio advertising; it can be an isolated affair: it can even be a series of one-shots in a roster of different programs grouped together in time. The latter technique, used by auto companies, is actually a saturation buy but it is of such short duration that it has many characteristics of the one-shot.

Indeed, a really complete listing must include not only Gillette's sponsorship of the excitement inherent in New Year's Day football bowl games but Doubleday & Co.'s one-time bread-and-butter salesmanship on NBC TV's *Today* on 5 January 1954, bought through Franklin Spier.

The listing must include not only the video glamor of Oldsmobile's selling (agency: D. P. Brother & Co.), during the Academy Award ceremonies but the quiet effectiveness of prestige on radio as evidenced by *Mutual of Omaha Calling*, a show put on by the health and accident insurance company of the same name through Bozell & Jacobs last Christmas (and three Christmases before that). And there are plenty of others, as a fairly complete list later on will show.

* ***A one-shot, roughly defined, is any kind of single, non-continuous programing or advertising effort. It doesn't have to be a single show; it can be a single announcement or group of single announcements on an existing show or shows***

"One-shots" are more common than you think. They may be:

The holiday show: Sponsors of holiday shows, such as those during Thanksgiving and Christmas, often put them Non in the afternoon, take advantage of fact that family is gathered together. Holiday shows are especially used for pushing products bought as gifts. Users of holiday shows include Longines, American Oil, Miller Brewing, National Dairy, Mutual of Omaha, Travelers Insurance.

The anniversary show: High expense of such shows causes some admen to wonder if they pay. General Foods laid ont nearly $1 million, Ford abont half of that. However, they are considered valuable prestige vehicles and attract tremendous audiences, bringing down cost-per-1,000 to a moderate level. It is estimated that about 70 million viewers saw the GF extravaganza on tv.

Single participations: Many advertisers buy into an existing radio or tv show one time. While there is the disadvantage of no repetition in such buys, they are often tied in with holiday gift themes where an extended campaign would be impractical. Some clients buy once into a group of shows, in which case the air purchase somewhat resembles a saturation ad campaign.

The sports event: Users of one-shot sports events get large audience because of wide interest and a high percentage of men. Male listening is not always as high as some advertisers think, however. ARB figures on viewers for last year's Kentucky Derby show 40% men, 39% women, 21% children. Gillette was sponsor. Other single sports events users are Schick, "Life."

The special event show: These include such events as Coronation, Inauguration. They were popular with auto companies, who considered them excellent prestige-builders. Sponsors included General Motors, Packard, Willys, American Oil. Care must be exercised in the writing of commercials since some audience segments resent commercial tie-ins with events of this type.

Seasonal buys: There are a wide variety of these one-shots, ranging from U. S. Time Corp.'s purchase of the Easter parade coverage on television to the auto companies' buying during the "new car season," among which General Motors' telecast of its "Motorama" is an outstanding example. Even those who disapprove of one-shots generally o.k. them for new car announcements.

What explains this interest in one-shots? What can the advertiser get out of them? Here are some important answers:

Audiences: One-shots can get tremendous audiences. It was too early for national rating figures on the GF show at SPONSOR's presstime but a 10-city overnight Trendex rating came to 66.5, about nine points over the 10-city Trendex for the Ford show last year and roughly equivalent to an 80 Nielsen rating. The national four-network audience was estimated at about 70 million viewers.

The Nielsen six-minute ratings on the Ford show last year were as follows: 54.5 or more than 10 million homes on CBS TV and 40.6 or more than eight million homes on NBC TV. Since there was undoubtedly a certain amount of tuning back and forth between the two networks there is some overlapping in the above figures. It has been conservatively estimated that at least 16.5 million different homes watched the Ford show and the company figures that between 55 and 60 million people saw the show.

Of course, these audiences cost plenty of money, which is one reason why one-shots leave some admen cold. Take the Rodgers & Hammerstein show. There is hardly any question but that GF's 25th anniversary extravagance was the most expensive single entertainment effort in the history of show business. SPONSOR estimates that GF sank close to $1 million into the hour-and-a-half spectacle. This includes everything: time, talent, agency commission, pre-emption costs, fees for the use of R&H material as well as payment to the famous duo themselves and the normal odds and ends of cost that are involved in this kind of super-showcase operation. The Ford show, handled by Kenyon & Eckhardt, came in for about $500,000.

That means the cost to GF and Ford to reach each home was not low. Even assuming every tv home in the country (29 million) watched the *Rodgers & Hammerstein Cavalcade* and putting the show's cost at $900,000, the cost-per-1,000 homes would come to more than $30. Assuming 80% of the homes tuned in, the cost comes to nearly $39. In the cast of Ford, if we take the 16.5 million homes figure and divide it into $500,000 the cost-per-1,000 homes comes to $36.

Of course, to compare this cast fairly with normal shows which are more apt to be 30-minute length we might reduce these costs-per-1,000 to half hours. (That is, divide the number of half hours the show is on the air into the cost-per-M.) Now the figures come down to earth. The Ford cost is $9 and the GF cost is $13. This is not exactly cheap, either, but if you'll look at last year's Fall Facts issue (13 July 1953) you'll that of the nine half-hour tv program categories whose average cost-per-1,000 were listed, four were above $9. They were: general drama.

GENERAL FOODS: The Rodgers & Hammerstein spectacle sponsored by GF on its 25th anniversary was put on to make consumers familiar with the variety of GF brands. A post-show survey indicated effort was successful. Below: Rosemary Clooney, Tony Martin, who sang on show



$10.01; "other music," $10.74; interview, $12.04, and variety-music, $13.83. (The figures are Nielsen's.)

Nnone of these dollar comparisons take into account the extras, byproducts or pluses accruing to Ford and GF for sponsoring their extravaganzas —but more about that later. And, finally, in talking about advertising costs we mustn't forget to ask: What income tax bracket are you in? Obviously the higher your profits, the less your advertising dollar costs you. When talking about such giants as GF and Ford, that is no minor consideration.

Here are some other examples of one-shot audiences. Most of them are sports, special events or holiday programs. These, rather than the anniversary shows, make up the bulk of sponsored one-shots:

First take some New Year's Day football bowl games. The figures are from Nielsen and are tv only—radio was not reported by the marketing firm that day. Gillette sponsored two of the games.

Starting at 1:45 p.m. (New York time) the sponsor collared 13,446,000 homes viewing the Orange Bowl game on 98 CBS stations. That represented a rating of 54. Starting at 4:45 p.m. Gillette got a whopping audience of 15,590,000 homes watching the Rose Bowl game on 130 NBC stations. The equivalent rating was 58.5.

The Texas Co., a Kudner account, which sponsored coverage of the Cotton Bowl game on 76 NBC stations, was able to reach 8,121,000 homes with its message. The rating was 36.5. And, not so incidentally, F. W. Woolworth's sponsorship of the Tournament of Roses Parade on New Year's Day gave it an audience of 11,807,000 homes and a 45.5 rating. Lynn Baker, Inc., bought the time.

Second, take the audiences for the tv coverage of the Coronation of Queen Elizabeth II on 2 June 1953. The figures here are especially interesting since the hours of coverage were irregular an ddidn't span the best viewing periods. Those who remember the harried hours of U. S. tv's Coronation coverage will recall the confusion not only among the networks but among listeners, who were not sure when they could view the Coronation. Nevertheless, the audiences were impressive. Again, the figures are Nielsen's and cover homes viewing six minutes or more. The hours shown below include only sponsored time.

controversy

On NBC General Motors reached 4,720,000 homes (26.7 rating) between 5:30 and 10:00 a.m., 7,704,000 homes (36.8 rating) between 3:45 and 6:00 p.m. and 9,006,000 homes (43.4 rating) between 10:30 p.m. and 12:10 a.m. On CBS Willys reached 4,166,000 homes (23.2 rating) between 4:35 and 5:35 p.m. and 3,946,000 homes (21.7 rating) between 11:05 p.m. and 12:05 a.m. (Willys reached an additional 1,656,000 homes (3.7 rating) on CBS Radio between 10:15 and 11:00 p.m. Agency: Ewell & Thurber. It seems pretty safe to say that well over half of all the tv homes in the country were watching the Coronation during the hour before midnight.

Just a few more figures to nail down the point: General Motors *Motorama* telecast on 20 January 1954, a 45-minute show starting 10:00 p.m., attracted 10,959,000 homes. The show was on 102 CBS stations and garnered a 40.8 rating. Miller Brewing's year-end tv show, *Backbone of America*, bought via Matthison, lured 10,182,000 homes. It was an hour show presented on a Tuesday night (29 December 1953) at 8:00 p.m. on 153 NBC stations and got a 39.9 rating. Gillette's sponsorship of the Kentucky Derby last year netted it 7,334,000 homes, a rating of 32.7. Oldsmobile got 14,953,000 tv homes to tune into its Academy Award telecast on NBC in March.

RONATION: Despite lack of definite duling of tv film, large audiences were cor- by sponsors. Below: In keeping with the nation atmosphere, NBC announcers Henry idy, Merrill Mueller and George Hicks (left ght) pose in breeches



HAMLET: Although two-hour version of Shakespeare's play was part of Hallmark's regular show, extra promotion put it in the one-shot category. Same was true of "King Richard II." Included in cast of "Hamlet": Sara Churchill, Maurice Evans, below



INAUGURATION: Auto sponsors of this one-shot got lots of commercial exposure (three-and-a-half to five hours) during day but did not use full commercial time. General Motors used crowd shots of its "Motorama" exhibit for commercial



Survey results of 1953 consumer study conducted by Sinclair showed radio overwhelming favorite among media. Over 1,200 motorists were questioned after Power-X spring campaign about the source of their Power-X information. In towns with heavy Sinclair advertising, results were 338 to 115 in favor of air media compared with print



Why spot now gets 50% of Sinclai

For the first time, in 1954 air media will get half of Sinclair's advertising budg

The executives in the picture above are seated under a chart which asks the oldest of the ad world's old perennial questions: "How well does the advertising work?"

The smiles on some of their faces are one indication they have found an answer. The answer takes the form of an "impact survey" which the Sinclair Refining Co. and its agency, Morey, Humm and Johnstone, conducted last year. The survey sought to determine where consumers had heard about Sinclair's new gasoline. Power-X.

When it was finished radio and tv emerged clearly as the biggest source of impact on gasoline buyers.

For this among other reasons the Sinclair Refining Co. this year has decided to spend 50% of the firm's SPONSOR-estimated over $7 million advertising budget in spot radio and tv —double the radio-tv expenditure in 1952. For the first time in Sinclair history the company will spend more in air media—primarily in radio—than in newspapers.

The impact survey was conducted by Sinclair during summer 1953 after the firm's new Power-X Gasoline was introduced. People who bought Power-X at Sinclair stations in 22 cities were asked, "Where did you see or hear about this new gasoline?"

The answers proved that Sinclair's local radio and tv ranked first in impact value of all media used.

About 1,200 motorists were interviewed in three categories of Sinclair cities: those cities with greater than average advertising impact, smaller cities with average Sinclair advertising impact and a small group of towns where Sinclair advertising impact is below Sinclair's average. In the first group radio and tv outranked newspapers by 338 to 115. In the second category of cities the air media outranked print by 190 to 103. And in the small group of cities with below-average frequency of Sinclair advertising radio-tv still got a vote of two to one.

Sinclair executives consider this survey indicative of the pull of the air media. The survey combined with Sinclair dealer reaction to spot radio and tv influenced their decision to boost the percentage of the budget that is going into these media in 1954.

There is nothing unusual about Sinclair's use of spot radio and tv. Most major oil companies in fact use announcement campaigns or else buy five-, 10- or 15-minute news, weather or sports programing on local stations. In fact, during the past three or four years, the trend in the oil industry has been to increase air media appropriations.

Here are some of the reasons Sinclair's advertising manager, Jim Delaney, cites for his company's choice

Radio and tv are important in promoting dealer relations. Below, P. C. Spencer, Sinclair president, on tour, addresses Atlanta dealers



dvertising team: (Left to right) W. L. Wernicke gency radio-tv mgr.), S. F. Ellsworth (agency v.p., e), P. B. Utiger (ass't ad mgr.), S. M. Morey (agency s.), J. J. Delaney (ad mgr.), R. Girdler (Sinclair . and ad dir.), L. B. Van Doren (agency exec. v.p.)



il budget

pping any other medium

of spot radio and tv (they apply equally well to many another oil firm):

1. "Sales vary from market to market."

Sinclair's distribution changes from market to market. In certain cities and areas (e.g. Chicago and some Midwestern states) the firm has very strong distribution through many dealers. In other markets it has thin distribution. In 12 states Sinclair has no distribution whatsoever. With spot radio and tv Sinclair can avoid waste circulation and regulate its advertising impact according to its distribution pattern.

2. "Commercials must vary in different markets."

Sinclair's products must be sold differently in different areas. For example, climatic conditions might make one month particularly suitable for motor oil advertising while heavy vacation traffic in another area dictates concentrated gasoline selling.

Sinclair also sells other products: fuel oil and burners. Sales of this secondary line differ from market to market. During winter months in Northern states fuel oil is an important secondary source of revenue. On the other hand few fuel oil sales derive from Southern cities. But even in the North the buying pattern varies from market to market since Sinclair has a franchise for General Electric burners in some areas, other brand burners in other markets.

3. "Gasoline and motor oil require weekly or daily advertising."

A consistent advertising impact is essential in the highly competitive oil industry. Though the amount of advertising varies from town to town, each Sinclair market does have a regular year-'ronnd schedule, varying from one five- or 10-minute show a week to a dozen announcements weekly.

Because of the consistency of its announcement and program schedules, Sinclair has carved out desirable time franchises on local morning radio and nighttime tv. These spots, in many instances, have been Sinclair time slots for a period of years and have become constantly more valuable as a result of audience accumulation. As the season or the selling strategy changes commercials are rotated in these time segments.

Local budgets are worked out for all markets by Sinclair's advertising executives after consultation with district sales managers. The allocations (usually made in October for the following year) depend, of course, upon local sales as well as future sales expectancy; upon the prospect of new stations being opened in an area; upon the competitive situation in the market. District sales managers help in the selection of local radio and tv programing

case history

that will fit into these budgets.

A very vital factor in advertising allocation and program or schedule selection are the Sinclair dealers. In order to gauge their reaction to Sinclair's advertising effort, Jim Delaney and S. F. Ellsworth, agency account executive, travel throughout the 36 Sinclair states in January of every year. They spend approximately two days with each district office, talking to dealers as well as with the district sales manager. In this way, they feel, the national Sinclair advertising reflects dealers' needs. Sometimes Delaney takes one or more trips to the district offices besides the regular annual junket to keep abreast of local-level needs.

This stress upon good dealer relations is also not unusual in the oil industry, since 99% of the gasoline stations in the country are independent businesses. These fall into two major categories: stations owned by a gas company and leased to a dealer on a one-year or longer contract and independent gas stations whose owners sign a contract to sell a particular brand of gasoline. Only 20% of Sinclair's 25,000 stations are company-owned. It is possible for the owners of the other 20,000 stations to decide to change affiliation upon termination of their contract. Sinclair's advertis-

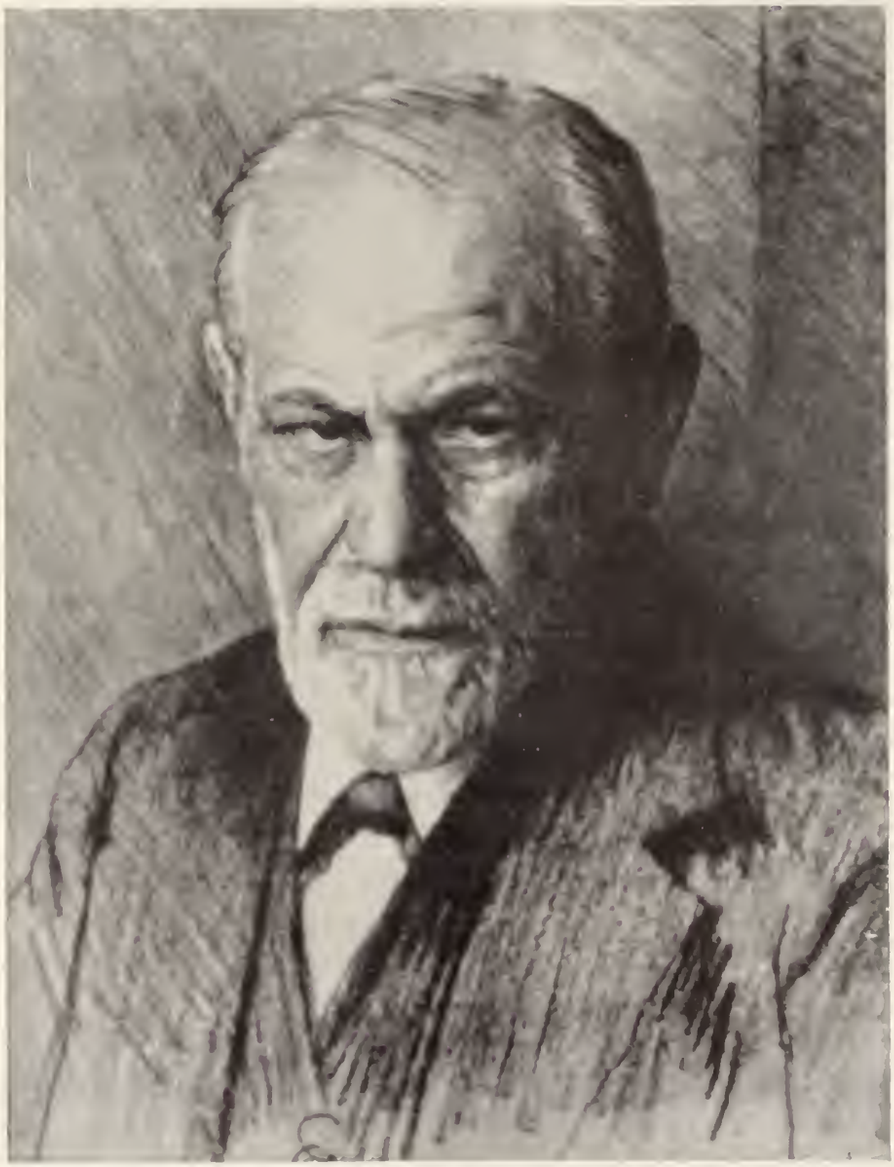
(*Please turn to page* 68)

Sinclair entered radio in 1931 with "The Greater Sinclair Minstrels," (pictured below) over the Blue Network. Eighteen years ago the firm switched to spot radio, increasing its budget steadily until 1954 when radio emerges as Sinclair's single most important medium



III. PSYCHOLOGY OF MEDI

This may shock you—it should make you think. Part 22 of 25-art



The cause of it all: Dr. Sigmund Freud

You think people take a bath because they want to get clean? Drink beer because they like the taste? Stick to the same make of car because it satisfies them? Then guess again. Since Freud (1856-1939) *opened Pandora's box of subconscious, psychologists have had field day discovering why people act way they do. Now one of them, Dr. Ernest Dichter, also Viennese, has turned spotlight on adman himself. What do YOU think?*

by Ray Lapica

The editors of SPONSOR *feel that this article may prove to be one of the most controversial on the subject of media ever published in any trade paper or book on advertising. Two previous articles on the psychology of media reported what the laboratories had produced in sight-vs.-sound-testing during the past 20 years* (SPONSOR, 5 *April* 1954) *and what psychologists said about the psychological values of media* (SPONSOR, 19 *April* 1954). *This article turns the spotlight on the adman himself—what makes him tick. Your reaction — pro and con — is therefore welcome. Remember:* SPONSOR *didn't create these findings — it uncovered them. If they contradict your pet advertising theory, you might do one of two things:* (1) *Reexamine your theory in the light of what the psychologists say;* (2) *see your psychoanalyst!*

* * *

Ask any adman why he buys the media he does, and he'll probably give you these reasons:

1. *Cost.* It's the cheapest per thousand persons reached.
2. *Coverage.* It covers the territory I want best.
3. *Impact.* It seems to help make the reader or listener remember longer.
4. *Prestige.* It carries more weight with the customer.

Now along come some psychologists who say this thinking may not only be costly but dangerous.

Their reasoning: The above are superficial criteria admen fall back on to do their thinking for them; what is needed, instead, is research to determine these three factors before any media choice is made (note that all three are psychological):

- What are my product's underlying emotional appeals to the consumer?
- How will he react to the media I use to express these appeals?
- Which media can express these

Why admen buy what they do

Media Study shows that fear often motivates admen

appeals with greatest effectiveness?

Note the order: Media selection is the third step. The message, the appeal, is all-important.

One of the leaders in this thinking is Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations, Croton, N. Y., member of SPONSOR's All-Media Evaluation Advisory Board and a trained lay analyst. Dr. Dichter has been applying psychology to solving advertising problems in the United States for nearly 20 years. In a study made in 1949 for a major publication he reversed the usual technique and instead of depth-interviewing consumers figuratively put 200 admen on the psychoanalytical couch in New York and Chicago.

His findings, summarized in this article and published here for the first time, deserve widespread circulation and study. They should also stir up a hornet's nest among those whose pet theories his research has challenged. However, the result may well help all advertising if it enables admen to understand more clearly why they do certain things.

What Dr. Dichter found was that fear (insecurity)—and *not* what is best for selling the product—is one of the prime motivating factors in the selection and use of media among all ranks of agencymen and advertisers.

DO YOU BUY MEDIA FROM FEAR?

SPONSOR found five conscious or subconscious factors often influence admen in choosing media. None has anything to do with selling product:

1. *Adman's background.* He tends to stick with what he knows best.
2. *Job security.* Insecure adman takes no chances, follows leader.
3. *Personal bias.* Adman who hates commercials may boycott air media.
4. *Desire to impress.* Adman may plan big splash just to get attention.
5. *Desire to get new business.* Agency may do same to win new clients.

Dr. Ernest Dichter found agencymen are often driven by fear and insecurity because they can't measure exact results of advertising. As result they fall back on these substitutes for creative thinking:

1. *Drive toward mass coverage.* "If you shout loud enough, someone is bound to hear."
2. *"Unit-circulation-cost" concept* (cost-per-M). Buy the cheapest. Make your competitor outspend you.
3. *Make campaigns fit budget* instead of accomplish specific objectives.
4. *Sell "prestige"* instead of products for client, as well as self.
5. *Depend on some sensational aspect of product to sell it.* Look for "seals of approval" from media giving them.
6. *"Just keep drumming."* The mathematical concept of repetition. Depend on size and frequency to get your message across.
7. *Expediency*: Stick to a successful combination. Follow the crowd. Please dealer and let HIM sell the goods. Don't risk a new medium.

WHAT SHOULD YOU DO INSTEAD? *Please see the article for details.*

SPONSOR's findings: SPONSOR has now interviewed more than 200 admen on the subject of media evaluation (between August 1952 and April 1954). Its findings tend to support those of Dr. Dichter. One of SPONSOR's major "discoveries" was this:

Admen give one list of "reasons" for using the media they do when it's for publication. But "off the record" or unwittingly, many will reveal an entirely different list. And these more-or-less hidden reasons, some conscious, others unconscious, stem from the adman's own personality and character and have nothing to do with the physical or psychological qualities of the various media.

That this penalizes intangible and harder-to-use media like radio and tv is self-evident. It also leads to great waste of talent and money.

What are some of the "real" reasons that SPONSOR found motivate admen in their choice of media?

1. *An adman's background.* He tends to use what he knows best, is familiar with, has had success with in the past. Print being older, he obviously thinks first in terms of print, rarely in terms of sound (radio) or sight-and-sound (tv), even though the air media may have superior advantages in some respects.

SPONSOR's *All-Media Advisory Board*

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What SPONSOR left out

There are 3,000 titles on the effects of mass media alone. So obviously SPONSOR *had to omit a little from its three-part series on "Psychology of Media" in the All-Media Study. Here are the most important aspects omitted which you might want to pursue on your own:*

1. Limitations of English language in communicating ideas. Example: "I like this." What degree of liking is meant? Sound (radio) and sight-and-sound (tv) can convey greater shades of meaning than cold print. Perhaps this explains effectiveness of a Godfrey. See lecture "Thinking through Language" by Professor Edmund S. Carpenter of University of Toronto. For importance of feedback in communication, see "Notes on Communications for the Caledon Seminar" by J. M. Ham.

2. How to influence people. Should you use "fear-arousing" appeals? Should you stimulate or relieve emotion and tension in your copy? What part does credibility play—of message and commentator? See *Communication and Persuasion,* by Carl I. Hovland, Irving L. Janis, Harold H. Kelley, Yale U. Press, 1953, and *Experiments on Mass Communication,* Vol. 3 of *Studies in Social Psychology in World War II,* by Carl I. Hovland, Arthur A. Lumsdaine, Fred D. Sheffield, Princeton U. Press, 1949. Sample finding: Effect depends on intelligence of auditor. And you need to use different appeals to reach the three basic groups.

3. The effect of the changing American character on mass media. Americans are turning into "other-directed" personalities, as against the "inner-directed" characters of their forefathers. The shrewd advertiser wants to be aware of this change. See *The Lonely Crowd* by David Riesman with Nathan Glazer, Reuel Denney, copyright 1950, 1953 by Yale U. Press.

4. How tv can be made more effective. Educators, the armed forces are uncovering a lot of valuable data. Keep abreast of it. See *A Study in Learning and Retention* (SDC Report 476-02-3) and *The Comparative Effectiveness of Instruction by Television, Television Recordings, and Conventional Classroom Procedure* (SDC Report 476-02-2), both by U. S. Navy Special Devices Center, Port Washington, N. Y.; also four issues published to date of *Audio Visual Communication Review,* National Education Assn., Washington. Spring 1953 number has fine summary, "Television and Education: A Review of Research," by James D. Finn. Lucinda Crile also prepared excellent summary, *Some Findings from Television Studies,* for U. S. Dept. of Agriculture.

2. *Security in job.* An adman follows set formulas if he's new, inexperienced and insecure in his job; more likely to strike out in new paths if he's an old hand, has a commanding position in his agency or company and knows his job doesn't depend on the success or failure of one particular campaign.

3. *Personal bias.* Many media decisions, SPONSOR found, are based on an advertiser's or agencyman's personal preference for a specific magazine, or network, or a particular form of entertainment. If he's a music fan, he may buy a symphony program. If he hates commercials, he'll subconsciously boycott radio and tv.

4. *Desire to win recognition (or new business).* Some ad managers, SPONSOR found, have planned spectacular campaigns to win prestige for themselves, without much regard for what the product needed. Agencymen, on the other hand, have similarly master-minded expensive campaigns either to get new business or just to impress clients with their "activity."

There are many more reasons, such as an ad manager's desire to "take things easy" . . . an agency's desire to cut overhead . . . the influence of a fast-talking media salesman on a younger, impressionable ad manager or agency media buyer.

How media can be and are used by at least one advertising executive to keep from being fired was shown in "Ad managers: 4 ways to avoid the ax when sales dip," SPONSOR, 5 April 1954.

One might even go so far as to conclude: Media today are rarely bought on the basis of their merits, and even when yardsticks are used, most of them are meaningless — like cost-per-thousand.

The fundamental reason? Apparently inability and failure to measure advertising results.

Dr. Dichter's conclusions: Dr. Dichter is the first psychologist, to SPONSOR's knowledge, who has devoted a major study to this problem of why admen act the way they do. Here is a summary of his conclusions:

"The advertiser's (meaning both client and agencyman) feeling of insecurity pushes him toward a numerical and mechanical way of calculating the problems of adequacy in advertising.

"The average advertiser is inclined to think in terms of 'coverage,' 'unit circulation cost,' lines remembered, 'prestige' automatically drummed into people's minds, markets to be 'conquered' and competitors to be outnumbered in space (and time). He tends to neglect the deeper appeals of his product and the real needs of his customers, 'data' which no statistics and no conventional tests can reveal."

(*Please turn to page* 82)

THIS WE FIGHT FOR

SPONSOR fights for a realistic appraisal of all media in which scientific data are the only criteria for media selection. As this article points out, other yardsticks are used too often—to the detriment of radio and tv—and the advertiser.

NEXT ISSUE

This article concludes three-part series on psychology of media within the All-Media Study. Next issue Part 23 will discuss "Sales effectiveness of radio and tv." Old advertisers and new ones will tell what they learned by trial and error.



High-cost battery gets charge out of radio

Market research, unique copy gimmick, cold weather radio help Span-O-Life crack Lehigh Valley market

"It's a new auto storage battery and on top of the fact that very few people have heard of it, it costs about 20% more than other batteries on the market. That's one hurdle.

"Another is that there are no less than *four* competitive storage battery manufacturing plants right in my selling area—and they employ several thousand local people. How can I put my product over profitably in the face of all this?"

These might have been the words used by Donald Holtzman, franchised dealer in Pennsylvania and New Jersey for Span-O-Life batteries, as he outlined his sales problem to Alfred F. Wilcox, commercial manager of WHOL, Allentown, Pa.

This conference took place last December. After research into the problem, the creation of commercials and the mapping of a test campaign, Span-O-Life advertising was launched on WHOL on 22 December. It was backed only by point-of-sale displays at retail outlets.

Results? After five weeks and a total expenditure of $1,500, dealer Holtzman had shipped about 3,500 batteries to distributors (some retailers stocked Span-O-Life only due to motorist demand for the product stemming from the air campaign.) This

case history

meant that some 3% of the car owners in Lehigh and Northampton Counties (total cars there, 115,810, according to WHOL) had purchased the previously unknown battery in a few short weeks. The Span-O-Life battery retails for $32.

The cost per unit of this advertising, market research showed, was less than that of another battery which had been advertised in newspapers and magazines for over 40 years.

How did the new, high-priced storage battery manage to crack such a tough market so quickly?

The answer: a happy marriage of market research, an original commercial idea and saturation radio at strategic times.

Span-O-Life auto storage batteries are manufactured by the Lifetime Battery Corp. in New Braunfels, Tex. They are distributed through franchised dealers in various parts of the country.

The two franchised companies in Pennsylvania and New Jersey operate

(*Please turn to page* 94)

Span-O-Life battery had a real sales problem in WHOL market: not only was it high cost, but four competitors had factories in area.

After success of campaign, sponsor Donald Holtzman (below l.) and WHOL's Wilcox prepare to expand Span-O-Life radio efforts in Pa.





Mr. X (with face whited out) is veteran researcher. He works for company making new product whose sales will be studied to determine how far out they are affected by tv. Firm must remain secret. Product involved is grocery specialty item.

S. W. Dunn (standing) is one of University of Wisconsin faculty members on committee in charge of test. Others of committee not shown in picture are: I. V. Fine, University marketing faculty and A. C. Nielsen Jr. of A. C. Nielsen Co.

William D. Knight (with pencil) directs University Bureau of Business Research and Service under whose auspices test is being conducted. He has Ph.D., is associate professor of commerce. He's headed many business, tax, finance studies.

J. H. Westing (standing) is professor of marketing and head of the Wisconsin marketing department. He heads tv test committee. He was chief of O.P.A. sugar price section during war, has Ph.D., is co-author of book soon to be published

Haydn Evans is gen. mgr. WBAY-TV, Green Bay, Wis. He asked University to make study of "area of influence" of tv station. Station gave school $5,000 grant. Research results will be published whether or not they favor the station.

Charlie Hanson (standing) is WBAY-TV's Robert Q. Lewis. He does show on which test product is advertised. Product had never been advertised before in market of WBAY-TV area. He gets only WBAY-TV advertising for six months

How far out does a tv station sell

by Miles David

Ever since some radio station pioneer back in the 1920's thought of mapping where his mail came from, broadcasters have looked for a way to prove coverage.

Up until several months ago, however, no one had tried to take the station coverage bull by the horns and discover how far out a station *sells* instead of how far out it's *heard*. All the coverage studies (BMB, SAMS, NCS) measured listening.

But the basic yardstick of a study now under way in Wisconsin is sales. For probably the first time in broadcasting history, University of Wisconsin researchers are seeking to measure how sales effectiveness varies as you get further away from a station.

Only one station, WBAY-TV, Green Bay, Wis., is under study. But the test has these implications of interest to buyers and sellers of time everywhere:

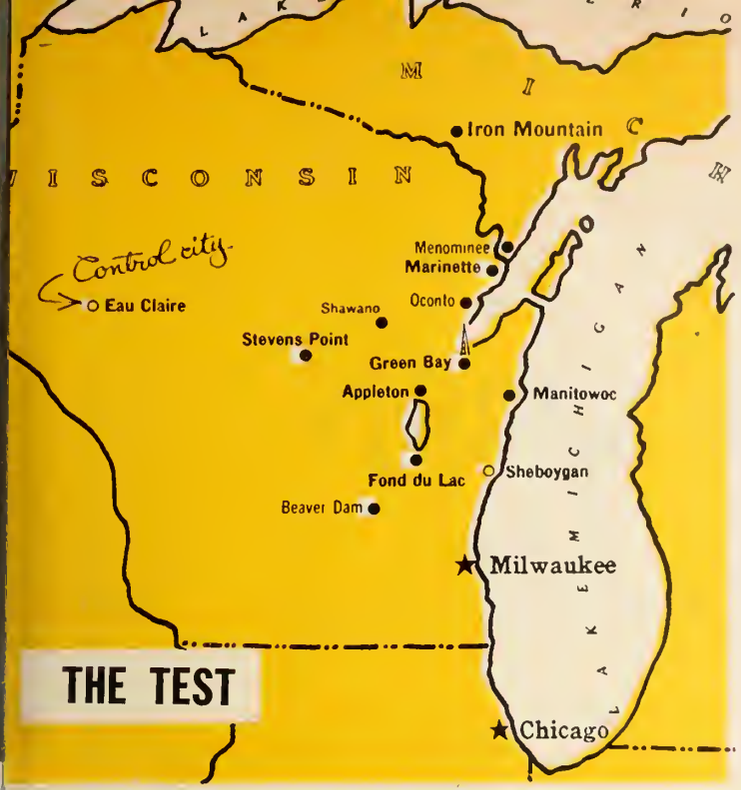
1. It may help establish more firmly that a tv station can cover an area far beyond its own home city. On this concept hinges life or death for the many small-market stations which can't survive unless they charge the sponsor for reaching a whole area.

2. The test may result in more area studies based on sales. A new form of research report may be headed for a place on the timebuyer's desk. (But bear in mind that sales tests like the Wisconsin study could only be done given careful control, money, the right conditions.)

3. The study is symptomatic of the broadcaster's desire to substitute sales for the old yardstick of listening. Ten years ago a station would have been more likely to order a phone survey for one week. Now with deemphasis of ratings, radio broadcasters, for example, have been eager to try sales tests like those of Advertising Research Bureau Inc. (ARBI). Some tv and conceivably even some radio stations might therefore turn to a form of coverage study based on sales.

4. That the study is being undertaken at all is a reminder tv needs—but does not furnish—two basic tools for timebuyers: a regular quarterly count of tv sets; an annual report on coverage. If it had these industrywide measurements, the station wouldn't need its own study.

5. Out of the WBAY-TV study may come these byproducts: (a) facts on how good mail maps are as a measure of where a station sells; (b) indications of how a program's rating ties up with its ability to sell. It's impossible to say, of course, whether the *attempt* at correlating sales and ratings will add up. A researcher never knows. (A good one never says in advance—so remember the possibilities listed here in which the word "may" is used



Map of WBAY-TV area will help show you what test is all about. Note 11 cities shown by black dots. These are test cities where sales for new product will be recorded. Test cities are at varying distances from station, ranging from Green Bay where transmitter is located to Iron Mountain in upper Michigan. (Iron Mountain is 85 miles away from Green Bay.) New product is advertised only over WBAY-TV. Control city, Eau Claire, is thought to be outside station's zone of heavy influence. Sales from there will be checked against sales growth in 11 cities to see if it is really from tv. The six cities in white squares are where mail ballot and phone studies will supplement sales data. Sheboygan is "spare."

Significance of Wisconsin study goes beyond proving one station's sales zone

1. University of Wisconsin won't take research project which just benefits company paying for it; project must have significance for other firms in an industry. For example, WBAY-TV study may help establish how far away tv can sell, bolstering position of other stations seeking to sell on basis they effectively cover big area.

2. Wisconsin test is a "first." There's never been organized study, to knowledge of the Wisconsin researchers, of sales power in relation to distance from station. Studies of this type by more stations anxious to prove they cover whole area could follow. But studies require careful control, the right conditions, money.

3. The study is symptomatic of the broadcaster's desire to get away from measurements of listening or viewing and replace them with studies of sales. But studies of how well advertising sells are difficult. Every test like this one adds to the researcher's knowledge of what tests can and can't do. Results will be published early in '55.

of Wisconsin study seeks to find answer by lying sales of new product advertised on tv only

as the qualifier are from SPONSOR.)

6. Whether the Wisconsin study produces any correlations at all or not, it will be useful to advertising. The field of advertising's effects on sales is still almost unexplored territory for researchers. Everything one test reveals, even if it's only that a certain attempt at correlation won't work, helps keep the next group of researchers out of the quicksand. Though the study is paid for by WBAY-TV with the hope it will gain from the results, the research is kept on a "pure" or academic basis: You can't slant what the professors do.

It's because of these six points and others which make the Wisconsin study important that SPONSOR presents the detailed report on these pages. This SPONSOR observer spent a week in Wisconsin, interviewing everyone connected with the study, attempting to get the broad picture of its significance and trying some of the product whose sales are being tested—a specialty grocery item which cannot be named here.

You'll find it easiest to get the picture of the study if you stop reading after this paragraph and look up above at the Wisconsin map. Then when you pick up the story again you'll be oriented without the need for lengthy description to plow through later on in the article. The article itself, you'll find, divides into these topics: How the idea for study was born; the testing technique in non-technical language: a description of how WBAY-TV programs so as to try to appeal to its whole area; a short resume of where the big national coverage services are getting in plans for another nationwide coverage study (in a word, nowhere); and last a paragraph or two on how some broadcasters of the Twenties and early Thirties attempted to show area sales—using fortune tellers.

How it began: Actually it was SPONSOR which may have started the ball rolling toward the study.

For several years SPONSOR had been seeking an opportunity to study an advertising campaign in one market, giving a blow-by-blow report of actual sales results. Then at a fishing party thrown by radio station WBAY two years ago SPONSOR Editor-Publisher Norman Glenn and Haydn Evans, the station's general manager, discussed the scheme.

That lake-side chat up in the trout-rich Green Bay backyard helped crystallize Haydn Evans' thinking about the present study. Evans had long wanted to show sponsors that through the right kind of programing a station in one city can sell goods in dozens of other cities and towns within its area. Evans now began to think in terms of getting an advertiser to cooperate with him in revealing the sales results of a WBAY air campaign.

But it wasn't until after Evans and WBAY plunged into television on St. Patrick's Day last year that he began to plan for a sales effectiveness study.

Agencymen, station representatives, station managers alike will recognize

(*Please turn to page* 108)

"CUMES": what they mean to radio sponsors

Cumulative ratings, familiarly called "cumes," are an index of your show's ultimate ability to reach total U.S.



Top brass unveiled new NBC Radio pitch recently which uses multi-set homes, cumulative ratings, low costs as sales arguments. Other networks are using similar pitches. Top to bottom: Bill Fineshriber Jr., v.p. in charge of NBC Radio; Ted Cott, network's operating v.p.; Fred Horton, NBC Radio sales director

You'll hear these two words more often from now on:

"Cumulative rating."

For years this has been the researcher's term for the fact that programs pile up huge *unduplicated* audiences over a period of time which go far beyond the audience size of a single show. (The researchers often abbreviate the term as "cume"—rhyming with "Hume."

But this fall cumulative radio ratings are due to become something of a household word in advertising circles. Many an adman who has only a nodding acquaintance with what they are and what they mean will face them repeatedly.

NBC Radio, for example, has just completed a new presentation, *Model House with 117,000,000 Rooms*, that uses cumulative ratings in a lot of the sales arguments for that network's fall lineup of availabilities. (Examples of NBC Radio's sales strategy based on cumulative ratings will appear later in this report.)

CBS Radio uses cumulative ratings widely in making pitches to individual advertisers and plans to use a lot of them in its upcoming study on the values of daytime network radio. ABC Radio and Mutual use them in their sales tactics. The Broadcast Advertising Bureau has compiled a series of nine reports on cumulative ratings by show types and other factors and has more similar research plans in the works for the remainder of 1954.

A. C. Nielsen Co. is already providing a long list of major advertisers—including P&G, Colgate, Lever, U. S. Steel, G. E., Borden's and Miles Laboratories—and virtually all of the top ad agencies with cumulative figures. Nielsen researchers, in addition, expect to get more calls for special cumulative data this fall than they have ever had before.

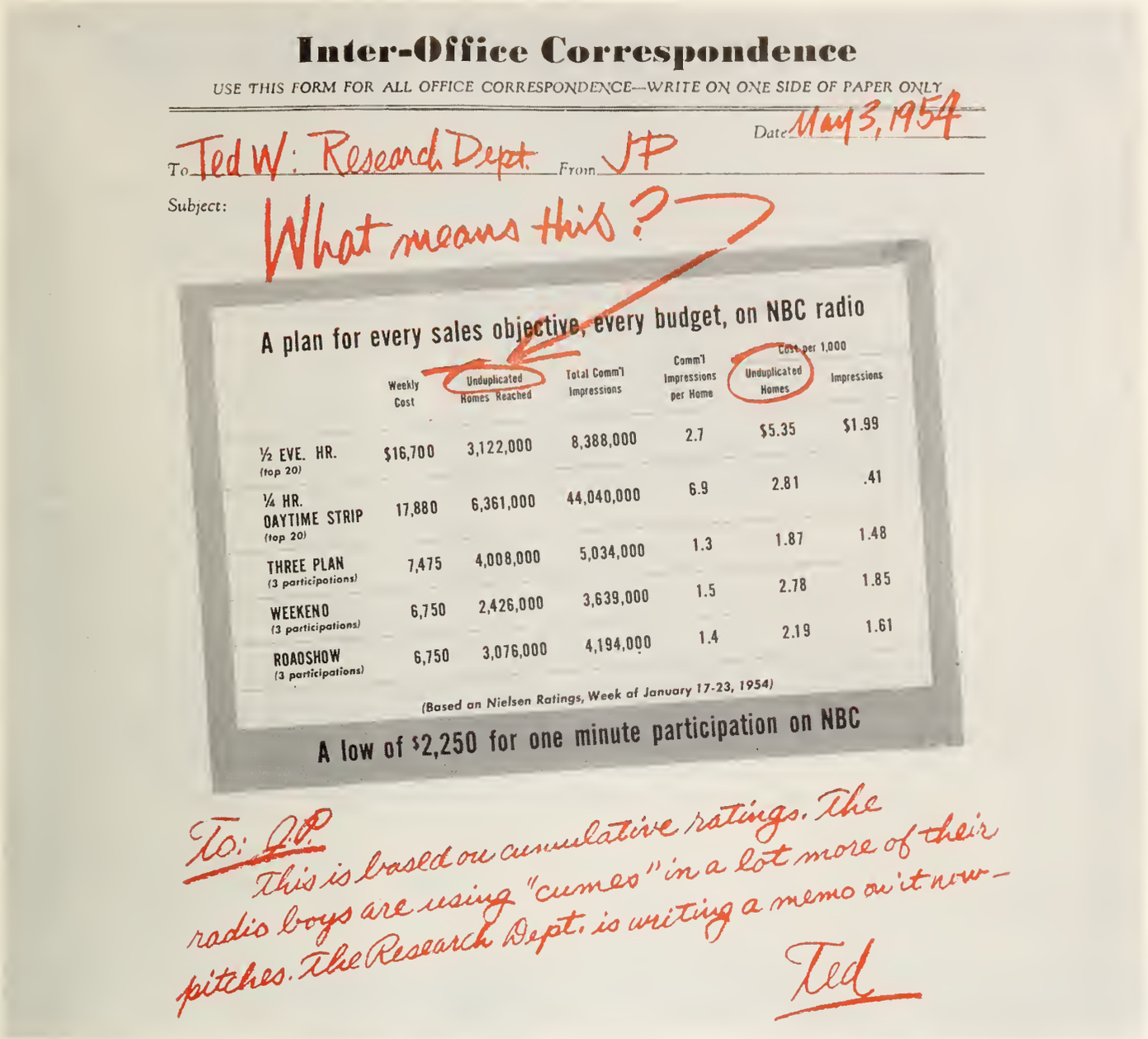
In the field of spot radio and tv A. C. Nielsen also plans to provide local and regional cumulative audience figures in its upcoming Nielsen Station Index rating service. Starting this October, Nielsen will be measuring and reporting the four-week cumulative audiences of local radio and tv shows, with the results appearing in each report. The Nielsen firm has already compiled an analysis of cumulative ratings in spot radio for the BAB which shows that nearly half of the families in big television cities are reached an average of three and a half times each through a radio schedule of only 20 announcements in just 36 hours.

What brings about this upsurge of interest in a measurement concept which has been an industry tool for years? What are cumulative ratings exactly? How are they derived? What do they mean? How can they be used?

SPONSOR is aware that such questions are being asked today by many advertisers and agencymen whose previous experience with ratings has centered mostly on the question of "How many people did we reach last night?" SPONSOR therefore presents this review of the often-fascinating mathematical mechanics of cumulative ratings as well as a preview of some of the top-level sales pitches due to be based on this research measurement.

As William Fineshriber Jr., vice president in charge of the NBC Radio Network, stated recently:

"In any medium advertisers must consider their impact over a period of



Ad puzzler: Memos similar to that above are probably being circulated in many ad agencies currently. Major radio networks, and ultimately stations, will be using "cumulative ratings" in most sales pitches to show advertisers how radio today can reach a large unduplicated audience over a period of time. Radio's cumulative ratings build rapidly due to huge home base, audience turnover time. And the cumulative coverage of radio is one of its greatest values."

Cumulative ratings—and related research terms like "unduplicated home impressions" and "audience turnover"—are concepts pioneered by A. C. Nielsen Co.: Nielsen first introduced them to researchers about 11 years ago with the start of the Nielsen Radio Index.

In its simplest form a definition of cumulative ratings might be:

The cumulative rating is the total number of *different* homes which caught one or more of your shows, over a stipulated period. It is not the number of homes which dialed your air vehicle on any one night nor is it the average number of homes dialing it during the stipulated period. To get cumulative ratings you must keep making audience measurements in the *same* sample over a long period of time to find out how many unduplicated homes are tuning. Once you change the sample—as do Pulse, Hooper, Trendex and to lesser extents ARB and Videodex—you break the mathematical chain and your unduplicated audience cannot be measured.

research

That's why only Nielsen issues cumulative ratings for periods of four weeks and longer. ARB furnishes them for a maximum of one week's time.

Once you start to calculate how many *different* homes have been reached in a period of time by a show—even though the rating may be the same from week to week—you notice an interesting fact: You never hit exactly the same audience every week. You lose part of your old audience; you gain a new audience.

This fact gives rise to another research term which goes with cumulative audience the way ham goes with

(*Please turn to page* 102)

Why sponsors hate to leave the Barn Dance

Loyal audiences, low talent prices, sales results make "folk" shows a top buy

programing

For millions of American radio listeners Saturday night is Barn Dance Night. Today you'll find one or more live barn dance radio shows in virtually every major U.S. market, except for a few sections of the Northeast. (See box at right.)

A "Who's Who" of air advertisers, both consumer and farm-product sponsors, are cashing in every week on this national appetite for the lively blends of country music, folksy humor and hillbilly vaudeville served up by these shows.

These advertisers include names like these, among many others:

Miles Laboratories, Bristol-Myers, Phillips Petroleum, R. J. Reynolds, d-Con, R. C. Cola, Kingan Meats, General Motors Trucks, Keystone Steel & Wire, Warren Paints, St. Joseph's Aspirin, Holsum Bread and Dr. LeGear's Veterinary Medicines.

Barn dance programs are a keystone in the current multi-million dollar craze for American folk music. Ratings of these shows, in both city and rural areas, are eye-opening. Frequently Pulse or Hooper averages come to 10 or more rating points and scores of 15 or better are not uncommon.

Barn dance stars like Homer and Jethro, Jimmy Wakely, Ernest Tubb, Eddy Arnold, Bob Atcher and many others have followings as large, or larger, than do other popular singers like Bing Crosby, Eddie Fisher and Jo Stafford. Last year the top folk music artists grossed an industry-estimated $7,500,000 from records, radio, personal appearances and sheet music sales.

Although only the larger stations can afford to build and maintain a sizable live barn dance show, the barn dance type of show is solidly entrenched in local programing. SPONSOR's recently

21 YEARS

Kendall McKee of Miles Laboratories, whose sponsorship of "WLS Barn Dance" began in 1933, watches show star "Arkie" present druggist with membership in Bactine Boosters

16 YEARS

John Warp (right), half of Warp Bros., engages in a friendly test of strength of his Flex-O-Glass product with "WLS Barn Dance" comedy star Red Blanchard



published *Program Guide* shows that 65% of the radio and 47% of the tv stations in the U.S. schedule folk music programs. No fewer than 236 stations air more than 20 hours a week of hillbilly, polka and country music and seven stations devote their whole schedule to it.

Among these folk-music showcases, none is older or more popular than the *WLS National Barn Dance* which celebrated its 30th anniversary on the big Chicago outlet 24 April.

Barn Dance is big, successful—and typical.

Since what is true of this veteran program is largely true of all the others in the same category, SPONSOR has selected it for this closeup look. Admen can learn many useful lessons from *Barn Dance* which they can put to use in their own spot radio plans. (A round-up of tips for successful barn dance sponsorship appears later in this report.)

The first salient fact that will strike any agencyman or advertiser who examines the *WLS National Barn Dance* is that—for a 30-year program—the list of different sponsors who have used, or are using, the show is surprisingly short.

The reason is simple. Advertisers, for the most part, get on *Barn Dance* and nothing short of a drastic realignment of advertising revenue will get them off. Just look at the record.

On 14 January 1933 the Keystone Steel & Wire Co.—makers of farm fences and other steel products—started sponsoring a segment of *Barn Dance*. Keystone is still on the show.

A month later Miles Laboratories—makers of Alka-Seltzer, Bactine and other drug products—joined the *Barn Dance* sponsor list. They continued until 1946, dropped out, and then returned in January of 1952 and are still on.

Warp Brothers, a Chicago firm that makes plastic window materials, went on the show 8 October 1938 and is still on. Phillips Petroleum, one of the largest regional oil firms, signed on the *Barn Dance* 16 September 1944 and is still continuing. The d-Con Co., makers of rodenticides and insecticides, is the newest of the crop, having joined the sponsor ranks on 11 January 1951.

Sponsor casualties have been few. One of the pioneer *Barn Dance* advertisers was the Mantle Lamp Co. (Alad-

(*Please turn to page* 104)



There's a barn dance show in most markets*

Below is a sampling of well-known barn dance programs as well as a partial listing of major clients.

WSM, Nashville's *Grand Ole Opry* is a 29-year-old show with long client roster, including: R. J. Reynolds, R. C. Cola, Warren Paints, and Fortune Feeds.

* * *

Veteran show is *Jamboree*, WWVA, Wheeling, 21 years old. Sponsors include: Bristol-Myers, Mail Pouch Tobacco, ABC Chicks, SSS.

* * *

Barn dance fans in mid-South regularly dial WRVA, Richmond's *Old Dominion Barn Dance;* WSB, Atlanta's *Barn Dance;* WAVE, Louisville's *Pee Wee King; Old Kentucky* on WHAS; WMC, Memphis' *Slim Rhodes;* WNOX, Knoxville's *Barn Dance*. Among clients: Kingan Meats, Bristol-Myers, Flex-O-Glass, Wallrite.

* * *

Music of bayou land is aired on *Louisiana Hayride* show on Shreveport's KWKH and *Arkansas Troupers* on WWL, New Orleans. Sponsors range from P&G and Bristol-Myers to regional Jax Beer.

* * *

Texans delight in barn dances such as *Big "D" Jamboree* and *Saturday Night Shindig* on Dallas' KRLD and WFAA; *Curly Fox and Texas Ruby* on Houston's KPRC; *Rodeo,* WOAI, San Antonio; *Curly Pryor,* KTBC, Austin.

* * *

Bristol-Myers, country's biggest multi-market user of barn dance shows in spot radio, covers the Pacific Coast with a Saturday-night country music show featuring Jimmy Wakely. It's heard on 11 Columbia Pacific radio outlets.

* * *

Ruralites, city dwellers in the North Central states are regular listeners to barn dance shows like *Saturday Night Party* on WCCO, Minneapolis, and the veteran *Missouri Valley Barn Dance* on Yankton's WNAX in South Dakota. Sponsors include Phillips Petroleum, Bristol-Myers and others.

* * *

In Great Plains and Rockies, audiences flock to see and hear Denver's *KOA Western Stampede;* KMBC, Kansas City's *Brush Creek Follies; Barn Dance* on WHO, Des Moines; *Kansas Roundup* on Topeka's WIBW; *Jamboree* on WOW, Omaha; *Merle Lindsay* on WKY, Oklahoma City.

* * *

WLW, Cincinnati's *Midwestern Hayride;* Cincinnati's *WCKY Jamboree;* WJR, Detroit's *Big Barn Frolic* are favorites with Midwestern fans. All three shows are on Bristol-Myers' air list.

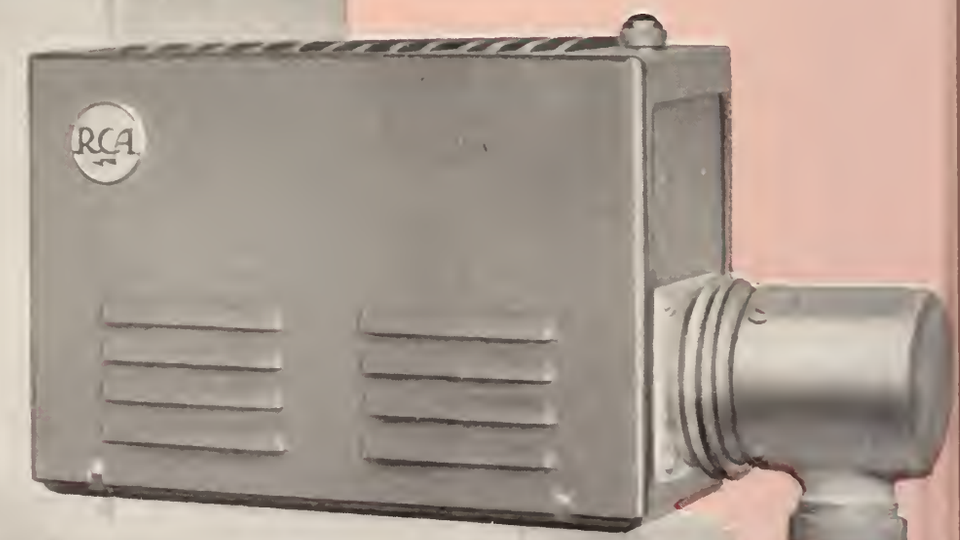
* * *

Other famous local barn dances include: *Little Oscar* on KELO, Sioux Falls; *Arthur Smith,* WBT, Charlotte; *Hayloft,* WAPI, Birm.

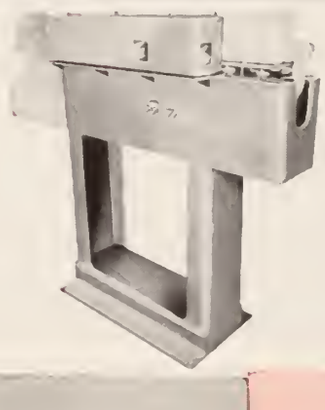
*SPONSOR's list above of live radio barn dances is not intended to be complete.

NEW VIDICON

RCA's Superior



For MULTIPLEXING, or direct use!



RCA's TK-21 Vidicon Film Camera can be used with RCA's Multiplexer, TP-11, for multiple picture inputs (see illustration opposite page). Or, it can be mounted directly on any of the RCA TV Projectors—such as the TP-16, TP-35, or TP-6A (see above).

film-camera

film  camera chain

DEVELOPED HAND IN HAND with the new RCA-6326 VIDICON tube, RCA's TK-21 Film Camera does for *film* picture quality what the RCA Image Orthicon Camera has done for *"live"* picture quality.

"Live" picture sharpness!

For unsurpassed picture detail, choose the RCA Vidicon film camera! It's the only film pick-up system with enough signal output (and low enough noise in the signal) to use *aperture response correction.* Aperture response correction brings picture detail to maximum sharpness (detail resolution, 100% at 350 lines) while holding a high signal-to-noise ratio. *Benefit:* You produce finer film pictures . . . with a quality you get from your studio camera.

"Live" picture contrast!

The RCA Vidicon adds "studio" realism to your film pictures. The gamma characteristic of the Vidicon tube is ideal for film reproduction . . . 0.65, constant over a dynamic range of 150 to 1. *Benefit:* You get more realistic film pictures than ever before possible.

Low light source requirements!

The high light sensitivity of the RCA VIDICON film camera enables you to reduce projection lamp voltage, reduce heating, increase lamp life substantially.

Edge-lighting, shading eliminated!

The RCA VIDICON operates entirely without edge-lighting, electrical shading, and any other form of supplemental lighting. Benefit: You adjust "wall focus" and "beam" from day to day . . . *then this camera virtually runs by itself.*

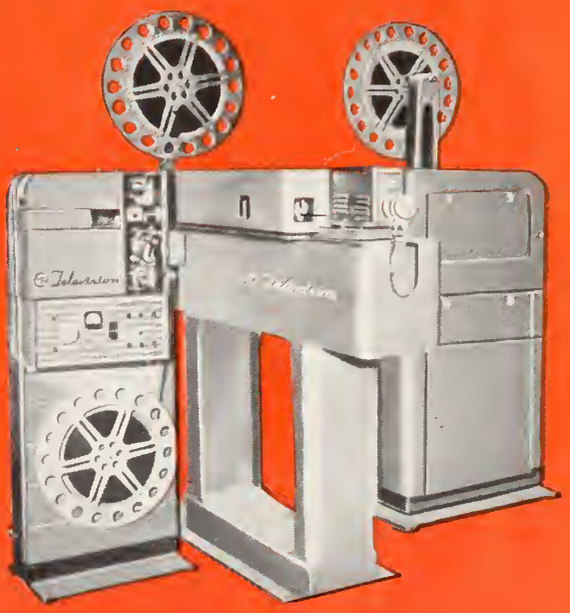
RCA VIDICON Film-Camera Chain TK-21 includes:

- 1 VIDICON Camera MI-26021
- 1 RCA-6326 VIDICON Tube MI-26671
- 1 Control Chassis MI-26061
- 1 Deflection Chassis MI-26081
- 1 Remote Control Panel MI-26241
- 2 WP-33B Power Supplies MI-26085-B
- 1 TM-6B Master Monitor MI-26136-A
- 1 Master Monitor Kinescope MI-26655
- 1 Master Monitor C-R Tube MI-26665
- 1 Blower MI-26579-B
- 1 Console Housing MI-26266-B
- 1 Camera Cable & Connectors MI-26725-A10

For the finest TV film reproduction you've ever seen, specify an RCA VIDICON film-camera system. Ask your RCA Broadcast Sales Representative for technical details. In Canada, write RCA-Victor Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

4 picture sources in multiplexed use!





An RCA Multiplexer, Type TP-11 allows a single Vidicon Camera to accept up to four film picture sources—two 16mm or 35mm film projectors, a TP-3B, 35mm automatic slide projector, and a Telop II slide and opaque projector. The multiplexer is pictured above in a multi-input film system using two RCA TP-6A professional film projectors.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.

YOUR TV COMMERCIAL REALLY COMES TO LIFE

. . . when RKO PATHE professionals put it on film!

RKO PATHE . . . the organization of experts who get everything you hoped for on the screen . . . experienced talent ripened in a background of 31 years of successful film-making. . . .

RKO PATHE . . . the company with the know-how . . . with physical facilities to make your TV commercials right. . . .

RKO PATHE . . . service as near as your phone . . . for anything from a spot to a feature!

RKO PATHE, INC.

"The Professional Company"

625 Madison Avenue,
New York 22, N. Y.
Phone: PLaza 9-3600

Film notes and trends

TPA plans to release six new film properties by end of '54

Television Programs of America's expansion program got underway this month when the firm moved into new quarters at 477 Madison Ave.

TPA's newest property, *Lassie*, has been sold to Campbell Soup. Michael M. Sillerman, executive v.p. in charge of sales, has announced. The show will be aired in 70 markets over CBS TV, Sundays at 7:00 p.m. It is available for local or regional sponsors in the markets not covered by the Campbell lineup.

The syndication firm's oldest film show, *Ramar of the Jungle*, is now running in over 100 markets. Other shows now being syndicated by the firm include *Edward Small Features* and *Your Star Showcase*.

Now in production are *Ellery Queen*, to be available later this month; *Lassie; Halls of Ivy*, available 1 August. Later in the year the firm plans to release *The Family Next Door* (first soap opera to be available for syndication, says TPA); *Secret Files of the French Police*, and *Captain Gallant of the Foreign Legion*.

The firm, which began operations eight months ago, will have spent an estimated $8 million on its properties by the end of '54, Milton Gordon, president, reports. ★ ★ ★

Guild Films readies 'Liberace' show for radio syndication

Liberace, first Guild Film show to be produced for radio syndication, will be available 1 September, according to Reub Kaufman, president.

Guild has reversed the trend from radio to tv syndication by launching a new department to syndicate shows for radio. It plans to release 39 half-hour *Liberace* shows for radio, completely different from the tv versions.

If reaction to the first radio package is favorable it will adapt other of its tv shows—probably the musicals—to radio. ★ ★ ★

Canada Dry builds free carton promotion around 'Annie Oakley'

"Annie Oakley will buy you a free carton of Canada Dry Ginger Ale!"

That's the keynote of a new six-week merchandising campaign the soft-drink firm launched last month built around its *Annie Oakley* tv film show.

The firm, which sponsors the show in 70 markets, designed the drive around insert cards which clip onto ginger ale cartons.

In addition to merchandising the offer the cards explain how consumers can get the carton for nothing and provide a tear-off tab which can be mailed in for a refund. To get the free carton, a customer must buy one at the regular price, then send in the six bottle caps to Canada Dry with his name and address. The company then refunds the full purchase price, less bottle deposit.

The campaign is being promoted by tv commercials featuring Annie Oakley and radio announcements. The company has also taken a full-page color ad in *Life* and a series of newspaper ads to plug the drive. In-store material to support the campaign includes window posters, shelf talkers, stand-sleeves.

This free carton offer is the first major promotion involving the *Annie Oakley* show. Last year, when it sponsored *Terry and the Pirates* on film, Canada Dry staged a nationwide comic-book giveaway campaign in connection with the program. ★ ★ ★



Insert cards clip onto cartons, plug show. Firm gave comic books away in 1953

The show must go on . . .

And this sponsor's show will—even though the star does seem to be tied up for a while. Someone, you see, had the foresight to **SHOOT IT ON EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
137 North Wabash Av
Chicago 2, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.,
Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

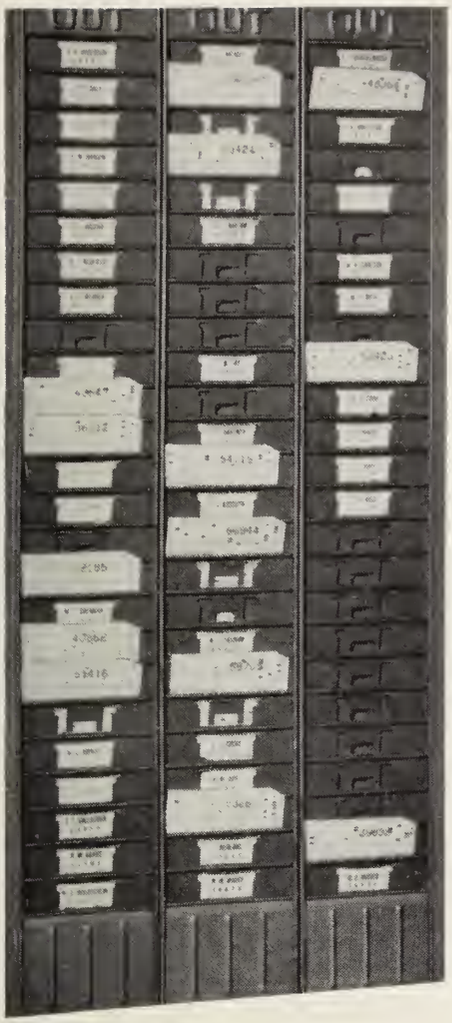
Tv film shows recently made available for syndication

Programs issued since January 1954. Next chart will appear 31 May

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Secret File, U.S.A.	Official Films	Arthur Dreifuss	30 min.		26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	on request	26
CHILDREN'S					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26
Junior Science	MPTv	Junior Science, Inc.	15 min		39
Sleepy Joe[3]	Kling Studios	Kling Studios	30 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16
Telecomics	Natl. Telefilm	Natl. Comics	30 min 15 min		52 168
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.		26
The Birth of the Sandman[3]	Foundation Films	Telorama Prod.	15 min.	on request	13
COMEDY					
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MD	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Damon Runyon Theatre[2]	Screen Gems	Screen Gems	30 min.		26
Douglas Fairbanks Presents	Interstate Tv	Dougfair Prod.	30 min.		39
Ellery Queen	TPA	Norvin Prod.	30 min.		52
Fabian of Scotland Yard	Telefilm	Trinity Prod.	30 min.		39
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26
Mr. D. A.[3]	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse[5]	NBC TV Film	Sound Masters	30 min.		39
Paris Precinct	MPTv	Etoile Prod.	30 min.		39
Sherlock Holmes	MPTv	Sheldon Reynolds	30 min.		39
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.		13
The Falcon	NBC TV Film	Federal Telefilms	30 min.		39
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26
Vitapix Feature Theatre	Vitapix	Prineess Pictures	53 min. 65-80 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52
EDUCATIONAL					
Find a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26
John Kieran's Kaleidescope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104
HILLBILLY					
Town & Country Time[3]	Official Films	Byron Prod.	30 min.	on request	
MUSIC					
Florian ZaBach Show[4]	Guild Films	Guild Films	30 min.	on request	
Frankie Lane Show[4]	Guild Films	30 min.	Guild Films	on request	
Horace Heidt Show[4]	Geo. Bagnall	Horace Heidt	30 min.		
Nickelodeon Series[2]	Geo. Bagnall		15 min.		
Music of the Masters	Natl. Telefilm	Eternal Films	15 min.		
NEWS					
QUIZ					
Pantomime Quiz	Natl. Telefilm	Donlevy Prod.	30 min.		
Sands of Time	Natl. Telefilm	Transco Tv	15 min.		
Viz-Quiz	Natl. Telefilm	Videopix	5 min.		
RELIGIOUS					
Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		
Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		
SPORTS					
Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		
Great Guys and Goats	United World	Zach Baym	3 min.		
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.		
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.		
The Big Playback[5]	Screen Gems-Telenews	Screen Gems Telenews	15 min.		
Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		
VARIETY					
Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		
WESTERN					
The Tim McCoy Show	MPTv	MPTv	15 min.		
WOMEN'S					
Tv Kitchen	Kling Studios	Kling Studios	30 min.		

[1]Where price range is not given, it has not yet been fixed, or syndicator prefers to give it only on request. [2]Available 1 June. [3]Available in color. [4]Available 1 September. [5]Ethyl Corp. has show in 55 markets. Rest available for local sponsors. [6]Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

(See film notes, page 46)



THIS IS A TIME CLOCK . . .



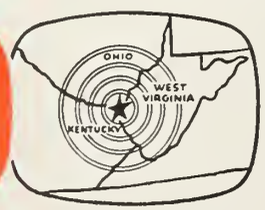
We present it as a practical symbol of the vast industrial momentum that makes our part of the nation so important.

Throughout 116 active counties in five states—all served by WSAZ-TV—you'll find thousands and thousands of time clocks. Day after day, they record the working hours (and earning powers) of people whose skills have helped make this Ohio Valley the veritable industrial heart of America.

Here's a market of jackpot dimensions—in area . . . in number of families . . . in annual income . . . in buying power (*and* inclination to buy) . . . in rate of growth. Many of the nation's best-known industrial names swell its prosperity with their payrolls, adding to a total income that now tops *four billion dollars a year!*

Only *one* television station commands all this vista, reaching into its homes with a persuasive influence on buying habits that is wondrous to have working for you. Many top advertisers have discovered the selling power of WSAZ-TV. It can work as well for you.

WSAZ



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-Du Mont-ABC

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency


Song of the open road...



STORER BROADCASTING COMPANY

WSPD • WSPD-TV Toledo, Ohio
WJBK • WJBK-TV Detroit, Mich.
WAGA • WAGA-TV Atlanta, Ga.
KGBS • KGBS-TV San Antonio, Texas
WGBS Miami, Fla.
WWVA Wheeling, W. Va.
WBRC • WBRC-TV Birmingham, Ala.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •
BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional dat*
3. *List of all stations newly on air with commerci programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
BEAUMONT, TEX.	KBMT	31	2 May	18.6	10		1	NFA	Television Bestrs. Inc. J. A. Newborn Jr., pres. N. D. Williams, sec. John Rossiter, gen. mgr.	
DES MOINES, IOWA	WHO-TV	13	25 April	316	191	NBC	2	47 vhf	WHO-TV Col. B. J. Palmer, pres. Ralph Evans, exec. v.p. P. A. Loyet, v.p. D. D. Palmer, v.p.-treas. W. D. Wagner, sec.	Hollingbe
EUGENE, ORE.	KVAL	13	15 April	56	34	NBC	1	NFA	Eugene Television Inc. Robert P. Booth, pres. C. H. Fisher, v.p. Lu P. Bishop, treas. Thomas Winn, sec.	Hollingber
HONOLULU, HAWAII	KULA-TV[1]	4	19 April	26	14	ABC, Du M	3	53 vhf	Pacific Frontier Bestg. Herbert L. Pettey, pres. Jack A. Burnet, exec. v.p. Hugh Ben La Rue, sls. v.p.	Headley-Reed
LITTLE ROCK, ARK.	KARK-TV	4	15 April	100	50	NBC	1	NFA	Arkansas Radio & Equipment Co. T. H. Barton, pres. T. K. Barton, v.p.-gen. mgr. David Grundfest, v.p.	Petry
SEDALIA, MO.	KDRO-TV	6	15 April	16	8		1	NFA	Milton J. Hinlein, sole owner Herbert W. Brandes, gen. mgr.	Pearson

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
BUFFALO, N. Y.	WGRB	2	8 April		100	50	2	395 vhf	Niagara Frontier Amusement Corp.[2] George F. Goodyear, pres. Byron Kirk, v.p. Paul A. Schoellkopf Jr., treas. J. F. Schoellkopf IV, sec.	Headley-Reed
FAYETTEVILLE, N. C.	WFLB-TV	18	13 April		98	54	0	NFA	Fayetteville Bestrs. Inc. H. B. Steln, pres. N. A. Currie Jr., v.p. W. M. K. Bender, sec.-treas.	Burn-Smit
GASTONIA, N. C.		48	7 April	Summer '54	14	7	0	NFA	Air Pix Corp. Coit M. Robinson, pres. W. C. Blvins, v.p.	
LEXINGTON, KY.	WLEX-TV	18	13 April		171	92	0	NFA	Central Kentucky Bestg Co. J. D. Gay, pres. H. Guthrie Bell, sec.-treas. W. B. Gess, v.p.	Forjoe
MARQUETTE, MICH.		6	7 April	Oct. '54	24	13	0	NFA	Peninsula Tv Inc. Jerome Sill, pres. Ethel Sill, v.p. Herbert R. Herzberg, sec.-treas.	
MUSKOGEE, OKLA.	KTVX	8	8 April		316	158	0	NFA	Tulsa Bestg. Co. (KTUL, Tulsa, licensee) John T. Griffin, pres. Bryan Cole, v.p. John Esau, v.p.-gen. mgr.	
SAN JOSE, CAL.		11	15 April		178	99	0	NFA	Standard Radio & Tv Co. A. T. Gilliland, pres. P. H. Peabody, v.p. Fred J. Fletcher, sec.	
SEATTLE, WASH.		20	7 April		200	100	4[3]	345 vhf	Seattle Construction Co. E. J. Schneider, pres. W. G. Clark, v.p. F. J. Capretto, sec.-treas.	

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (23 April '54)	**371**	*Post-freeze c.p's granted (excluding 28 educational grants:*	
Markets covered	**231**	*23 April '54*	**538**
		Grantees on air	**266**
		Tv homes in U.S. (1 Jan. '54)	**27,500,000§**
		U.S. homes with tv sets (1 Jan. '54)	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 10 April and 23 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of ne grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station h been given the tv grant). NFA: No figures available at presstime on sets in marke [1]Station was erroneously listed as going on the air 21 Feb. Listing is now correct. [2]WG Buffalo will be sold to permitee for $1.4 million option is given to former competito for ch. 2. Victory Tv Corp. and WHLD the purchase part ownership in Niagara Front Amusement Corp. If WHLD buys into ch. 2 permitee, WHLD will be sold to comply wi FCC duopoly rules. [3]Includes tw Tacoma stations.

FIRST in the United States with 316,000 watts and 1,000′ A.A.T. tower

WOOD-TV, Grand Rapids, Michigan, on April 17, was the first TV station, anywhere in the United States, to deliver 316,000 watts from a tower 1,000′ above average terrain.

For the *best* in technical equipment, plus top local and network programming, select Grand Rapids' *only* TV station, WOOD-TV.



WOOD-TV

GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY

NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY. ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can sponsors get the most out of the video portions of their television commercials

THE PICKED PANEL ANSWERS

By STEPHEN ELLIOT, Elliot-Unger-Elliot Motion Pictures, New York



Mr. Elliot

The producer of tv spot commercials has a very specific job to do: He must take a written script and make pictures to go along with spoken words. The first time the film maker sees the script is when the agency presents it to him for bid purposes. By that time, the script has been finalized by the client and by the agency. It has been rewritten many times and finally approved. The film maker must now take this script and add whatever quality, taste and style he can lend to it.

We must remember that we are invited into people's homes. Our films are viewed by families. To violate this invitation by crudity or garishness is a sure way to lose sales acceptability. The picture that we bring into the future customer's house should be just as beautiful, just as pleasant, and just as elegant as we know how to make it.

The video portion of a film commercial forms the retained image of the sales message. The specific words of a message may be forgotten by the viewer but if the video has been successfully done, the after image will cause the gist of that message to be remembered. The filmed commercial is usually part of an organized campaign. The film is seen several times in the course of its advertising life. That picture should be of such quality technically and of such a pleasant nature esthetically that the viewer welcomes the commercial.

Technically, we try to make our films "high key." High key lighting avoids heavy shadow areas and lends a mood of lightness.

Since a performer is frequently the center of attention in a commercial, one can appreciate the problem of casting. It is the producer's job to submit to the agency those people he deems best for the role to be played. Many of our clients are in the soap and cosmetic field, and we find that the fashion magazines provide the type of face most suited for our needs. Our feeling is to never "trade down." We try to avoid the "corny" type of prettiness in selecting girls. Elegance and refinement of bone structure and contour are what we look for. Make-up should be restrained and laid on lightly. Fingernail polish should be a light pastel pink.

It is essential to keep abreast of the latest fashions in dress so the film will not go out of style due to the vagaries of fashion. A good stylist is indispensable. Here, too, fads and extremes must be avoided. Conservative good taste should be sought.

Art work and lettering should be designed to go with the "high key" quality. Transitions should be smooth and optical effects for the sake of effect must be avoided like the plague. Optical nonsense can wreck smooth pacing and the intent of the advertiser can be lost in the resulting hurly burly. Effects should be used sparingly and only when they serve a specific purpose.

It is to all our mutual advantages to have commercial messages welcome in our homes. The video after-image should be a lasting impression of good taste and goodwill on behalf of our clients.

By VAUGHN A. PAUL JR., production coordinator, Cascade Pictures of California, Hollywood



Mr. Paul

There are no hard and fast rules which would apply to all advertisers. Each product presents its specific problems which must be solved on an individual basis.

In general, however, video must achieve the same two objectives for all sponsors. It must gain and hold the visual attention of its viewers. And it must present the essence of the sales story in pictorial terms. Both these objectives must be achieved if the advertiser is to receive full effectiveness on television. If the video is weak, viewers will trek to the ice box when the commercial begins. And if the sales message does not come through in visual terms, regardless of how interesting the video may be, the advertiser has lost the pictorial possibilities the television medium affords. He is back to talking about his product instead of showing it.

A careful balance of visual factors must therefore be achieved. Special effects and animation can be wonderful tools. But if properly used they can attract so much attention in themselves that they actually detract from the sales story. We are all too familiar with the gimmicky commercial. Yet special effects can be used to superb advantage if they stem from the product itself.

For example, in a recent commercial Dial Shampoo employed an unusual "diamond" effect. A large diamond appeared to come out of infinity and grew till it filled the screen. Then the head of a pretty girl with glisten-

ing hair appeared within the diamond. For Dial Shampoo, the sparkling highlights of the diamond provided dramatic visualization of an important product benefit, and was therefore a well integrated special effect. However, that same optical illusion would be completely out of place in a commercial for a breakfast cereal or cigarettes.

The most successful approach to effective television selling is to lay out a sequence of pictures which tell the product's story in a way that can be understood by the eye alone. Then coordinate the audio copy so that it punctuates and embellishes the pictorial action; relates the fine points the video alone cannot carry. In all cases, care must be taken to correlate voice and picture so that they simultaneously present a single thought. Even a well-staged, carefully produced picture will lose its effectiveness if coupled with intrusive, poorly correlated narration.

This is not to say that a good commercial could be made without any audio at all. That would have more stunt than sales value. But the picture is the prime factor and copy should be designed to suit its mood and tempo.

By REX COX, Sarra, Inc., New York



Mr. Cox

Some people say they can get just as much out of a television commercial with "their eyes closed." If this is true, then the full visual potential of tv is not being used properly. Because, after all, television is a "picture medium," and if you can screen a television commercial *without sound*, and it still tells the story, then you've got a good tv spot. Then it will be a spot that will stand on the merits of its own visual impact. Why use television as an advertising medium if you don't get the most out of the "picture story?"

Naturally, the sound, be it words or music, is important, but why use television like radio? The big difference between radio and tv, of course, is that

(*Please turn to page* 107)

LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA!

CKLW

BIG TIME Advertisers Who Want Big Time Results in the Detroit Area Should Investigate CKLW's Low Cost Coverage for the Best Response In This Important Five State Region!

•

Soon! This region's Most Powerful TV Station, CKLW-TV Channel 9 (325,000 Watts)

J. E. Campeau, President

50,000 WATTS 800 KC.

Adam J. Young, Jr., Inc. National Rep.

Guardian Bldg. • Detroit 26

First in the field with an ALL NEGRO TV film show!



Statue in memory of Booker T. Washington, Tuskegee, Ala.

Essex Films, Inc., presents

Tenth of a nation

26 masterfully produced quarter-hour TV documentaries detailing the American Negro's contribution to our culture.

A series that sets forth the achievements of the American Negro in twenty-six fields of endeavor.

A truly impressive series of television programs, portraying on-the-spot close-ups of outstanding Negroes in the many varied fields of American activity. No expense was spared in travelling cameramen and producers from coast to coast to secure on-the-spot studies of Negroes whose leadership in their respective activities makes an absorbing and vital documentary series.

A prestige show for those who want to reach the great purchasing power of 15,000,000 Americans.

Whether you're selling a single market, or the nation, you are bound to be interested in this great segment of American buying power. TENTH OF A NATION is a program that will appeal to the Negro's self-pride . . . to his inherent desire for recognition. Here's a program that will sell the American Negro, because it's a program *of* and *about* the American Negro, that will awaken in him a great sense of appreciation of the sponsor who is first to approach him with a show of his own.

produced by *The only newsreel company in America serving more than 400 Negro theatres coast-to-coast.*

AMERICAN NEWSREEL

SERVING OVER 400 NEGRO THEATRES EACH WEEK

Here are the 26 subjects depi ing the Negro's march of progr in each complete program

1. Science
2. Achievements
3. Civic Affairs
4. Parade of Progress
5. Arts
6. Farming
7. Sports
8. Baseball
9. Social Life
10. Youth
11. Religion
12. Women's World
13. Pioneers
14. Armed For
15. The Press
16. Education
17. Science an Industry
18. Milestones
19. Newsmake
20. Business
21. Honored
22. Colored America
23. Internation
24. Medicine
25. The Nation
26. Special Report

TENTH OF A NATION was produced veterans in the field of Negro film product

The American Newsreel enjoys wide res and acceptance by the Negro theatres America.

Its record of continuous service for more t 12 years in supplying a weekly newsreel to t theatres speaks for itself.

The wide contacts which American News maintains among Negro leaders from coas coast have made this series possible.

distributed exclusively by



Essex FILMS, Inc.

222 E. 46th St. • New York, N. Y. • Phone Murray Hill 7-2913

producers and distributors of quality television programs for the "SHIRT SLEEVE" audience.

Today, television is a mass medium, and shows designed for a mass audience are the ones that sell. Essex shows are geared to the great mass or "shirt-sleeve" audience, simple, direct, down-to-earth, built to attract and hold the people who buy your product or service.

TWO OTHER GREAT NEW ESSEX TV FILM SHOWS!

1 PROVEN HILLBILLY SUCCESS

AUNT BUNIE

ly starred on WSM's d Ole Opry" as Sarie rie and Sally."



UNCLE NED

The TV version of the radio character heard on more than twenty-five stations.



Juniper Junction U.S.A.

starring EDDIE HILL

Featured "GRAND OLE OPRY" STAR
(26 half-hour shows)



"The best hill-billy show I've seen on television" . . . so says Charlie Grisham of WLW-A, Atlanta, speaking of JUNIPER JUNCTION, U.S.A.

W PULLING TOP RATINGS . . . ONE OF THE VERY V REALLY GOOD RURAL TV SHOWS.

2 COMEDY SMASH SERIES

Judge Wilberforce J. Legal summons you to



TELEVISION COURT

26*sessions of mirth, music, and merriment *13 completed, 13 in production

With Kelly Rand, formerly with Vincent Lopez, as the court attorney . . . Vera Massey, formerly featured vocalist with ABC, as court stenographer, TELEVISION COURT is one of the fastest moving, funniest shows ever to hit television.

BUILT TO ACCOMMODATE SIX COMMERCIAL BREAKS

There are four complete cases on each thirty-minute television show. Each case is followed by music, or a musical or singing performer, with a fade to black at each point if so desired for commercial mention.

VAILABLE FOR LOCAL, REGIONAL, R STATION SPONSORSHIP

ach of these three great shows is designed for ommercial flexibility. Each will sell because its ppeal is basic and fundamental.

E THE FIRST in <u>your</u> field . . . to reach the reat Negro TV audience with a program of hich they will be appreciative and to which hey will be responsive.

LET US GIVE YOU THE *CLOSE-UP* PICTURE

ESSEX FILMS 222 E. 46th St.
New York, N.Y.

Gentlemen: I am interested in receiving, without cost or obligation
☐ further details ☐ an audition print of

Check one, two, or all shows.

- ☐ Tenth of A Nation
- ☐ Juniper Junction, U.S.A.
- ☐ Television Court

NAME_____ TITLE_____

COMPANY_____

CITY_____ ZONE_____ STATE_____

round-up

Vic Diehm salesmen receive tips on sales techniques

Salesmen for the five Vic Diehm radio stations got pointers and ideas on improving sales techniques at a special two-day clinic held recently in Bloomsburg, Pa.

The clinic was conducted by sales consultant Fred Palmer, and attended by staffers of the five Diehm stations: WAZL, Hazleton, Pa.; WHLM, Bloomsburg; WHOL, Allentown; WVDA, Boston, and WIDE, Biddeford, Me.



Here are the 19 salesmen (and saleswomen) from Vic Diehm stations who heard Palmer

Pictured below (left) standing (l. to r.): Pat Campbell, WHLM; Carl Swanson, WIDE; James Towle, WVDA; Arthur Deters, mgr. WIDE; Fred Palmer; Joseph Dooley, WHLM; Thomas Tito, WAZL; Bob Williams, mgr., WHLM; Harry Hartman, WVDA; Lou Long, WHLM. In back of the group are Al Wilcox, WHOL, and Lambert Beeuwkes, mgr., WVDA.

Seated (l. to r.) Fran Saunders, WHLM; Kitty Kahler, WAZL; Gertrude Eastman, WIDE; Kay Rowan, WVDA; Dorothe Krueger, WHOL; Vic Diehm; Len Hornsby, WVDA; James Chambers, mgr., WHOL; Jay Bechtel, WHOL. ★ ★ ★

Good neighbor policy comes to Madison Avenue

Sophisticated Madison Avenue got the small-town neighborly touch recently when Compton Advertising moved to new, larger quarters in the new building at 261 Madison Ave.

Compton was greeted by a block-long message from its neighbor agency, Cunningham & Walsh, located across the street at 260 Madison. Spelled out in three-foot high letters pasted on C&W windows was the legend: "Hi neighbor. Welcome Compton! C&W." Compton immediately erected a thank-you note on its windows: "C&W, you satisfy!!!" (A reference to C&W's Chesterfield account.)

C&W followed through on its window welcome by sending over several cases of beer and some baskets of fruit and flowers. ★ ★ ★



. . . And from across the street came this answer from Compton: "C&W, you satisfy!!!"

Electric clock, booklet keep timebuyers up to date

WCAU, Philadelphia, is keeping 500 advertiser and agency executives up-to-the-minute on radio facts with the help of a Telechron electric desk clock.

The station recently mailed the desk clock to admen 'round the country with tags reading, "It's the time to buy WCAU Radio. . . ."

In a follow-up mailing the station released a new 36-page manual titled, "This is WCAU Radio—January 1954."

The manual contains general facts on U.S. radio today as well as specific market data on the WCAU area. It points up that the station delivers 1,043,060 radio families in the eight-county area it serves including Philadelphia, for $631.22 (20 announcements a week based on an average rating of 5.0). Cost-per-1,000 to the advertiser: 61c.

WCAU covers 53 counties with a total of 7,491,800 people, the booklet reports. ★ ★ ★

'Shop at your drugstore' campaign on S.C. tv outlets

A South Carolina wholesale druggist, the Geer Drug Co., and other leading drug manufacturers have bought schedules on two tv stations to plug the 1,000 drug stores in the stations' coverage areas.

They are sponsoring a half-hour weekly dramatic program, *Druggists' Theatre*, Sunday afternoons over WFBC-TV, Greenville. Geer has also



Drugstore windows plug shows on tv stations

bought 12 five-minute weather shows, six on WFBC-TV and six on WCSC-TV, Charleston.

Commercials on the shows credit the drug trade as sponsor, play up the advantages of shopping at "your favorite drug store," plug seasonal items. Merchandising includes banners, ads. ★★★

KNUZ-TV telecasts program from English fighting ship

Probably the first live telecast from an English fighting ship took place recently when KNUZ-TV, Houston, took its tv cameras and equipment



Program aboard ship inaugurates tv series

aboard the H.M.S. Sheffield.

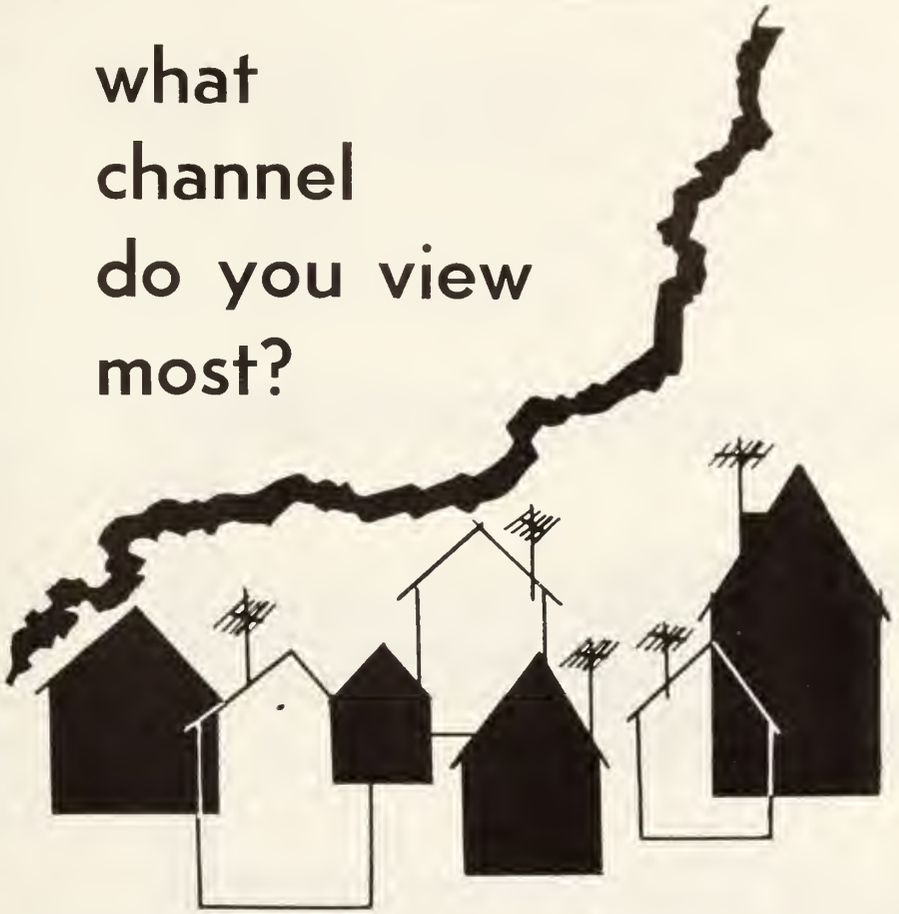
Shortly after the ship docked the station initiated a new program series, *About Town*, 8:30-9:00 p.m. Wednesdays. The show highlights prominent people and current events in Houston. It is conducted by Bill Crawford. ★★★

Briefly . . .

News staff members and correspondents for KDYL-TV, Salt Lake City, average more than 2,000 miles a month traveling to cover news stories, according to the station. The station has a six-man local news staff and a corps of "stringers" throughout the state.

(*Please turn to page* 111)

what
channel
do you view
most?



this question asked by
American Research Bureau, Inc.

the answer

CHANNEL 10
WSLS-TV

ROANOKE 96% for channel 10
LYNCHBURG 86% for channel 10
DANVILLE 61% for channel 10

a metropolitan market of 356,200 population

SHENANDOAH LIFE STATIONS, INC.

WSLS AM-FM-TV

ROANOKE, VIRGINIA

Represented Nationally – Avery-Knodel, Inc.

MATTRESSES

SPONSOR: Sleep-aire Mattress AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor proved radio's effectiveness with a special test offer. A foam latex pillow would be given—free—to anyone buying a Sleep-aire mattress who said they'd heard about the offer on radio. The offer was made four times in a three-day period on the* Johnny Forrest Show, *aired 7:00 to 9:00 a.m. across-the-board. Sleep-aire sold $800 worth of mattresses at a total cost of $40.*

KOL, Seattle PROGRAM: Announcements



PLASTIC TOWELS

SPONSOR: Midwest Distributing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *During a two-week period last year (30 November-15 December 1953) the Midwest Distributing Co. offered five plastic towels plus a chemically treated dust cloth postpaid for $1. The offer was made in 22 announcements used on various homemaker shows over KMA. The company reports it received 1,464 orders for the merchandise, at a cost-per-order of 20c. This cost was "by far the lowest of any radio station used in this campaign," the sponsor reports.*

KMA, Shenandoah, Iowa PROGRAM: Announcements

FLOWERS

SPONSOR: Adkins Flowers AGENCY: Direct

CAPSULE CASE HISTORY: *Radio took over when newspapers failed for this West Virginia florist. The sponsor had been advertising on a weekly basis in the local papers with fair results. When the newspaper failed to print his ad one week he challenged radio to produce results. Two announcements were run the next week at a total cost of $15 advertising a "special" offer. Result: the sale of 300 dozen roses. Adkins now has a 52-week contract with the station.*

WCHS, Charleston PROGRAM: Announcements

FLOUR

SPONSOR: Purity Flour Mills AGENCY: F. H. Hayhurst & Co.

CAPSULE CASE HISTORY: *This advertiser had to double his stock of Purity Flour on Vancouver Island to meet the demand after two weeks of radio sponsorship. The flour was advertised on a five-minute quiz program,* In the Dough, *broadcast three times a week at 1:05 p.m. The five-minute segments cost Purity Flour Mills $10.80 per show, 31-time rate. The sponsor is now a regular air advertiser.*

CHUB, Nanaimo B. C. PROGRAM: In the Dough

EXCURSION TRIPS

SPONSOR: Nickel Plate Road AGENCY: Direct

CAPSULE CASE HISTORY: *One weekend 950 people caught the travel bug as a result of radio. Nickel Plate Road, a New York, Chicago and St. Louis railroad company, decided to use radio alone to promote their weekend excursion trip from Chicago to Niagara Falls. They bought 15 announcements on WMAQ, sold 950 trip tickets. This represented a 3,000% return on the advertising investment. Says the railroad: "This response is certainly a fine testimonial to the effectiveness of your handling of the announcements."*

WMAQ, Chicago PROGRAM: Announcements

MOTEL OPENING

SPONSOR: Winding Brook Lodge AGENCY: Direct

CAPSULE CASE HISTORY: *Virtually the whole town turned out for the open house at Winding Brook Lodge after the new motel advertised the event on radio. Two hundred people passed through the motel during the first hour alone; a total of 10,000 in all attended the event. Radio advertising heralding the open house included a series of announcements and a 30-minute show,* Yankee Hometown Food Show, *which originated from the motel.*

WKNE, Keene, N. H. PROGRAM: Yankee Hometown Food Show: Announcements

TYPEWRITERS

SPONSOR: Heaps Typewriter Clinic AGENCY: Direct

CAPSULE CASE HISTORY: *Edward C. Heaps had used two other radio stations and, says he, "I was frankly dubious as to whether I could sell my products and services over the air when the KRIZ account executive approached me. . . ." Well, Heaps did sign the KRIZ contract and ". . . after the first week of my campaign of one announcement daily, I had rented seven typewriters and received four overhaul jobs as a direct result of KRIZ. . . ." Cost of Heaps' radio campaign is $13.50 weekly, far less than cost of previous air efforts.*

KRIZ, Phoenix PROGRAM: Announcements



WKRC

the King in the *Queen City* *

WKRC		84.2% FIRSTS **
A	50,000 WATTS (CLEAR CHANNEL)	10% FIRSTS
B	5,000 WATTS	2.9% FIRSTS
C	50,000 WATTS	2.9% FIRSTS
D	250 WATTS	NO FIRSTS

WKRC RADIO reigns in
Cincinnati in Quarter Hours
Monday through Friday *

*CINCINNATI

Kenneth W. Church
National Sales Manager
Radio Cincinnati, Inc.

All top ten daytime and nine of the ten top night time shows are heard over WKRC-Radio*

** Based on 70 one quarter hours daily 6 A. M. 'till midnight. Two quarter hours showing tie ratings not included.

* January-February 1954 Pulse.

WKRC RADIO

REPRESENTED BY THE KATZ AGENCY – CBS RADIO NETWORK


WBBM
BATTAGLIA



Somebody say something?

Been some talk about
who's biggest in Chicago radio.
Here are the *facts:*

For a long, long time,*
WBBM has always been the
big station—the top
performer—in Chicago. And
still is, day and night.

Daytime: WBBM delivers
an audience 43.2%
larger than that of Chicago's
next station...larger than
that of the third and
fourth stations *combined.*†

Nighttime: WBBM's average
audience is 27.3% larger than
that of the next station...
68.0% larger than
that of the third station.†

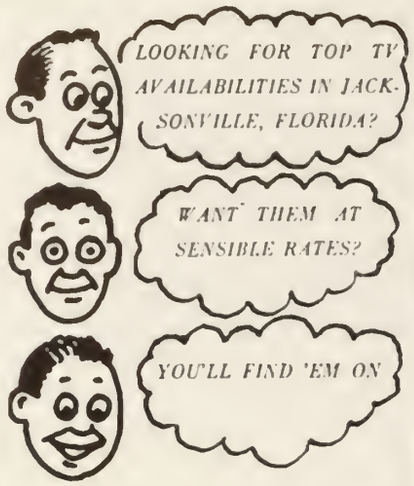
'Nuff said?

WBBM RADIO

Chicago's *Show*manship Station
50,000 watts • CBS Owned
Represented by CBS Radio Spot Sales



* Pulse of Chicago
† Pulse of Chicago, Jan.-Feb. 1954



WJHP-TV

CHANNEL 36 IN JACKSONVILLE

WJHP-TV HAS TOP NETWORK (ABC, NBC, DuM) AND LOCAL PROGRAMMING . . .

WJHP-TV HAS VIEWERS . . .

(estimated 42,600 sets — national research survey soon . . .)

. . . AND WJHP-TV HAS CHOICE AVAILABILITIES!

Network co-ops, local shows, and top spot adjacencies in all time classes.

For further information and rates, call 98-9751 in Jacksonville; in New York dial MU 7-5047.

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

David J. Mahoney

President
David J. Mahoney Advertising, New York

There's a Madison Avenue story about a young man who decided to go into advertising upon graduating from Yale. So he bought himself a Brooks Brothers suit, a Cavanaugh hat and went to work in an agency mailroom at $25 a week. Within a year he rose to be assistant a/e, a/e, account supervisor, until, one day, the president of the agency called him in.

"Young man," quoth he. "We've watched your progress with amazement and pleasure. Because of your value to the agency we're making you a v.p."

The young man beamed. "Thank you, dad," he said.

Dave Mahoney's rise from $25-a-week mail clerk to $25,000-a-year v.p. within two years at Ruthrauff & Ryan was more spectacular since he's not even vaguely related to R&R management. And, further proof that his success was not a fluke: Today, at 31, Mahoney has his own agency, with $2,500,000 in 1953 billings.

"Our agency is pretty unique in its high percentage of spot radio and tv business," Mahoney told SPONSOR. "Over 85% of our 1953 billings were in radio and tv."

An example of Mahoney's strong belief in the impact of spot radio and tv is his handling of the White Rock account. Last year the firm divided its budget approximately evenly between newspaper and air media. In January 1954 Mahoney acquired the account.

"We converted all the newspaper money into spot radio, and the president of White Rock tells us that his business for this time of the year is at an all-time high."

Mahoney's radio philosophy is interesting for all spot users.

"We don't feel that the time of day or night of a firm's radio commercials needs to relate to the firm's product: shaving cream during the morning, for example. When you buy spot radio, you're buying circulation and type of audience. The thing that sells your product is (1) conviction of message and (2) frequency of ad impressions."

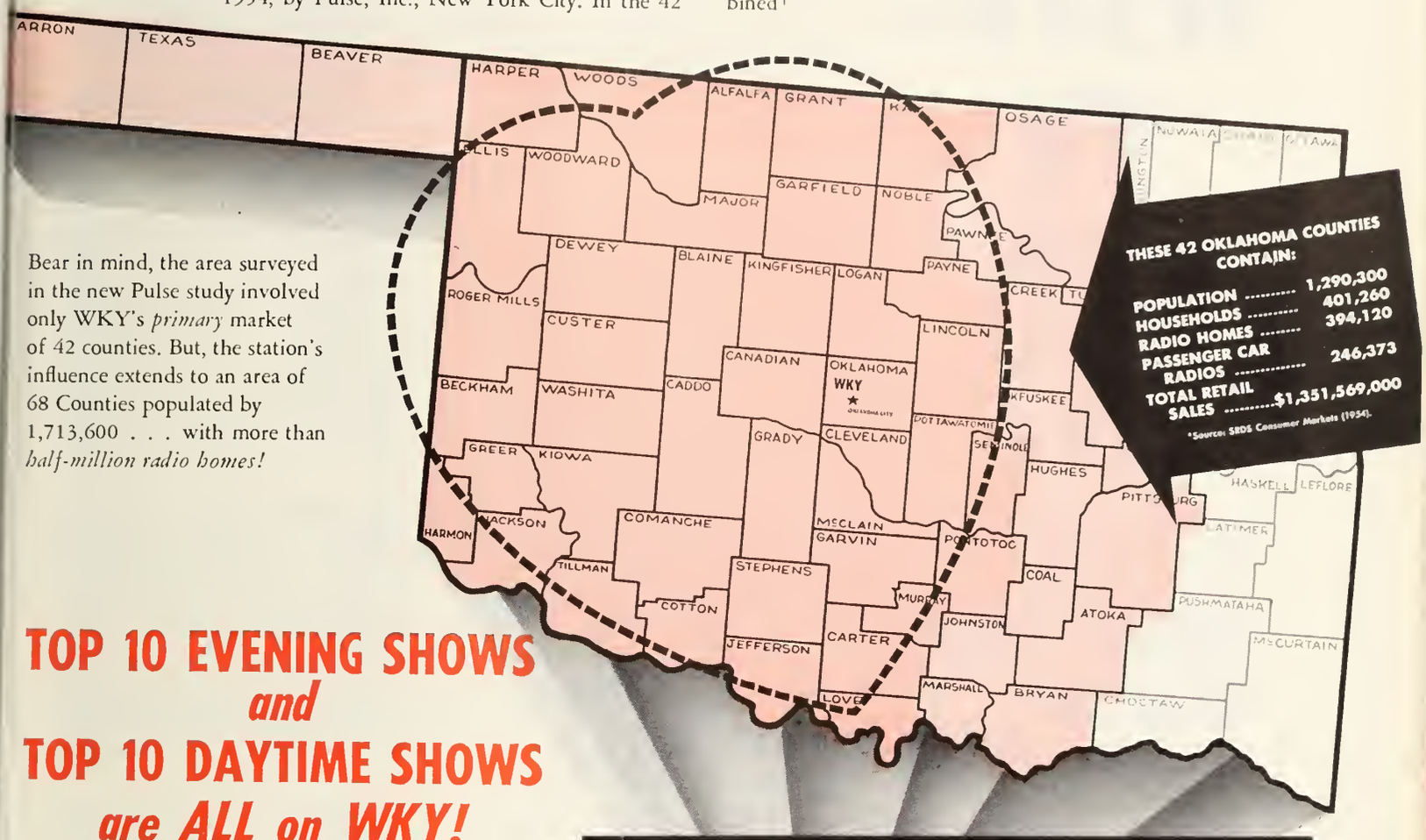
Consequently Mahoney's media men have been staunch supporters of nighttime radio when they've found it to be a good and cheap buy. Adds Mahoney about the integration of his agency setup: "We value our media buyers just as much as our copy chief. Neither can function perfectly without the other." ★ ★ ★

WKY ... the listening habit in the heart of OKLAHOMA

Yes, Oklahoma's heart *beats* to the tune of WKY Radio! Check its *Pulse* and you'll see.

WKY has just had a check-up. A total of 8,200 interviews were conducted January 4-24, 1954, by Pulse, Inc., New York City. In the 42 Primary Counties (NCS 50-100%) served by WKY, Pulse showed WKY with a larger share of radio listeners morning, afternoon and evening, than all other Oklahoma City stations combined!

Bear in mind, the area surveyed in the new Pulse study involved only WKY's *primary* market of 42 counties. But, the station's influence extends to an area of 68 Counties populated by 1,713,600 . . . with more than *half-million radio homes!*



THESE 42 OKLAHOMA COUNTIES CONTAIN:

POPULATION	1,290,300
HOUSEHOLDS	401,260
RADIO HOMES	394,120
PASSENGER CAR RADIOS	246,373
TOTAL RETAIL SALES	$1,351,569,000

*Source: SRDS Consumer Markets (1954).

TOP 10 EVENING SHOWS *and* TOP 10 DAYTIME SHOWS *are ALL on WKY!*

EVENING

1 —Dragnet
2 —Truth or Consequences
3 —Father Knows Best
4 —Rocky Fortune
5 —Bob Hope
6 —Oklahoma's Front Page
7 —Roy Rogers
8 —News of the World
9 —One Man's Family
10 —Eddie Cantor

DAYTIME—5 a week

1 —WKY News (7:30 AM)
2 —WKY News (7:00 AM)
3 —Anthony Avenue
4 —Wiley & Gene
5 —WKY News (11:00 AM)
6 —WKY News (5:00 PM)
7 —Riders of the Purple Sage
8 —Kitchen Club
9 —Choosing Up Sides
10 —Road of Life

RADIO SETS IN USE

6 AM to NOON	NOON to 6 PM	6 PM to MIDNIGHT
24.3%	23.4%	19.8%

SHARE OF RADIO AUDIENCE

DAY	TIME PERIOD	WKY	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G	MISC.*
MON. thru FRI.	Morning (6-12 Noon)	34%	12%	9%	3%	1%	1%	1%	39%
	Afternoon (12 Noon-6PM)	36%	11%	7%	2%	2%	2%	1%	38%
	Evening (6PM-12 Midnight)	41%	14%	8%	5%	X	X	X	33%

* Includes all other local stations in 42 county area in Oklahoma, plus out-of-state stations received. No one station has more than about 2%.
X Not on air.

WKY RADIO OKLAHOMA CITY

Owned and operated by The Oklahoma Publishing Company: The Daily Oklahoman — Oklahoma City Times — The Farmer-Stockman — WKY-TV . . . Represented by KATZ AGENCY

Put The P-O-W-E-R Of WKY Into Your Advertising Program!

Now....

WSJV-TV

is ***THE***

ABC

NBC

AFFILIATE

in the

SOUTH BEND

ELKHART



AN EXCLUSIVE UHF MARKET WITH MORE THAN 118,000 UHF SETS IN USE

●

ask your

H-R TELEVISION MAN

For rates, availabilities and market data

WSJV-TV

ELKHART, INDIANA

ABC—DuMONT—NBC

John F. Dille, Jr. President

John J. Keenan, Commercial Manager

AGENCY AD LIBS



(*Continued from page* 10)

frey. Somebody had enough faith in these two products to give them a chance to catch up.

I hate to see numbers used so often as a refuge for dullards and a defense against thinking. They're far too easy a way out of imagination and too great a delusion for wisdom.

Until statistics can give us reliable criteria about such things as how important integrated copy is vs. disintegrated commercials and how many rating points it's safe to trade to achieve same; until bar graphs can point the way to what goes on inside the so-far uncharted mind of a prospective customer, let's keep them where they belong. In left field.

I ran into a beaut last week. I saw what, in my opinion and that of a dozen others, was just about the worst commercial I've as yet been exposed to. It was long, dull, obtuse and uninteresting in every aspect.

To my amazement I later saw some charts proving this copy was great. This myth was based on the fact that the people tested (who had seen the epic) all (or almost all) were able to recall the point the commercial was trying to make. "Great recall," the account group went around muttering sagely.

Anyone who couldn't have recalled the point laboriously depicted over and over in this three minutes of drivel would have to have been a cretin. So people got the drift. But did they believe it? Did they sympathize with the advertiser, gain respect for him, feel kindlier toward him—which was the real aim of the copy slant? I doubt it. In fact, it's my belief they saw clearly what was being held up to them, but went away from it saying Buncombe!

All of which leads me to say once again—I'm yours, Bill, for the pitch if it can be kept chaste of charts.

Yours for much hunches and constant intuition.

BOB FOREMAN

★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



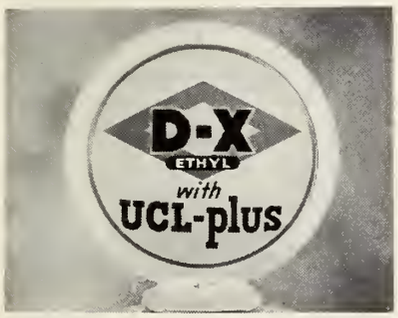
The highly competitive subject of Personal Loan Service is given refreshing treatment in sparkling 20-second spots for Chase National Bank. The entertainment value of animated cartoons keeps the eye amused while a pleasant, persuasive "audio" background tells the complete story of Chase service in a down-to-earth conversational style. Mr. Average Wage Earner and his wife have their readily recognized problems . . . and the solution Chase offers is strongly identified at the finish. One of a series by SARRA produced for Chase National Bank through Kenyon & Eckhardt, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Introducing a new food product calls for quick package identification and strong "in use" demonstration. More than an "entering wedge" for brand new, wedge-shaped Cracker Barrel Cheese by Kraft is presented in each 20 seconds of sell in this series of TV spots by SARRA. Appetite-appealing shots of the new product, associated with familiar favorites like apple pie and crackers-and-cheese, add visual appeal to the voice-over assurance that Kraft's Cracker Barrel Cheese is more than worthy of a trial. Stop motion close-ups practically put the package in the viewer's hands, to clinch sales in this series of 20-second TV spots produced by SARRA for Kraft Foods Co., through J. Walter Thompson Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This series of 1-minute and 20-second TV spots for D-X gasoline, reaches its selling climax like a high-powered car. There's quick pick-up, steady power, and no "pulling off the road" because the story of extra mileage, extra anti-knock, and extra power is stripped to its bare essentials. A catchy jingle sign-off at the end of the spot is synchronized with "blinker" emphasis on the exclusive new "UCL-PLUS" feature of the product. No waste motion in proving that there are "hundreds of gasolines but only one D-X." Created and produced by SARRA for Mid-Continent Petroleum Corp., through R. J. Potts-Calkins & Holden.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own especially equipped and staffed laboratory for processing TV film. Here SARRA's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SINCLAIR OIL

(*Continued from page 33*)

ing, therefore, must fulfill a dual function: (1) sell the brand, (2) show the dealer that the company is standing behind him with heavy promotions and merchandising.

Sinclair Refining Co., which ranks seventh in oil industry sales (behind Esso and its subsidiaries, Texas Co., Socony, Shell, Standard of Indiana, Standard of California, and Gulf), will spend a SPONSOR-estimated over $7 million in 1954. This advertising budget, proportionate to sales, also ranks approximately seventh in the industry.

SPONSOR estimates that Sinclair's 1954 budget represents a 20% increase over 1952 spending by the firm. In 1952 Sinclair's emphasis was upon newspapers. Here's how the budget broke down then:

Magazines: $315,339; *newspaper supplements*: $8,046; *newspapers* (fuel oil): $25,254; *newspapers* (gas & oil): $1,305,570.

During that year, spot radio and tv accounted for approximately 25% of an estimated total $6,500,000 budget. In 1953 newspaper spending remained under $1.5 million. Magazines accounted for $534,490, newspaper supplements for $56,500, and radio-tv combined for close to $1,250,000. In 1954 an estimated $3.9 million will go into the air media.

Here's how Sinclair's air budget is being spent:

Currently Sinclair's announcements or programs are on 151 radio stations in 104 cities. Sinclair tv announcements or programs are on 29 tv stations in 27 cities. In terms of dollars approximately 70% of the air budget is in radio.

Bill Wernicke, manager of Morey, Humm & Johnstone's radio-tv department, explains Sinclair strategy this way:

"In most instances Sinclair uses announcement schedules or brief news, weather and sports programs. On radio, generally speaking, schedules are placed during breakfast time. On tv we like evening announcements or evening news, sports and weather programs."

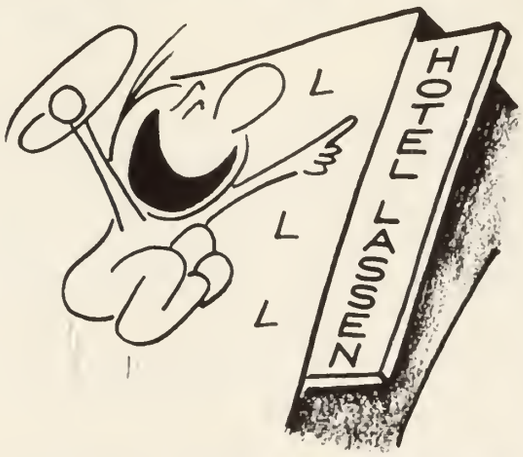
Agency timebuyer on the account is Kay Shanahan.

Adds Jim Delaney: "In Chicago we're sponsoring a part of the major league radio baseball broadcasts which have, incidentally, proven to be a grand help in building dealer relations."

Both Sinclair's programing and their announcements are aimed at a predominantly male audience—about 85% male, in fact. This strategy is further illustrated by the male-appeal film the firm sponsors in the one market where Sinclair has a dramatic program: reruns of *Racket Squad*, Sundays 7:00-7:30 p.m. in Atlanta.

With the exception of Chicago, a very active Sinclair market, the bulk of Sinclair gas sales comes from towns with populations under 100,000. In

KTVH OPENS STUDIO IN WICHITA



WINDY's jumping with joy—because NOW, your televised sales message may originate from downtown Wichita...right from **KTVH**'s new studio in the centrally located Hotel Lassen. NOW, you can choose your point of origination as well as sales office. Sell your product to the vast Kansas TV audience by contacting a **KTVH** facility in Wichita or Hutchinson. HOWARD O. PETERSON, *Gen. Mgr.*

CHANNEL 12

KTVH
HUTCHINSON - WICHITA

VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

first in the field!

see pages 56, 57

The newest, TALLEST wonder in fabulous SOUTH FLORIDA...

WTVJ now telecasting a 100,000 watt signal from its new 1,000 ft. tower.

POPULATION Served 1,055,700

FAMILIES Served 327,600 *

Florida's First TV Station - delivering the maximum VHF signal to 1,055,700 year 'round residents in the Billion Dollar S. Florida market...

Get the complete story from your Free and Peters colonel - or write to Mitchell Wolfson, Pres. WTVJ, Miami.

TOTAL Retail Sales $1,356,382,000 *

TOTAL NET EFFECTIVE BUYING INCOME $1,749,287,000. *

THAT WONDERFUL GULF STREAM



Retail Sales by Class of Outlet

FOOD	$284,464,000.
GEN. MERCH.	$105,796,000.
FURN. RADIO	$86,282,000.
AUTOMOTIVE	$248,935,000.
DRUGS	$57,871,000.
OTHERS	$573,034,000.

*

WTVJ · MIAMI · Channel 4

* Sales Management 1954

such markets Sinclair has had considerable success with dealer co-op advertising as a supplement to their national effort. This cooperative effort currently pays for Sinclair announcements or programs over some 400 small-town radio and tv stations.

For its co-op advertising, Sinclair provides dealers with 50-second announcements and pays 50% of the time cost. The dealers then add a 10-second dealer identification. In markets where there are only three or four dealers, commercials rotate dealer tags. Sinclair has found it more difficult to promote co-op advertising in larger markets since dealers prefer to pay only for advertising that actually mentions names.

A notable exception to this rule is Chicago where individual dealer tags are impossible. Chicago has been consistently active in dealer co-op advertising with more than 100 dealers signed.

One of the biggest factors in favor of radio in Sinclair's strategy has been the growth in out-of-home listening.

Says Delaney: "Some 70% of U.S. cars are radio-equipped. And, of course, a man in his car is our ideal Sinclair audience."

A typical minute radio announcement advertising Power-X Gasoline illustrates Sinclair's hard-sell technique:

"Mr. Car Owner! (trumpet fanfare) If you want *power* (trumpet fanfare) If you want *power* (trumpet fanfare) Power up with POWER-X! You'll feel the difference with new Sinclair POWER-X gasoline. (trumpet fanfare) Power-up with POWER-X!

"Sinclair Power X—the first of the modern superfuels—is still the champion of 'em all. New stepped-up Sinclair POWER-X Gasoline offers a combination of features unmatched by any other gasoline—pre-ignition control—70% less piston ring wear! RD-ONE NINETEEN for patented anti-rust protection! And most important—top knock-free power for fast getaway and long mileage. See your Sinclair dealer and—power up with POWER-X. (trumpet fanfare) Power-up with POWER-X!"

Sinclair entered the power gasoline race with its introduction of Power-X in March 1953. It was followed shortly thereafter by Shell's TCP campaign which broke in June 1953, and by end of September every major oil company was advertising new gasolines with varying additives designed to revolutionize the gasoline industry.

Current tv commercials illustrate the power of Power-X by showing a speed car racing past the finish line on a desert stretch. Newspaper ads (mostly in spring and fall) and national magazines show photographs of this same car. Heavy merchandising to the dealers further plays up the Power-X campaign.

This heavy advertising investment paid off in a 19% increase of Sinclair premium gasoline sales during 1 March through 31 December 1953, compared with the same period in 1952.

Besides the advertising push behind a new or improved product, Sinclair frequently buys heavy radio and tv schedules to herald the opening of one or more new Sinclair stations in a market. When the firm increases its distribution in an entire area, rather than one specific market, Sinclair buys schedules on regional networks, e.g. 16 stations of the Inter-Mountain Network (Idaho, Utah, Wyoming) with

(*Please turn to page* 80)



Television in Los Angeles gets more different every day--and the difference is KTTV

Until you read this you won't believe what an independent television station can do in a 7-station market.

1. KTTV not only leads in quarter-hour firsts—but has *more than the next two stations combined!*

KTTV	146
Station A	68
Station B	57
Station C	35
Station D	20
Station E	16
Station F	4

2. Of all programs seen in Los Angeles five times a week—network or local, live or film —all of the top five are on KTTV.

Sheriff John	13.5
News—George Putnam	11.7
Ramar of the Jungle	11.2
Time for Beany	9.6
Thunderbolt	9.4

3. KTTV leads all Los Angeles stations in national spot accounts.

KTTV	484
Station A	458
Station B	446
Station C	382
Station D	339
Station E	310
Station F	301

KTTV gets ratings like these:
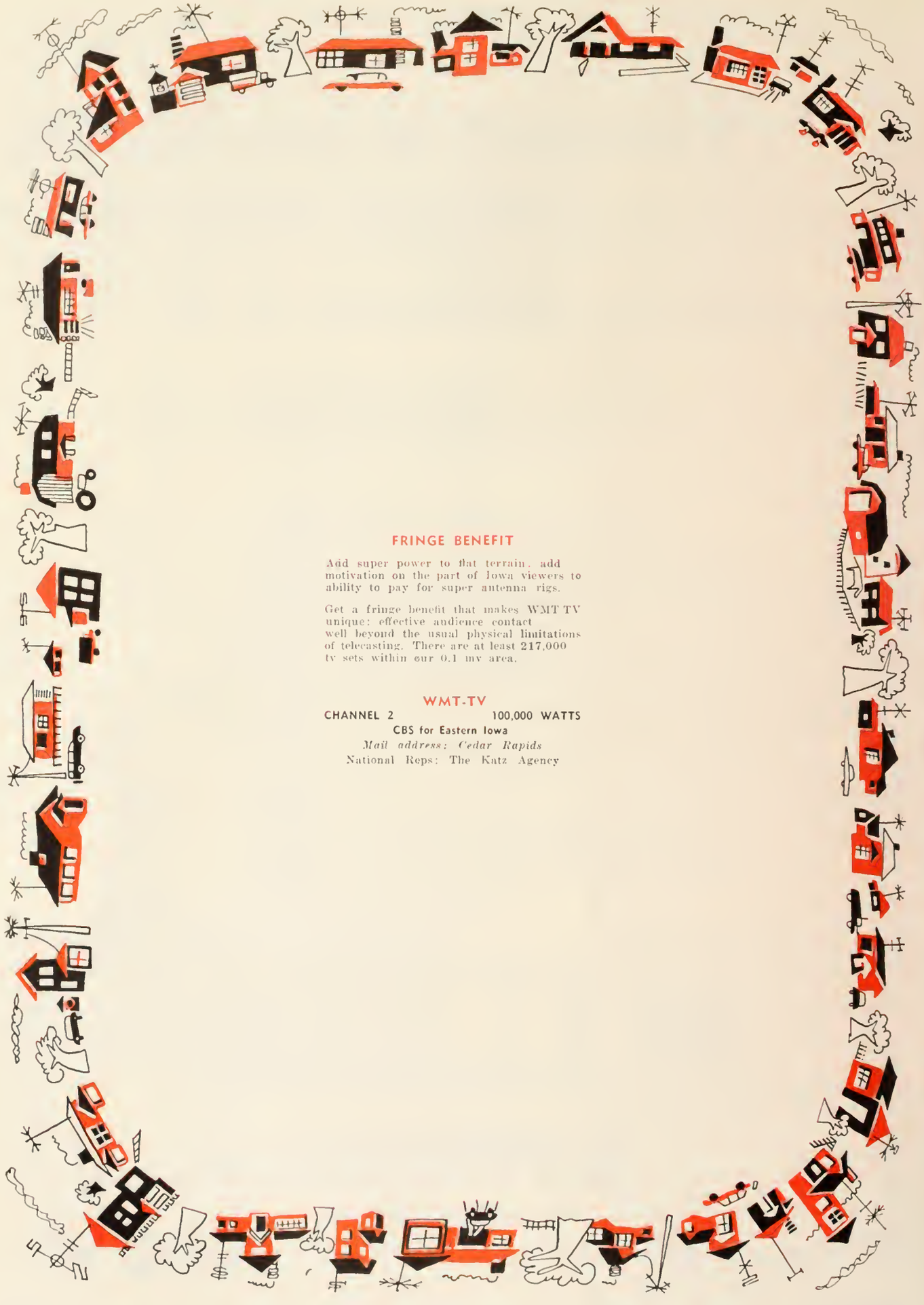
	ARB	HOOPER
BADGE 714	35.1	28
LIFE OF RILEY	25.6	22
WATERFRONT	24.3	19
ANNIE OAKLEY	21.6	18

Add to audience facts such as these, the merchandising and promotion leadership you'd expect from the Los Angeles Times station, and you get a partial picture of KTTV's amazing position. Knowing the whole story is worth your while—and Blair-TV, like anyone with real news to tell, is bursting with information. Make a date now with the Blair-TV man.

KTTV *Channel Eleven*
Los Angeles Times Television
5746 Sunset Blvd., Hollywood 28, Calif.

Represented by **BLAIR-TV**

Sources: 1. ARB, March '54. Hooper shows KTTV first, too. 2. ARB, March '54. Hooper shows KTTV first, too. 3. Rorabaugh Reports, 1953 total listings.



FRINGE BENEFIT

Add super power to flat terrain, add motivation on the part of Iowa viewers to ability to pay for super antenna rigs.

Get a fringe benefit that makes WMT TV unique: effective audience contact well beyond the usual physical limitations of telecasting. There are at least 217,000 tv sets within our 0.1 mv area.

WMT-TV

CHANNEL 2 100,000 WATTS

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

ABC	CBS	Du Mont	NBC
network programing	The Ameritan Week (Eric Sevareid) Wash L	No network programing Night Editor co-op TF L	Meet the Press Pan Amer World Airways JWT all wks Revere Copper: 52Wash 19L 51 Grocers & Keyes $3500 Roy Rogers Gen Fds: grape nuts, post toasties 79Bflo F
Pickens L $4700 network service	You Are There All wk sponsors: Electric Cos Adv Assn (see bel) Prudential Ins. 95NY L	Meet Your Congress Bonus Watch 11Wash L	
	C&H $20,500	C&P $4000	B&B $22,000
Asked For It Spinal Phs: peanut btr L&F $14,500	Life with Father S C Johnson: waxes, finishes NY L	Author Meets the Critics L	Paul Winchell Show P&G: shoet, catnay 76NY L
	NL&B $29,000		Y&R $20,000
	Private Sec'y: Revere Bdcstg: Jack Benny 52Wash L $50,000	No network (reporting	Mr Peepers Reynolds Metals 56NY L
	BBDO $21,000	F	Seeds $19,000
Mask L $29,750	Toast of the Town Lincoln-Mercury Dealers 123NY L 8-9	No network programing	Colgate Comedy Hour Colgate: ajax, palmolive, halo, octagon 74NY L 8-9 57L
	K&E $30,000		Bates $70,000
Winchell Pinch all wks Swift Co 117 stas L $17,500 Wright Repeat Mirror Mfg Co 52 stas L $4000	Fred Waring all divsc with GE Theatre L 45NY	Rocky King, Det Am Chicle: gleets DFS (see bel) Pharmaceuticals: BDX, certon 58NY 41L	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 58NY 41L Y&R $28,000
	BBDO $22,500	Kleiter $9000	Philco TV Phyhs Philco Corp: radio, TV sets, refrig 81NY 54L all wks
	Mon Behind the Badge Bristol-Myers: anti hepatitis, tissue, tooth-paste, Ipana, Sal Hepatica, Bisodol, Sutfeine, Hill's, NY L	Plainclothesman Lacos: holiday, edgeworth toy L	Hutchins $32,000
	DCSS $14,000	W&L $5000	
Bank Bldg Corp L $12,500	The Web P Lorillard: Kent cigs 58NY L	Twenty Questions L	Lorelle Young Show P&G: Ilde, Ilft 100NY F
	Y&R $11,000	NY	B&B: Blew $30,000
network programing	What's My Line? Remington Rand Y&R all-wks Jules Montenier: cigarette, pool L Earle Ludgin $9,500	No network programing	Ram Ag'al Crime R J Reynolds: camel cigs 46NY tabu on Du Sit II Esty $26,000
	Sun News Spec'l Norwich: pepto bismol, unguentine 36NY L	No network programing	Chronoscope Longines-Wittnauer Watch Co MNY m,w,f Bennett $4,000
network programing	B&B $1750	No network programing	No network programing m-sun

MONDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	No network programing m-1	No network programing m-f	No network programing m-f
	Captain Video NY m-f L co-op	No network programing m-f	Tony Martin Show Tent: bobbi brooks, revlon, wilde rain 25Sly m only L Tatham-Laird
	Marge & Jeff NY m-f L co-op		Camel Nws Carvn R J Reynolds m-f (see mon) Esty $17,500
No network programing m-f	D Edwards News GM: oldsmobile 76NY m,w,f DPB alt wks $13,000	No network programing m-f	
	Perry Como L&M: chesterfids 73NY m,w,f L	No network programing	
	C&W $24,000		
Dollar A Second Mogen David Wine Corp L	Burns & Allen Carnation Co: 55Sly alt m F E.W (see bel) Goodrich: tires 67Sly alt m F	No network programing	
Welts & Geller $10,500	BBDO $25,000		
Colgate Comedy Hour Colgate: ajax, palmolive, halo, octagon 74NY L 8-9 57L	Talent Scouts Thos J Lipton: tea, soup mixes; frostee dessert, 73NY L	No network programing	Name That Tune All wk sponsors: Spoiled Coig: toothbrands SSCB (see bel) Block Drug 72NY L
	Y&R $20,000		C&P $12,000
Bates $70,000			Voice of Firestone Firestone Tire & Rubber 62NY L Sweeney Simril & James $21,500
Junior Press Conference Phils L	I Love Lucy Philip Morris: phil morris cigs 108Hly F	Boxing co-op 58NY L	RCA Victor Show starring Dennis Day RCA: tv sets & services 70Hly L
	Blow $35,000		JWT $28,000
Travel Corner NY L	Red Buttons Gen Fds: Jell maxwell ho coff: gaines dog bit 74CIN L		
	G&B $22,000		
In Our Time NY F	Studio One Westinghouse appliances, TV, radio sets, toaster, plane mira 98NY L	Boxing (cont'd)	Amer Tob: lucky strikes 78NY all m 45L
			BBDD $35,000
No network programing	Mr E $30,000	Ringside Interviews NY L	Who Said This? Panel quiz with Walter Kiernan: Am Chicle 54NY all tu L
	Chronoscope Longines-Wittnauer Watch Co MNY m,w,f Bennett $4,000		DFS $7500
No network programing m,t,th,f	No network programing m-f	No network programing m-f	No network programing all wk

TUESDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
John Daily News 52NY tu,th L		Captain Video NY m-f L co-op	No network programing
Cavalcade of America DuPont 28NY L	D Edwards News Am Tob:pall mall 26NY tu,th L SSCB sb $13,000	Marge & Jeff NY m-f L co-op	
BBDO $35,000	Jo Stafford Grid Seal Co 91Hly C-M $10,000	No network programing	Dinah Shore Chevrolet Motor 62Hly tu,th L C-E $23,000
	Gene Autry Wrigley: doublemint gum 13NY		Camel Nws Carvn R J Reynolds m-f (see mon) Esty $17,500
	R&R $29,000	The Goldbergs Vitamin Corp: Cubsfoil 16TNY L	
The Mask (video recording) (see sun) NY L	Red Skelton Pharmaceuticals, Inc: geritol 66Hly	BBDD $18,500	Milton Berle Show Buick Div, Gen Motors 110NY L 4 wks out of 5
	Edward Kitchler $36,200	Love Story NY L	Kudner $70,000
			Bob Hope Show General Fds 27NY L Every 3d wk
			Y&R $70,000
The Big Picture P NY	Meet Millie Ladies' Coig: 103NY L Turner Carter Prods 111NY L	No network programing	Firesides Theatre PAG: cakes, flour, Ivory soap 80Hly
	SSCB $29,000		Compton $20,000
	Suspense Kleer Auto-Lite: spark plugs, batteries 53NY L		Armstrong Circle Theatre Armstrong Cork: floor coverings 51NY L
	C&P $13,500		BBDO $16,000
Wrestling Ch	Danger Nestl-Kelvinator 87NY L Geyer alt wks Block Drug amol-dent, 72NY alt wk L	No network programing	Truth or Consequences P Lorillard: old golds 96Hly L
	C&P $10,000		L&N
	See It Now Aluminum Co: alcos alum pro 94NY L&F		Mr. & Mrs North Berton Prods Wehnlaub Goodyear-Nairn 19NY F
	FSR $18,000		McE $26,000
	TBA		
	DFS $7500		
Wrestling from Raingo co-op & alt-wks 10-12 m Ch	Name's the Same Swanson: pitty 72NY all tu L Ludgin (see bel) American Chicle 54NY all tu L	Wrestling Ch	Warwick & Legler $30,000 Sports Spot General Cigar: NY 32NY 10:45-11 L Y&R $1500
	Chronoscope Longines m,w,f (see mon) V A Bennett		
Wrestling from Raingo (cont'd)	No network programing m-f	No network programing m-f	No network programing m-f

WEDNESDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
John Daily News sus m,w,f		Captain Video NY m-f L co-op	No network programing m-f
Mark Saber Sterling Drug 52NY L	D Edwards News GM: oldsmobile 76NY m,w,f L&K D P Brother	Marge & Jeff NY m-f L co-op	
DFS $9000	Perry Como L&M: chesterfids 73NY m,w,f (see mon) Cmgh'm & Walsh	No network programing	Eddie Fisher Coca Cola wt 42L D'Arcy $20,000
			Camel Nws Carvn R J Reynolds m-f (see mon) Esty
	Godfrey's Friends General Mills: triskitnine FCB all wks Tool: home perm 82NY L W&G (see bel) all wks 8-8:30 Pillsbury Mills LB alt wks CBS-Columbia Inc: radio sets 56NY L all wks 8:30-9 Bates shr $45,000	Johns Hopkins Science Review 35Ball L	I Married Joan General Elec: appliances 77NY Hy F Y&R $23,000
		No network programing	My Little Margie Scott Paper 40Hly F JWT $22,500
	Strike It Rich Colgate: lustre crm, palmolive, rapid shave, vels 53NY L Esty $9500	No network programing	Kraft TV Theatre Kraft Foods: velveeta, kraft deluxe slices 49NY 45L
	I've Got a Secret R J Reynolds: cavalier cigs 100NY L Esty $8,000	Stars on Parade 63NY L	Kraft Theatre (cont'd)
	Blue Ribbon Bouts Pabst Sales: blue ribbon beer 78Year 10 pm to concl	The Music Show Ch L	Raymond Spector $12,000
	Warwick & Legler $30,000 Sports Spot General Cigar: NY 32NY 10:45-11 L Y&R $1500	Better Living Tv Theatre NY L	This Is Your Life Hazel Bishop: cosmetics 45Hly L
	Chronoscope Longines m,w,f (see mon) V A Bennett	No network programing m-f	No network programing
No network programing m-f	No network programing m-f	No network programing m-f	No network programing all wk

THURSDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	No network programing m-f	Captain Video NY m-f L co-op	No network programing m-1
John Daily News tu,th (see tu)	Real Lemon Sweets & Scott 52NY L	Marge & Jeff NY m-f L co-op	
	Lone Ranger General Mills: wheaties 81NY L	No network programing	Dinah Shore Chevrolet Motor 62Hly tu,th (see tu) L Campbell-Ewald
DFS $15,000	Jane Froman (JF) Lamp Div 28NY L		Camel Nws Carvn R J Reynolds m-f (see mon) Esty
BBDD $4500			
Talent Patrol NY L	Meet Mr. McNulty Gen Electric 66NY L		You Bet Yr Life (Groucho Marx) DeSoto Motor Div of Chrysler F 81NY
Maxon $29,500	Four Star Plyhs Parker Pen alt wks JWT all wks		BBDD $18,500
Ray Bolger alt wk sponsors: Amer Cig & Cig: pall mall cigs SSCB (see bel) Sherwin-Williams 97Hly FSR $29,000	Singer Sewing Machine Co 101NY L		Justice Borden Co: all products 89Hly L
Y&R $25,000	Y&R $25,000		Y&R $17,500
Lux Video Theatre Lever Bros: lux soap, lux flakes 83Hly L JWT $20,000		No network programing	Dragnet Liggett & Myers: cheterfields 89NY F Cung'm & Walsh $21,000
Kraft TV Theatre Kraft Foods: velveeta, kraft cheese 49NY 45L JWT $18,000	Big Town Lever Bros: soap, shadow wave, lustre-creme 81NY F McE $21,000		Ford Theatre Ford Motor Co: autos, trucks 53NY F JWT $23,000
Public Defender Philip Morris: cigarettes 38Hly L Blow			Martin Kane Private Eye US Tobacco Co: cancers, sano clay 64NY 45L
Place the Face Carter: arrid 27Hly all tu SSCB (see bel) Toni: prem, wh ra 93Hly all tu T-L, LB $11,000			Kudner $14,000
TBA			No network programing w,th
TBA			No network programing all wk

FRIDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
John Daily News NY L		Captain Video NY m-f L co-op	No network programing m-f
Stu Erwin Show Tim Mix cheerios DFS Tuper-Mate Pen 63NY st 5/11 F FCB shr $13,500	D Edwards News GM: oldsmobile m,w,f (see mon) D P Brother	Marge & Jeff NY m-f L co-op	
	Perry Como L&M: chesterfids 73NY m,w,f (see mon) Cmgh'm & Walsh	No network programing	Eddie Fisher Coca Cola wt (see tues w) D'Arcy Camel Nws Carvn R J Reynolds m-f (see mon) Esty
Maxon $30,000	Mame Gen Fds: maxwell ho coffee, minute rice 87NY L	No network programing	Dave Garroway Show Pontiac Mtrs 81NY L Mc&A $25,000
Peasl-Cola Playhouse Pepsi-Cola Co 47NY F Blow $23,500	B&B $22,500		Lila of Riley Gulf Oil 94NY L Y&R $22,500
Pride of Family All wk sponsors: Armour: dial soap, schst ors see bel) Bristol-Myers: Ipana, vitalis 31Hly Y&R $17,000	Topper R J Reynolds: camel cigs 96NY L Esty $27,000		
Who's the Boss? (Walter Kiernan, emcee) NY L	Schlitz Playhouse of Stars Schlitz Brewing 80NY F L&N $28,000	Lila Begins at Eighty Setuian Co: seruian, dentrol 51NY L Edward Kletter $2500	Big Story Amer Tob Co: ball pt pens SSCB (see bel) Simonds Co: saws 41NY 41 L L&B
	Our Miss Brooks Gen Fds, Inst Jell-o, Minibrey lice tab 73Hly L Y&R $26,000	No network programing	SSCB $16,000
Focus NY L	My Friend Irma Brown & Wms: kool cigs 86Hly L Bates $29,000	Chance of a Lifetime P Lorillard: old golds 26NY L L&N $9500	Campbell TV Soundstage Campbell Soup 61NY $1L BBDD $11,000
No network programing	Person to Person American Oil 45NY L Joe Katz Hamm Brewing 31NY L Campbell-sbr Mithun $29,000	Down You Go 35Ch $6000	Cavalcade of Sports Gillette Safety Razor Co 47NT L 10 pm to concl Maxon $40,000
No network programing m,w,th	Chronoscope Longines m,w,f (see mon) V A Bassett		Greatest Fights Cheseebrough Mfg: vaseline hr tonic 85NY L Cayton $2500
No network programing all wk	No network programing m-f	No network programing m-f	No network programing all wk

SATURDAY

ABC	CBS	Du Mont	NBC
No network programing	No network programing	No network programing	No network programing
	TBA		
Dotty Mack Show Clint L	Beat the Clock Sylvania: Electr Prods 52NY L	No network programing	
	C&P $9000		
	Jackie Gleason Co-sponsors Nestle: nescafe Sherman & Marquette Schick: elec shave Kudner Shaffer Pen Seeds 102NY L	No network programing	Mr Wizard Seleuns prog Ch L
Enterprise USA NY F			Ethel & Albert Sunbeam Corp: electr appliances 40NY L Perrin-Paus $13,000
Greatest Sports Thrills NY F			
Saturday Night Flights (Boxing) Bayuk Cigar Co: phillies 18NY L 9pm to concl			Spike Jones Ingett & Myers L&M fibres 40Hly L Cunningham & Walsh
Ellington $14,000			Ted Mack's Original Amateur Hour Pet Milk Co: evap milk 65NY 58L
Fight Talk 14Val co-op L			Dardnel $11,900
Dr Guard NY F	Two for the Money P Lorillard: old gold cigs 65NY L L&N $12,000	No network programing	Show of Shows: Mortha Raye Sho NBC Cleaner McCann-Erickson Tenrus, C&P 50Ny all L BBDD BC&F Cal's Paw Rubber S A Lovyne Armour: FC&B 84NY JW1 Whitehall Pharm J F Murray Holmes & Edw's McCann-Erickson Dost; Mc&A
	My Favorite Husband Intl Silver Y&R (see bel) Simmons: beauty rest, hide-a-bed 35Hly all wks Y&R $28,000		
	That's My Boy (Eddie Mayehoff) Plymouth Div, Chrysler Corp 121Hly L Ayer $26,200		Adolphe's Ltd Erwin, Wasey Lewis Horne: DFS Johnson & Johnson Y&R 40NY L 10 min: $12,000 9bi: $30,000
	TBA		Your Hit Parade Amer Tobacco: Hurley Atlee Crosley Div, Aroo 97NY all wks L BBDD $32,000
	Col. Humphrey Flark Amer Chicle 54NY co-sponsor: Du Mont Labs DFS $14,000		Wrestling (from Chicago) 61Ch co-op L
	Wrestling (resumes 11'20)		Sports Showcase Amer Home Pro 39Ch L 15 min Geyer $1775
No network programing	No network programing	No network programing	No network programing

Notes and explanations to help you use this chart

Time periods and production only, do not include commercials or time charges. They are compiled from the 15th edition of the Television Factbook, Spring 1954 issue, published by Television Magazine and are the latest available at press time. Rates are given on the basis of so many originals and so many repros. In such cases, the first figure is the basic rate for originals and the second figure is the rate for repros. Where a price for an hour or half hour is listed on Monitor only, that covers the show for the week.

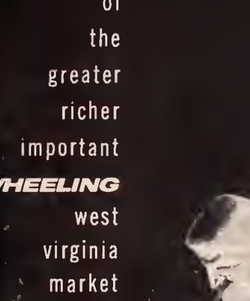
ABBREVIATIONS: Ball., Baltimore; Ch., Chicago; Ply., Hollywood; NY, New York; Va., Washington, D.C.; Minneapolis; Adv., radio and TV; simul, simultaneous; shr, sh, share; Pct., Pct.; TBA, to be announced. 75NY means show is carried on 75 stations, originating in New York. 30 Stas means 30 of those stations but not carry via kine. Production is in addition to time mentioned in chart are shuffled on this account. Thus, Kraft Theatre, which at present is on 50 sta on 52 ABC TV stations, from Chicago, Ill., and Boston, Mass., Hutchins Adv. Co., Detroit, Gen. Sherman A. Marquette, Inc., Detroit, $1,100,000 annually for use TV quarter hours and 2½ radio quarter hours per week advertised. Telecast on 50-55 stations, originates live from NYC, other points. Morning Show, now at 7-9 am approximately three Sells in 5-min segments, with commercial time in each, cost of $2500 to $3000 to time (about 40 stations) Dave Garroway is host of program.

TODAY: NBC TV, 7-9 am (not on chart) is sold to advertisers in segments of about six each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a widely flexible basis. A client can purchase anything from a one-time-only announcement campaign. Plug in Today's commercial flexibility is that its advertisers is constantly in a state of flux. Today has carried over 100 clients during 39wks currently up to recently using the program are: Hallett with General Electric, Nescafe; Hoosiers; PCAH; Monsanto Co, McCann-Erickson; Hiscell Corp.; Sperry Corp.; Sheraton Motor Hotels, JWT; Mutual of Omaha, Bozell & Jacobs. Materials are seen on from 32-45 stations in the East, Southeast and Midwest. This is actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the Eastern and Central zones, and the third hour in the Central zone. Commercials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey, DTN, Tu 9-9:30 pm
Adolph's Ltd, Erwin, Wasey, NBC, Sat 9-10:30 pm
Alcoa, FAS&R: CBS, Th 10:30-11 pm; Sun 6:30-7 pm
Amer. Chicle, D-F-S: DTN, Sun 6-6:30 pm; Sat 10-10:30 pm; ABC, alt W 10:30-11 pm
Amer. Dairy Assn., C-M: CBS, Tu, Th 3:45-4 pm
Amer. Hair & Felt: Harry Mc: CBS, M-F 12:30 pm
Amer. Home Pr., Blow: CBS, M-F 12:15-30 pm; Hutchins Adv. Co: NBC, Sat 10-10:30 pm
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm; NBC, alt W 8:30-10:30 pm; Sat 10:30-11 pm; ABC alt Th 9-9:30 pm
Amer. Tob., ESCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm, ABC, alt Th 8:30-9 pm; BBDD: CBS, Sun 7:30-8 pm; NBC, alt W 10:30-11 pm; alt Sat 11-11:30 pm; ABC, alt Th 10:30-11 pm
Ammen & Co., Medicated Powder, DCSS: CBS, Tu 2-2:15 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm
Armstrong Cork, BBDO: NBC, Tu 9:30-10 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
Baum & Black, Hornett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Benrus, C&P: NBC, Sat 4:30-10 pm; DTN, Sun 6:30-7 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10 pm; M 9:30-10 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10:19:59 pm; NBC alt M 8-8:30 pm
Borden Co., DCSS: NBC, Sat 9:30-10 pm
Bristol-Myers, BBSS: CBS, Sun 10:30-10; Y&R alt ABC, alt W 8-8:30 pm
Brown & Williamson, Bates: CBS, F 10:10-30 pm
Bulck, Kudner, NBC, Tu 8-9 pm
Calgon, Ketchum, MacLeod & Grove: CBS, Th 3:30-45 pm
Campbell Soup, BBDO: CBS, M, W, F, 2-2:30 pm, NBC, F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 8-9:30 pm; alt Th 7 pm, Tu 8-9 pm (every 3 wks)
Cavalier Cigar, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 am; CBS, M-F 2:15-2:30 pm
General Motors, Didamobile, D. P. Brother: CBS, M-F 2:30-45 pm; Frigidaire, FCAB: CBS, Tu, Th, 10:30-45 am; alt W 8-8:30 pm
Chevrolet, D'Arcy: NBC, W 8:30-9 pm; Th 10:15-30 am
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 am; M, W, F 5-5:30 pm; NBC, Sun 4-9 pm; Bates: NBC, Tu 5:45-8 pm
Congoleum, McCann-Erickson: NBC, Th 10:30-11 pm
Continental Bkg., Bates: NBC, W 5:30-6 pm
Converted Rice, Leo Burnett: CBS, Th 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:45-4 pm; CBS alt M 11:45-12 pm
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Derby Foods, NL&B: ABC, alt W 8-8:30 pm
DeSoto Motor, BBDO: NBC, Tu 8-8:30 pm
Dodge, Grant: ABC, Tu 9-9:30, Sun 10-10:30 pm
Dowsin Prods., Direv: NBC, Th 3:30-45 pm
Duffy-Mott Co., Y&H, ABC, M 7:30-8 pm
DuMont Labs, Inc., DFS: Th 9-9:30 pm; W Electric Auto-Lite, C&P: CBS, Tu 9:30-10 pm
Electric Cos, Adv Assn: CBS, Sun 6:30-7 pm
Faith for Today, Rockhill: NBC, Sun 12:30-1 pm
Faith-Rx-Braught, DFS: ABC, Sat 5-5:30 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: CBS, F 9:30-10 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 10:30-30 pm; NBC, Sat 8:30-10 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B: CBS, F 8-8:30 pm; NBC, Sun 9:30-10 pm; Tu 8:30-9 pm; Th 8:30-9 pm; Sat 9:30-10 pm
General Mills, B. Thatcher-Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, M-F 2:15-2:30 pm
General Motors, Didamobile, D. P. Brother: CBS, M-F 2:30-45 pm; Frigidaire, FCAB: CBS, Tu, Th, 10:30-45 am; alt W 8-8:30 pm
Gerber Prods., D'Arcy: NBC, W 3:15-4 pm; Th 10:15-30 am
Gillette, Maxon: NBC F 10 pm to concl
Gold Seal, Sandford-Miller: CBS, Th 7:45-8 pm
R. F. Goodrich, BBDO: CBS alt M 8-8:30 pm
Goodyear, Y&R: NBC, alt Sun 8-10 pm
Green Giant, Leo Burnett: CBS, F 2:45-3 pm
Grove Labs, BBDO: CBS, Th 2:15 pm
Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm
Hall Bros., FCB: NBC, Sun 5 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Holmes & Edwards, McCann-Erickson: NBC, Sat partic 10-10:30 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, The Wilson: ABC, alt F 8-8:30 pm
Lewis Hows Co., D-F-S: NBC, Sat 9-10:30 pm
Intl Cellucotton, FCA: CBS, M-Th 10:15-30 am
Intl Shoe, D-Arcy: DTN, Sat 11:30-12 n; NBC, alt W 11:45-12 pm
Intl Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Robt. W. Orr, NBC, M, W, F 12-12:15 pm
Johnson & Johnson, JWT: CBS, Th 10:30-30 pm
S. C. Johnson, NLAB: NBC, alt M 9:30-10:30 pm; CBS, Sun 5-5:30 pm
Kellogg, Burnett: CBS, Tu, Th 2:30-15 pm; 2:15-30 pm; NBC, Th, Th 5:30-45 pm
Kenmark, Mogul: CBS, M Th 11:15-30 am (alt dist)
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 8:30-10:30 pm
Lanz, Warwick & Legler: DTN, Sun 6:30-10 pm
Lever Bros., JWT: CBS, Th 9:30-10 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 11-11:15 am; Ayer: ABC, M, W, F 2:30-45 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 2:45-3 pm; NBC, Sun 9-9:30 pm; Sat 8-8:30 pm
Lincoln-Mercury, KAE: CBS, Sun 5-6 pm
Thomas J. Lipton, Y&R: CBS, Th 8:30-9 pm
Longines, Reenell: CBS, M W F 12:15-11:45 pm
P. Lorillard, Y&R: CBS, Sun 10-10:30; L&N: ABC, Th 8:30-9 pm
Ludens, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, Sun 5:30-9 pm
Masland, Jackson & Calkins: CBS, M 1:30-45 pm
Minnesota Mining, C&F: CBS, M, W 10:10-15 am
Mogen David Wine, Weiss & Geller: DTN, M 8:30 pm
J. Mosl Co., Anderson: CBS, Sun 10:30-11 pm
Philip Morris, Hilow: CBS, M-Th 10:15-30 am; 10:30 pm
Motor Prods., Deeptreeze Appliance, Boche, Williams & Cleary: CBS, Th 1:30-45 pm
Metro-Mat, BAB: ABC, alt Th 9:30-10:30 pm
Mystik Tape, Hartman: CBS, F 1:45-2 pm
Nash-Kelvinator, Geyer: CBS, alt Tu 10:30 pm
Nail Biscuit, McC-E: CBS, Th 11:11:15 am
Nestle Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Sherman & Marquette: CBS, Sat 8-9 pm; CAP: ABC, alt Sat 11-11:30 am
Norge, J. Walter Thompson: CBS, Sun 1:45-2 pm
Norwich Pharm., BAB: CBS, Sun 11-11:15 pm
O-C-F, Compton: CBS, alt F 9-9:30 pm
Owens-Corning, FSR: CBS, M-Th 10-10:15 am
Pabst, Wrestling & Legler: CBS, W 10 pm to concl
Pan-Am, Allways, JWT: NBC, alt Sun 8-8:30 pm
Paper-Mate Pen, FCAB: ABC, F 7:30-8 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, F 8:30-9 pm
Pharmaceuticals, Inc., Kletter: CBS, Th 9:30-9 pm
Pet Milk, Gardner: NBC, Sat 6:30-7 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 9:30-9 pm; Th 11:15-30 am; alt W F 2:45-3 pm; Campbell-Mithun: CBS, Tu 1:45-2 pm
Pontiac Motors, McM&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B, Blow, Compton: CBS, M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10-10:30 pm; F 7:30-8 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Quaker Oats, S&M: CBS, Sun 12:30-1 pm
Ralston Purina, Gardner, ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 8-9 pm; Sat 9:30-10 pm
Real Lemon, Schwimmer & Scott: ABC, Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 8-9 pm
Revere, St. Georges & Keyes: NBC Sun 6-6:30 pm
Revlon, Wolfe-Irwin: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 9-9:30 pm; CBS, M-F 2:15-8 pm; NBC, Sun 10-10:30 pm
Reynolds Metals, Seide: NBC, Sun 7:30-8 pm
Rexfield Prodns, Guild, Bascom & Bonfiglio: ABC, Sun 7-7:30 pm
Schick, Kudner: CBS, Sat 8-9 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Seal Paper, JWT: NBC, W 8:30-9 pm
Serutan Co., Edward Kletter: DTN F 9-9:30 pm
Sherman Bros., Weinrott: CBS, Th 2:2:15 pm
Sheaffer Pen, Seide: NBC, Sat 9-10:30 pm
Sherwin-Williams, FSR&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 am
Simoniz Co., SSCB: NBC, alt F 9-9:30 pm; Th 8:45-9 pm
Singer Sewing, Y&R: CBS, Th 5:30-9 pm
Snow Crop, Maten: CBS, M Th 10:30-45 am
Seltzer, Scheidler, Berk & Werner: CBS, Tu 2:15-30 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10-10:30 pm; F 7:30-8 pm
Spudsi Corp., Spud: NBC, alt M 8-8:30 pm
Standard Brands, Bates: NBC, M 6:30-8 pm
Stat-Tel Tuna, Hutchins Adv: CBS, M-Th 10:45-11 am (alt dist)
Stokely, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Leo Burnett: CBS, Sat 7:30-8 pm
Swanson, Ludgin: ABC, alt Tu 10:30-11 pm
Swift, JWT: CBS, Th 3:30-45 pm; NBC, Sun 5:30-6 pm (3 of 4 Sun)
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tide & Water Oil, L & N: DTN, Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Th 10:45-11 am; Tu, Th 12:15 pm; alt Th 11:30-11 pm; Tu, Th 12:12:15 pm; Tatham-Laird: ABC, alt Th 8:30-9 pm
U.S. Steel, BBDO: ABC, alt Th 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10:30-30 pm
Vitamin Corp., KPAC: DTN, Th 8:30-9 pm
Walsh Grape Juice, DCSS: NBC, alt F 5:45-6 pm
Warner Bros., Weinrott: CBS, Th 2:2:15 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 am
Wine Corp., WAG: DTN, Sun 10-10:30 pm
Wrigley, R&R: CBS, Th 8-8:30 pm
Yardley, Ayer: CBS, Th 1:30-45 pm
Zippo, Ayer: NBC, Sat 9:30-10 pm

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THE SERVICE WITH THE MOST SUBSCRIBERS

SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	Lamp Unto My Feet NT L Look Up and Live NY L	No network programing	No network programing
10:15				
10:30				
10:45				
11	No network programing	No network programing	No network programing	No network programing
11:15				
11:30				
11:45				
12	No network programing	No network programing	No network programing	No network programing
12:15				
12:30	Faith for Today Fathr for Today, Inc 21NY L Rockhill $2000	Contest Carnival Quaker Oats Co: puffed wheat, rice Mallenite City, NJ L Sherman & Marquette $5500		
12:45				
1	Answers for Americans NY L			Youth Wants to Know Wash L Frontiers of Faith Religious prog; to co-op with Nat Council of Chs of Christ NY L&F
1:15	No network programing	No network programing	No network programing	
1:30				
1:45				
2	TBA	No network programing TBA	No network programing	No network programing
2:15				
2:30				
2:45				
3	TBA		No network programing	No network programing
3:15	Elmer Davis commentary Wash L	No network programing		
3:30	At Issue (M Agronsky) Wash $3479			
3:45				
4	Roller Derby co-op (From 9th Regt Armory, NYC) NY L	Man of the Week Wash L Youth Takes a Stand NY L	No network programing	American Forum of the Air Wash L Zoo Parade Ch L $3000
4:15				
4:30				
4:45				
5	Super Circus Kellogg Co: corn flakes 67NY L 5-5:30 LB ½ hr $14,000 Mars Inc: milky way, candy 52NY L 5:30-6 LB ½ hr $14,000	Adventure NY L	No network programing	Hellmark Hall of Fame Hall Bros: hallmark cards 47Hy,NY L 45 hr ea 4th sun FC&B for $25,000 Kukla, Fran & Ollie Swift & Co: lard dog fd 74Ch L 3 of 4 sun $4000 JWT
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-1	Arthur Godfrey* Minnesota Mining & Mfg m,w 10-10:15 Int'l Cellucotton FC&B: Kenmark Mogul all dss Susan Crop m,w 10:30-45 Maxon Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: irory, duz NY m-f L Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Lever: personnel m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11-11:30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty 64NY m-f L Esty $8000	No network programing m-f	Home m-f 11-12 NY L&P (Women's service program. Poor participating sponsors, there are eligible 1-min commercials an hour available, plus six 20-sec product announcements) 1-min participation $5400 (see tu for sponsor list)
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Gen Mls: block 47NY m,w,f L DFS shr $10,000 Love of Life Amer Home Pr 65NY m-f L Blow $8500 Search for Tom'w P&G: joyt 65NY m-f L Blow $8500 Guiding Light P&G: irory duz 55NY m-f L Camot $10,000	No network programing all wk	Bride & Groom Jergens Co 52NY m,w,f L Drr $7500 Hawkins Falls 80Ch L ¼ hr $3500 Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G 70NY m-f L Camplon $9,000 Portia Faces Life Gen Fds: serials 55NY m-f L Y&R $10,000 Carry Moore Mistlwt: AAC Par Mls: JWT all 1:30-45 Corn Pr: Miller Brocer Co (mlt) 55NY 1:45-2 L LB ½ hr $2038	No network programing m-f	No network programing m-f
12:45				
1	No network programing m-f	Double or Nothing Campbell Soup 43NY L m-w-f BBDO $8000 Art Linkletter Lever: surf 30Hy m,w,f L Ayer (see bel) Pillsbury Mills: flour, mixes 29Hy m-th L LB ¼ hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore Ammens Medic Pwdr DCSS 2-2:15 Economite Lab: boilers 2:15-30 65NY L SB&W (1hr $2038 Art Linkletter Kellogg: all pr 38Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 3:45-3 L LB ¼hr $4000	No network programing m-1	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-1	Big Payoff m-f 3-4 NY sus tu,th L Bob Crosby Phillips: 3:30-45 L Kelhum, Bey-Lead & Grove Amer Dairy th 3:45-4 L 39Hy Campbell-Mithun $3100	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Dow Chemical tu 3:15-1 Med&A 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Women With A Past NY m-1 L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dlvs 65NY m,w,f L Blow: Geyer $10,000 Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf 61Ch L alt m 4:15-30 DFS ¼hr $1200 On Your Account NY m-f L P&G tu, w, f sus m, th
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Standard Brands: royal pudding, gelatin 52NY 45L Babs ¼hr $7600	No network programing m-f	No network programing m-f
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-1	Arthur Godfrey* Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Kenmark Mogul all dss General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-1 L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Shoes to Heaven P&G: irory, duz m-1 Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* National Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11-11:30 Leo Burnett Strike It Rich Colgate m-1 (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon & tu) 1 min partic $5400
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co 47NT tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: irory, duz m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens co,w,f Hawkins Falls Ch m-f L Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Carry Moore Swift & Co 70NY L JWT 68NY Best Fds: rit, ahinols 54NY ¼hr Ludgin $2038	No network programing m-1	No network programing m-f
12:45				
1	No network programing m-f	Big Payoff m-f NY sus tu,th L Bob Crosby Phillips: 3:30-45 L Kelhum, Bey-Lead & Grove Amer Dairy th 3:45-4 L 39Hy Campbell-Mithun $3100	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Dow Chemical tu 3:15-1 Med&A 50NY L ¼hr $3500
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore Ammens Medic Pwdr DCSS 2-2:15 Economite Lab: boilers 2:15-30 65NY L SB&W (1hr $2038 Art Linkletter Kellogg: all pr 38Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 3:45-3 L LB ¼hr $4000	No network programing m-1	No network programing m-1
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff m-f NY sus tu,th L Bob Crosby Phillips: 3:30-45 L Kelhum, Bey-Lead & Grove Amer Dairy th 3:45-4 L 39Hy Campbell-Mithun $3100	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Dow Chemical tu 3:15-1 Med&A 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Women With A Past NY m-1 L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dlvs m-f (see mon) Blow: Geyer Robert Q Lewis N m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tide tu, w, f Banlon & Bowles $6500
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: fire fighter 48NY 41L LB (see bel) tu,th 5:30-45 Colgate (Most 51NY 5:45-6 44L Bates ¼hr $1600	No network programing m-1	Barker Bill's Carlsons 5-5:15 Gen Mls: sug fds 54NY wsf F Esty ¼hr $4000
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-1	Arthur Godfrey* Minn. Mining BDDO m,w 10-10:15 Int'l Cellucotton FC&B: Kenmark Mogul all dss Susan Crop m,w 10:30-45 Maxon Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Shoes to Heaven P&G: irory, duz m-1 Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Lever: personnel m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11-11:30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-1 11-12 NY L&P (see mon & tu) 1-min partic $5400
11:15				
11:30				
11:45				
12	No network programing m-1	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: irory, duz m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens co,w,f Hawkins Falls Ch m-f L Belly White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Carry Moore Swift & Co 70NY L JWT 68NY Best Fds: rit, ahinols 54NY ¼hr Ludgin $2038	No network programing m-1	No network programing m-f
12:45				
1	No network programing m-f	Double or Noth'g Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer L Pillsbury Mills m-th 2:45-3 L Lee Burnett	No network programing m-1	No network programing m-1
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore (cont'd) Sreeman Bros: airwick 2-2:15 Whitetwash Kellogg 2:15-30 Leo Burnett L Art Linkletter Kellogg: all pr 41Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 L LB ¼ hr $4,000	No network programing m-f	No network programing m-1
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff NY m-f L Bob Crosby Show 1hr th 3:30-45 sus Amer Dairy tu,th 3:45-4 38Hy Campbell-Mithun	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Bernard-Purdin: half seg 3:15-30 Grant Adv L Parker: games half seg 3:15-30 Badger, Browning Borden Co w 3:30-45 DCSS Gerber Prods: w 3:30-45 D'Arcy 50NY L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Women With A Past NY m-1 L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dlvs m-f (see mon) Blow: Geyer Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tide tu, w, f Banlon & Bowles
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-O Y&R tu,w,f Howdy Doody Continental Bkg: monitor bread, hostess cakes 38NY 39L Bates ¼hr $1600	No network programing m-1	No network programing
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-1	Arthur Godfrey* Kellogg, Burnett tu,th 10-10:15 Int'l Cellucotton FC&B: Kenmark Mogul all dss General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: irory, duz m-1 Compton
10:15				
10:30				
10:45				
11	No network programing m-f	Arthur Godfrey* Nat'l Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11-11:30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1 min partic $5400
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady Toni Co tu,th (see tu) Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-1 (see mon) Blow Guiding Light P&G: irory, duz m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens co,w,f Hawkins Falls Ch m-1 L Betty White Show Hy m-1 L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Swift & Co 56NY w,th L JWT Norge Div, Borg-Warner 65NY th-onl L JWT ¼hr $2038	No network programing m-f	No network programing m-f
12:45				
1	No network programing m-f	Big Payoff NY m-f L Bob Crosby Show 1hr th 3:30-45 sus Amer Dairy tu,th 3:45-4 38Hy Campbell-Mithun	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Garry Moore (cont'd) Sreeman Bros: airwick 2-2:15 Whitetwash Kellogg 2:15-30 Leo Burnett L Art Linkletter Kellogg: all pr 41Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 L LB ¼ hr $4,000	No network programing m-f	No network programing m-1
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff NY m-f L Bob Crosby Show 1hr th 3:30-45 sus Amer Dairy tu,th 3:45-4 38Hy Campbell-Mithun	Paul Dixon Show m-f 3-4 11Chc (Participating segments available) For 10min $400	Kate Smith m-f 3-4 Bernard-Purdin: half seg 3:15-30 Grant Adv L Maltex 3:15-30 half el segment: Lauden's Maltex, Wasey Dorwin Prods Grey 3:30-45 Simonds Co: auto finishes D'Arcy 50CBS L ¼hr $3500
3:15				
3:30				
3:45				
4	TBA	Women With A Past NY m-1 L The Secret Storm Am Home Prodst Whitehall, Boyle-Midway divs m,w,f (see mon) Blow: Geyer Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L sus m, th
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: tu,th (see tu) Lee Burnett Standard Brands: m,th ¼hr $1600	No network programing m-f	No network programing
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programing m-1	Jack Paar NY L	No network programing all wk	Ding Dong School General Mills: cereals, mixes 51Ch L 1 10-15-30 sea Tatham-Laird ¼hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: irory, duz m-1 Compton
10:15				
10:30				
10:45				
11	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon) Esty	No network programing m-1	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
11:15				
11:30				
11:45				
12	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-1 (see mon) Blow Guiding Light P&G: irory, duz m-f (see mon) Compton	No network programing all wk	Bride & Groom NY sus tu,th L Jergens co,w,f Hawkins Falls Ch m-1 L Betty White Show Hy m-1 L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Compton Portia Faces Life Gen Fds m-f Y&R Garry Moore Converted Rice, 51NY w,th L LB (see bel) Myuth Tone 1 45-2 only 61NY L Geo Hartman	No network programing m-f	No network programing m-f
12:45				
1	No network programing m-f	Double or Noth'g Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f Ayer L Bauer & Black 37Hy 2:15-3 L Burnett ¾hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30				
1:45				
2	No network programing m-f	Big Payoff Colgate m,w,f Esty L (see mon) Bob Crosby Roulander Co: Burnett 3:30-45 L General Mills 41Hy 3:45-4 L Kent- ¼hr Reaves $3100	Paul Dixon Show m 1 3-4 11Chc (Participating segments available) 10 min $400	Kate Smith m-f 3-4 Bernard-Purdin: half seg 3:15-30 Grant Adv L McCann-Erickson Consolidated Cosmetics alt 1 3:30-45 BBDO ¼ hr $3500
2:15				
2:30				
2:45				
3	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tide tu, w, f Banlon & Bowles	No network programing m-1	Barker Bill's Carlsons 5-5:15 Gen Mls: sug fds 54NY wsf F Esty ¼hr $4000 The New Revue (colorcast) NY L
3:15				
3:30				
3:45				
4	TBA	Weman With A Past NY m-1 L The Secret Storm Am Home Prodst Whitehall, Boyle-Midway divs m,w,f (see mon) Blow: Geyer Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L sus m, th
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Lauden's Mathes 5:30-45 Intl Shoe: D'Arcy alt f 5:45-6 49NY ¼hr $1600	No network programing m-f	Pinky Lee Hy m-f Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lauden's Mathes 5:30-45 Intl Shoe: D'Arcy alt f 5:45-6 49NY ¼hr $1600 Vitalen Corn Juice DCSS alt f 5:45-6 49NY ¼hr $1600
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10	No network programing	No network programing	No network programing all wk	Ding Dong School General Mills: cereals, mixes 51Ch L 1 10-15-30 sea Tatham-Laird ¼hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G: irory, duz m-1 Compton
10:15				
10:30				
10:45				
11	No network programing	Animal Time Ch F		Space Patrol Nestle choc prods Cecil & Presbrey Ralston-Purina: wheat, rice chex 52Hy alt wks L Gardner $6500
11:15				
11:30				
11:45				
12	No network programing	Winky Dink and You (Jack Barry) NY L Red Brown of the Rocket Rangers NY L $7500		Tom Corbett Space Cadet Int'l Flow: gel, red, green shoes 52NY L Lnl, wks: Secret Files Capt Video D'Arcy 18000
11:45				
12	No network programing	The Big Top National Dairy Prods: sealtest ice cream, seal test dairy prods 82Phila L Ayer $14,000		
12:15				
12:30				
12:45				
1	No network programing	Lone Ranger General Mills: wheaties, kix 42NY F DFS $15,000 What in the World? Phila L		
1:15				
1:30				
1:45				
2	No network programing	Baseball Game of the Week approx 2-5 pm Falstaff Brewing co-op DFS start 4/13 (25 wks) also co-op		
2:15				
2:30				
2:45				
3	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	No network programing Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)		
3:15		Baring at Belmont (cont'd) 3 15-4:15		
3:30				
3:45				
4		No network programing No network programing		
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

FRED WOLF voted Detroit's most popular disc-jockey

Latest honor won by WXYZ's Fred Wolf is the James Stewart-Glenn Miller Gold Record. The award was made as the result of a popularity vote by local listeners. Fred spins top tunes over WXYZ each weekday morning, 6:15 to 9:00 AM, from the unique *Wacky Wigloo*. On Saturday mornings, 7:00 to 9:00 AM, he also interviews outstanding guest from the *Knotty Pine Wigloo* in his own home.



SINGER Joni Jomes joins Fred Wolf ot the *Knotty Pine Wigloo.*

WXYZ radio

THE WACKY WIGLOO is a speciol, glass-enclosed studio on one of Detroit's busiest orteries. Motorists on the way to work con see the broodcost to which they're listening.



THE KNOTTY PINE WIGLOO welcomes Frank Angelo, Feoture Editor of the Detroit Free Press, for o special interview.

two of detroit's tops



'MAJOR Jim Scott" conducts show.

WXYZ tv CHANNEL **7**

CHARACTERISTICS of latest jet oircroft ore exploined, actuol combot photos ore shown.





TAKE-OFF formotions for jet fighters ore shown, the functions of rodar are explained.

AIR BASE #7 rated tops after one month

Factual and authentic information about all phases of jet aircraft—plus an exciting film serial—has won WXYZ's *Air Base #7* top rating in the 3:30 to 4:00 PM period, Monday through Friday. "Major Jim Scott" bridges show with calls from "ready room" to "tower". He also answers questions on jet aircraft from his young viewers.

Represented Nationally by Blair-TV, Inc., and John Blair & Company

THE SUCCESS-FULL STATION

WTVP



FIRST on the air in its market.

FIRST in its market with the viewers.

56%

of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

GEO. W. CLARK & CO.

New York
Los Angeles
San Francisco
Chicago

SINCLAIR OIL

(*Continued from page 70*)

three weekly evening newscasts. In 1951, with the opening of eight new Sinclair stations in Kansas City, Sinclair bought 30 minute announcements weekly for 13 weeks.

Sinclair is no newcomer to radio. The firm's earliest radio effort was sponsorship of *The Greater Sinclair Minstrels*, a half-hour musical show over the Blue Network (now NBC) between 1931 and 1936. This program represented 25% of the firm's advertising budget during those years.

As radio's coverage increased, Sinclair decided to move into spot radio in order to avoid waste circulation and stick closer to its distribution pattern. They have been in radio consistently over the past 15 years, usually with 25% of the over-all budget. This year is the first year that the firm has increased its spot radio budget to 35% of the over-all national spending—spot tv will get 15%.

Generally the firm's strategy has been to aim for a broad male audience. Therefore, timebuyer Kay Shanahan

★ ★ ★ ★ ★ ★ ★ ★

"... The problems of advertising management have now clearly become so significant and so varied that they need to be subjected increasingly to the same kind of scientific analysis which has been found so effective in factory management; yet with the need to devise special techniques appropriate to this particular managerial work, fully recognizing both its special characteristics and its differences from factory or other functional management tasks."

HAROLD F. SMIDDY
Vice President
General Electric Co.

★ ★ ★ ★ ★ ★ ★ ★

avoids placing saturation schedules on one station only in multi-station markets. Some 90% of Sinclair's radio programs and announcements are in the breakfast hours. Exceptions are mainly special sport events. Of course local listening patterns dictate the time buying approach. For example, in Detroit, where factory shifts quit at 3, 4 and 5 p.m., Sinclair announcements carry over into the mid- and late-afternoon adjacencies.

Better than 95% of Sinclair's radio and tv announcements are minutes, because the firm feels that it needs that amount of time in order to put across its stress on quality and performance of its product. In placing nighttime tv minutes, Kay aims for 7:00 to 10:00 p.m. adjacencies. Sinclair curfew rings at 10:15 p.m., because the firm feels that the smalltown areas which are Sinclair's biggest sources of revenue are early-to-bed-and-early-risers.

About one-fourth of Sinclair's radio station schedules are in five-, 10-, and 15-minute news, sports and weather programs. In tv, on the other hand, close to 50% of the schedules are weather and local news programing.

Most schedules are bought on a 52-week basis, with commercials rotated in these Sinclair time slots.

Generally speaking Sinclair's competitors are also heavy spot radio and tv advertisers. Among the oil giants, however, network sponsorship is not unusual. Texas Co., for example, sponsored *The Milton Berle Show*, NBC TV, Tuesday 8:00-9:00 p.m. until the weekly production cost was hiked from $110,000 to $150,000 in June 1953. This firm still sponsors *The Metropolitan Opera* over MBS.

Gulf Oil sponsored Bill Bendix in *Life With Riley*, a half-hour situation comedy, over NBC TV. Sun Oil Co. (Sunoco) sponsors 15 minutes of news, *Three Star Extra*, NBC Radio, Monday through Friday, 6:45-7:00 p.m.

Sinclair Refining Co., a relative latecomer in the oil industry, was founded in 1916 by H. F. Sinclair, who'd been a successful independent oil producer in his native Kansas. Today more than 100,000 people are Sinclair stockholders. The company's interests expand into Canada and Latin America. (The firm uses radio and tv advertising in Cuba, incidentally.) It has more than 13,000 miles of pipe lines, operates seven refineries, employs over 23,000 people.

In 1953, for the first time, the company became one of the two dozen or fewer billion-dollar enterprises in the U. S. ★★★

first in the field!

see pages 56, 57

THANK YOU from the National Barn Dance



THANK you—to Midwest radio homes for thirty years of consistent and responsive listening. Thank you, too, to the many fine companies that have used this feature as a welcome guest to introduce their products into those homes.

The four companies listed here alone represent seventy years of combined sponsorship of this popular program. During the next thirty years we will do our best to justify the continued confidence of these and others like them—and of the host of listeners in whose homes the National Barn Dance is a Saturday night must!

SPONSORS	SINCE
KEYSTONE CO.	1933
WARP BROS.	1938
MILES LABORATORIES	1933
PHILLIPS PET. CO.	1944

Now Full Time...
Starting Our 31st Year

WLS
The PRAIRIE FARMER STATION

890 K. C. 50,000 Watts ABC Affiliate

Represented by BLAIR & CO.



PSYCHOLOGY OF MEDIA

(Continued from page 36)

On the other hand, Dr. Dichter discovered that the attitudes of the advertiser "betray themselves in his advertising" and that the reader "reads" his intention, as it were, behind the lines of the ads and reacts accordingly.

"Unconsciously the reader expects more of the advertiser than just to be 'covered' and 'reached.' True, he wants to be 'sold'—but sold something more than just merchandise. He expects to be gratified in his real needs by the emotional appeals of the products; he will feel in the ad the reflection of the medium's mood. Automatic repetition can convey indifference or contempt for the consumer; it certainly does not often make for the kind of emotional 'involvement' which produces purchases. On the other hand, if the reader feels the intention of familiarity behind repetition and frequency, if he senses the spirit of permanency, he will readily accept the product and its maker among his long-term friends."

How did Dr. Dichter come to these conclusions?

He began by wondering why advertisers think primarily in terms of readers and listeners and markets to be "conquered" rather than ask themselves these two questions:

1. What quantity and impact of advertising is necessary in order to achieve the psychologically correct goals needed to sell my product?

2. How can I capitalize on the personality and mood created in the consumer's mind by the various media?

He found that for many products one of the primary tasks is to create acceptance, to reduce resentment, to lessen people's fears and so on down a whole gamut of psychological goals. Each calls for a different procedure. To determine what kind of procedure took up the bulk of the work in the study.

In addition Dr. Dichter made this important discovery:

"In talking to thousands of typical newspaper and magazine readers and radio listeners we find that advertising in its most modern form has ceased to be a magic form of mass influence. The average American has become conscious that there is a person behind the ad who attempts to reach and influence him. No longer will the reader (or listener) be a naive subject of mass suggestion. He has learned to recognize why the advertisement talks to him, and he attempts to understand the intention behind the sales message."

If the advertising field is regarded as composed of three dimensions—the reader, the product and the medium—then "intention" emerges as a fourth dimension, Dr. Dichter says.

With this as the background, he then broke up the major portion of his study into two sections: (1) What makes advertising effective to the advertiser; (2) what makes it effective to the reader.

An examination of the first problem led to the discovery of the numerous "myths," "shibboleths" or "rule-of-thumb" criteria by which most admen live. Here's how Dr. Dichter explains it:

"Ever since advertising became an important factor in the evolution and progress of our civilization, advertisers have tried to arrive at some valid rules on how to control the effects of their advertising on a quantitative basis." For example:

- What media would turn the largest number of readers into customers?
- How large should the ads be, or how long the commercials, and how often should they be repeated and changed?
- How many campaigns in a year should be conducted to result in the highest possible return on the advertising dollar?

"Research departments and polling organizations busied themselves making surveys." Dr. Dichter says. "Statisticians developed reader tests. And psychologists conducted independent experiments by exposing reader groups to series of ads of various sizes and in various intervals."

The results?

"For various reasons, neither media research, experiments on memory nor sales research could provide the advertiser with a basic set of rules or any criteria of general validity. In the field of adequacy today the advertiser has as little to which he can hold on as he had 20 years ago."

Agencymen, ranging from media directors, account executives and v.p.'s to presidents of large agencies, have told Dr. Dichter frankly time and again that "their knowledge of what makes an advertisement or an advertising campaign succeed or fail is more than limited." SPONSOR has had the same



Can't Stop Growing

in Program "Firsts"

PULSE RATINGS
August—September, 1953
125

PULSE RATINGS
October—November, 1953
143

PULSE RATINGS
January—February, 1954
148

We've scored a new, record-breaking high! Month after month, KQV has led all other Pittsburgh stations in program "firsts". Despite the fact that we already had a two-to-one lead over our nearest competitor, we've managed to climb even higher—and top our own record-breaking totals. But that's not all. Six out of the first ten top nighttime shows reached Pittsburgh through KQV. And KQV led the daytime field with eight out of the first ten top-rated shows as well. It all adds up to one simple fact: If you want to sell the dynamic Pittsburgh market most economically, your best radio buy is Pittsburgh's dynamic pace-setter—KQV.

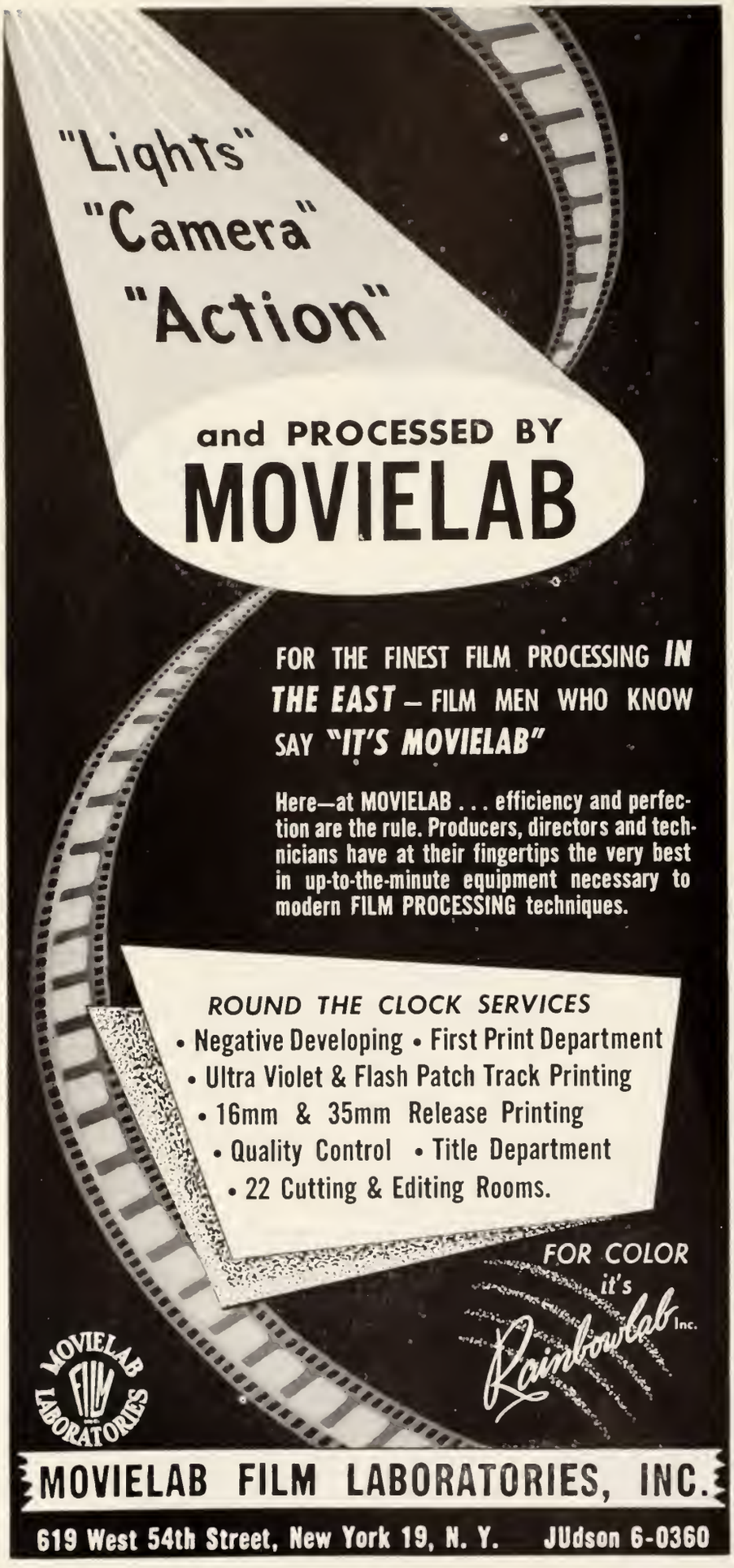
Total ¼ hours measured—330, Monday through Friday

Our new National Rep is ready to serve you!

KQV
CBS Radio IN PITTSBURGH

W&O-5161

National Rep: PAUL H. RAYMER Co. New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas



experience.

"A large majority of them," he recalls, "either explicitly or implicitly, consciously or quite unconsciously, admitted that they have very little safe ground to stand on as far as adequacy is concerned."

What was Dr. Dichter's major impression gathered from the study?

"That the average advertiser, be he a company man or an agencyman, is bewildered and confused."

"The client approaches the agencyman for expert guidance and help," he says, "but the agencyman, consciouly or unconsciously, knows only one thing for sure: that he may not know much more than his client. In his frank moments he often admits it quite bluntly." An example is this remark of a media director of a New York agency:

"What of the adequacy of advertising? If I could answer that, I'd be a millionaire!"

Here then are six ways in which Dr. Dichter found the agencyman tries to "overcome his feeling of insecurity and prove not only to the client but also to himself that he is an expert—that he does know the smoothest paths to success":

1. Drive toward "coverage." This is based on the seemingly logical idea: "If I only reach enough people, I am bound to sell something. . . . If you scream loud enough, some one is bound to hear."

Of this reliance on sheer weight of numbers, Dr. Dichter says: "It is the outcome of insecurity and fear—and fear is bound to leave the marks of its destructive influence."

Specifically how?

"A man who is afraid tends to do too much and lose sight of the real goal. Since he has too little confidence in himself and his cause, he cannot act economically and feels compelled to overdo. Fear tends to make any effort wasteful, and some advertisers are well aware of it."

For example, a media director had this to say on mass coverage and overspending:

"If you scream loud enough, someone is going to hear, but for all you know, after a big blazing campaign, the actual adequate message was something you almost overlooked putting forth. But I will make this generalization, and a lot of advertisers would

tell you the same if they were honest: The great fault of advertising is the amount of overspending involved, the amount of wandering from one medium to another without trying to really check results, the matter of overstocking on space, being wasteful with the number of insertions. In a nutshell, you can sum it up by saying that most campaigns in advertising are done too quickly, with too much spread over too many media, so that the most expensive campaign and often the most successful doesn't show what caused the success. I don't believe that it is a matter of blanketing, of mass coverage."

The fascination of numbers — the frantic effort to "cover," "reach" or "hit" — often causes an advertiser to neglect the personality of a medium, its functional qualities and their effect on the reader or listener, Dr. Dichter found. Even criteria like "economic level" of the audience—a formula accepted as a convenient yardstick—are overshadowed by the conception of numbers, as can be seen by this remark of a Chicago agency v.p.:

"The reason the (newspaper) is good is not because they got a better class of readers, but because they have so many."

Additionally the "idol of circulation" blinds many advertisers to the vital question: "Does this particular medium produce an attitude in the reader or listener favorable or unfavorable to the medium's advertising?"

A co-owner of a New York agency, whose thinking is more searching than the average, showed how advertisers continually confuse the vehicle with its advertising value. The example he used was that of an advertiser buying an hour-long network radio show whereas he needed local impact. The agency partner's conclusion: "You are paying to be ignored."

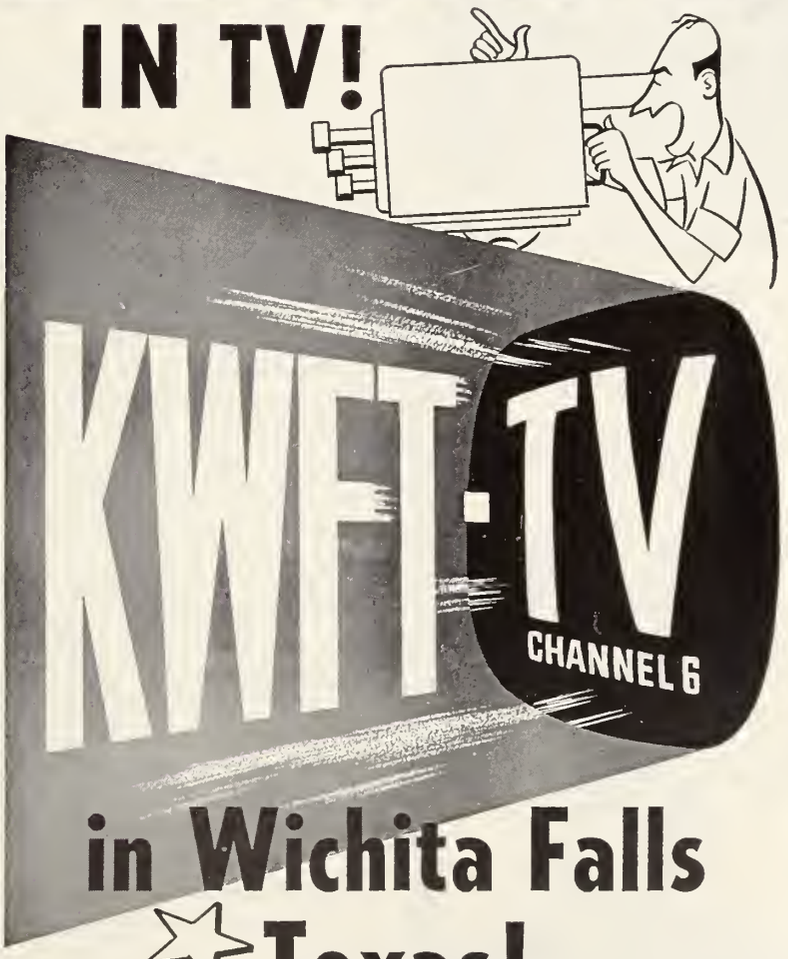
To Dr. Dichter "unit circulation cost" is another "illusion":

"In his general uncertainty about effectiveness and sales results of his advertising, the agencyman looked for some formula that might help him to make up his mind in selecting and at the same time provide him with a convenient tool in selling his choice to the client. The media men readily sensed the need on the part of agencies and clients, and thus the unit circulation cost formula was born. We found that this formula is accepted by most agencymen as a convenient yardstick

FIRST
IN RADIO!



FIRST
IN TV!



in Wichita Falls
Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

"The TV Link in the Heart of the Nation"
KHOL-TV's
SIGNAL
EXCLUSIVELY
BLANKETS THIS AREA
SOUTH DAKOTA
NEBRASKA
IOWA
KHOL-TV
KANSAS
MO
THE ONLY SINGLE MEDIUM
TO REACH 128,300 HOMES
IN THIS RICH RURAL MARKET
KHOL TV
KEARNEY, NEBRASKA
CBS-TV
Channel 13
DUMONT
DUANE L. WATTS, STATION MANAGER
Operated by BI-STATES CO., Holdrege
Represented Nationally by
MEEKER TV, INC.

What's with Phoenix?
★
100,000
TV Sets Soon!
★
Somebody's looking!
★
LOOK AT
KTYL-TV
Channel 12
NBC Affiliate
★
Call Avery-Knodel

which relieves them of the necessity for qualitative research."

One of the leading agencies executives in the country publicly called the trend "dangerous."

As a New York agency partner summarized the reliance on mass coverage:

"There is that tendency for advertisers to look for the most, the completest, the cheapest, according to some formula. It is the way any sucker does his buying and planning."

2. Fitting campaigns to budget. This is another "illusion" Dr. Dichter found. He explains it thusly: "Our research showed that unit circulation cost has assumed its predominant place in the thinking of agencymen because of the particular way advertising is financed and budgeted (based on earnings of previous year or share of sales or some fixed mathematical formula). The average agencyman appears to accept that method without question." This pleases those who need a rigid "corset" in order to feel secure. However, the lack of flexibility produces a routine which in turn either forces the agencymen with funds left over to "buy space (or time) just to get rid of the funds—or the system hits him the other way 'round—he won't meet the sudden new demands of the market by changing his budget."

Of course there is a revolt against the static view of business on the part of some progressive agency leaders. One said, for example:

"We measure advertising expenditures not against the actual sales but against the actual resistance to sales."

3. Force of expediency. The static budgeting system used in most advertising was found to be a factor which tends to increase the agency's "natural" bent toward expediency. "Trying to fit the budgets that we work with" takes most of the energy of advertising men on the executive level and "makes them easy prey to convenient formulas and rut thinking."

What's the result?

For several reasons, expediency seems to move the agencymen in the direction of big magazines. First, magazines seem to be preferred from the point of view of money. One agencyman put it this way:

"As far as money goes, you make much more money from magazines . . . the agency gets more money from magazine ads."

Magazine advertising also seems to make for easier going. Concentrating several accounts in a few big magazines helps to simplify the "general program" and the setting of office deadlines.

Another expedient Dr. Dichter found was the "herd reaction—do what the other fellow is doing." He calls it "keeping up with the Joneses in the trade." As an example, he quotes a Chicago agency president, who said:

"If Field's uses the *Tribune* or the *News* consistently, we know that it must be pretty good because they're getting a response to their ads or they wouldn't place them there."

A third expedient is to use media to sell the product to the dealer rather than to the public, partly because of the general feeling of insecurity about ad effects: "If my ads don't sell, then at least the dealer will, and I may get the credit for it."

A fourth expedient is to avoid anything new. Here is what an agency executive who looks more closely at the roots of attitudes than most of his colleagues told Dr. Dichter about tv

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

as a new medium and why agencymen often tend to stay in a rut:

"The man who knows how to juggle so many media may look pretty good, but he can't make a practical approach to really advertising in a new medium. He thinks only of the added costs and complications, and he will lament the loss of his old formulas, and the work is harder. It is like tossing a man something else to juggle. He can't handle one thing more. If he could only stop and call a halt to the whole process, he feels he could juggle that extra thing too. But in reality nobody gets an opportunity to stop dead and think things out and get set."

4. "Prestige" as escape. To Dr. Dichter "building prestige" is one of the most hackneyed formulas common among agencymen. To understand the role the phrase plays in the agencyman's attitude toward advertising adequacy, you should keep in mind that as a rule "neither he nor the client knows much about the direct selling effect of their advertising," Dr. Dichter says.

As a result, some agencymen—in an effort to relieve themselves from a strained situation of responsibility plus uncertainty—will begin to say, "We don't want to be common salesmen." They are building prestige for the client instead.

Others admit that they are influenced by the desire to build prestige for the agency too—so they plan big, expensive, striking campaigns to attract potential new clients at the expense of present ones. This thinking may be conscious or unconscious, but it is real, for some clients have a tendency to switch agencies with alarming rapidity.

Because they feel magazines have more "prestige," many admen favor conspicuous and expensive space in them, notwithstanding possible lack of any sales results. One said, for example:

"It is uneconomical to advertise in *Life* . . . but it is essential if you want to remain a leader."

That magazines have more "prestige" than newspapers is, to Dr. Dichter, one of the most overworked phrases among admen. He calls it a "doubtful formula" at best.

5. "Playing up sensation." Unable to find security in markets and media, the adman turns to the product for his security, Dr. Dichter found. "If his product is something new, if possible something obviously sensational, he feels he is on the safe side because such a product will do the trick by itself."

Additionally admen look for "seals of approval." "Just as they want sensation delivered to them ready-made, so they love to ride on the safe back of 'guaranteed quality' — which in terms of media choice frequently steers them toward the vehicles which grant such seals." To quote one agency exec:

"The ideal advertising situation is to get the approval of one of the sealing agencies, such as *Parents' Magazine, Harper's Bazaar* or *Good Housekeeping*. You can cut loose anywhere with the backing of that kind of a seal. Of course it is human that you want to sell something and plan to build up something that will sell."

Dr. Dichter's reaction to this type of thinking: "Naturally agencymen will not admit and are hardly aware of the fact that they prefer guaranteed quality to creating adequate appeals themselves. Instead they prefer to introduce an ethical note to justify their quality claims." An example:

". . . No product can be sold with advertising that couldn't be sold without it. A product has to be good."

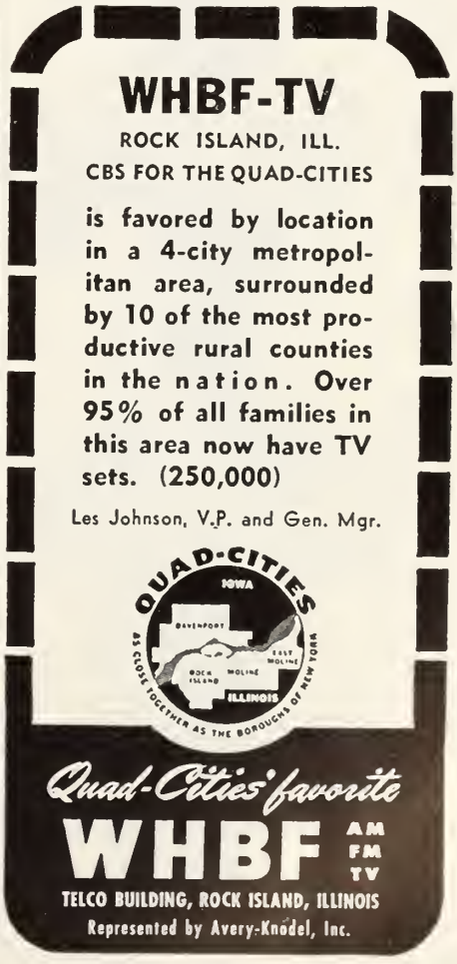
But, he notes, the trend among progressive thinkers is the growing belief that "you must sell more than merchandise, that you may not know all about the product to sell it, but you do have to know its psychological appeals."

6. "Just keep drumming." The same "mechanism of escape" which drives an adman to use numerical formulas on coverage and cost per thousand also steers his thinking on space and repetition, according to Dr.



see pages 56, 57







KING-TV is Seattle's favorite television station—"morning, noon and night"—according to the latest Monday through Friday Telepulse, for March, 1954.

Morning until noon

KING-TV	52%
Second Network Station	34%
Third Network Station (Tacoma)	14%
Independent Station	0%

Noon until 6 p.m.

KING-TV	49%
Second Network Station	24%
Third Network Station (Tacoma)	24%
Independent Station	3%

6 p.m. until 12 midnight

KING-TV	41%
Second Network Station	31%
Third Network Station (Tacoma)	25%
Independent Station	3%

P.S. January ARB and February HOOPER show KING-TV on top too! Anyway you look at it, KING is first in the Pacific Northwest.

BLAIR TV INC

Channel 5 ABC 100,000 Watts

Dichter. Here's how he puts it:

"Precisely because agencymen feel that they know little about the effects and effectiveness of their advertising, they like to appear as 'scientists.' In their search for some tangible criteria, they eagerly embrace all kinds of mechanical calculations and superficial statistics that offer them pseudo-security. They confuse blind reliance on numbers and tables with 'objective' scientific procedure."

Here's an example of how one agencyman feels:

". . . The way we choose media is completely objective. . . . There are certain places where you get the most per advertising dollar, and that's where you place your ads. We buy space like a doctor prescribes medicine. He prescribes what is good for the patient, and it has nothing to do with what he thinks about it at all. It's almost a mathematical formula for the advertising man."

Dr. Dichter comments wryly: "This type of thinking would indicate that it is a doctor's job to get his patient the most medicine at the cheapest price." He goes on to say that there are other "doctors" in advertising who consider the individual personality of the "patient" most important.

Another example of "the blind alley into which mathematics can lead advertisers when they are in its grip over a long period" is the following remark of a veteran agencyman:

"After you've been through it for 15 to 20 years, all you try to do is beat your competitor for less money. Make him spend more."

This same mechanism of escape, reliance on blind statistics, makes admen depend on "readership tests" and "product indentification" without any further investigation as to what kind of appeals, feelings and emotional processes underlie the individual reactions that are tested, Dr. Dichter says.

Here's another mathematical attitude toward space and time from a different agencyman: "Getting a larger-sized ad helps them see it—more of them see a big ad than will see a small one. The larger the ad the better the impression. It is like waving a flag."

Dr. Dichter demolishes this fallacy with the following observation: "Numerous psychological experiments have demonstrated that we only see what

we want to see and something that meets some need in us which would make seeing it a satisfaction. Enlarging something indifferent or unpleasant only makes it worse. And if the flag is the wrong one, no frantic waving will help."

Space, time and repetition by no means play the dominating role in the complex psychological process of "remembering" or "recalling," according to scientific investigation of the emotional factors which influence and organize memory.

In addition memory, recall and recognition cannot be considered the only factors in buying decisions.

In the light of these findings, Dr. Dichter says, cut and dried adequacy formulas like the following can have only one merit: "They make the adherents feel fine."

This is what the v.p. of a Chicago agency told him:

"It is a sort of basic philosophy that no newspaper ad will be remembered more than 24 hours. . . ."

It is only one short step from mathematical formulas of repetition to the belief common among most admen that if you only repeat a message often enough—"drum it into their heads"—you will get it across regardless of the message. An example:

"You just keep drumming the name into a customer's head so they will automatically ask for that when they need that sort of item."

And a media director of a New York agency carries this tendency to overrrate mathematics and underrate the message to its logical if absurd conclusion, as seen in the following remark in which his contempt for the message is matched only by his contempt for the customer:

"The message is not very important in advertising. Don't take it so hard. I know people like to talk about being persuasive. But the customer is somebody you don't know. He doesn't care a damn for your ads, your product or your business. . . . You get him into motion by holding something in front of his face. He grabs according to his own makeup. . . . In advertising repetition and size are far more important than any contents of messages. *In fact you could drop most messages and talk in pictures and space.*"

But the leading men—a handful—give the message its due:

"The main thing we have to do is



Radio KING, American Broadcasting Company affiliate in Seattle, is tops in daytime listening in the Pacific Northwest, according to the most recent Pulse, Inc. survey.

Radio KING captured 63.5% of all quarter-hour periods between 6 a.m. and 6 p.m. (Monday through Saturday), according to the Pulse Survey made in November-December, 1953.

Here's the actual breakdown:
KING 63.5%
Second Station 23.9%
Third Station 19.7%
Fourth Station 4.1%

Even in Tacoma, the latest Pulse report for that city shows KING leading all Tacoma stations all day, Monday through Friday.

JOHN BLAIR & COMPANY

50,000 Watts ABC

determine the appeal. Every so often it is an emotional appeal of some type. Then we determine the advertising strategy. . . . The choice of media is strictly secondary."

No quantitative statistical research can, in their opinion, help to discover those appeals. As a New York account executive said:

"Field research in itself is blind. It will fool you every time because it in itself gives only one factor of testing at one time. . . . You can be a whiz at calculating how many of the citizens will be reached by an appeal. But it is better to know what you want to say and then decide who is to hear the appeal."

The progressive view is aptly summarized by a leader in the advertising field, a partner in a New York agency, who said:

"The problem is to find the most appropriate background for the ad. This follows from the principle of creating a message and then looking for the proper framework. The meaning of the advertising expression is the most important factor in advertising. And if you have a firm central basis, a strong logical and emotionally meaningful message, you think of a frame for it. The specific medium is then selected because it provides the adequate background for the meaning, not because it has a certain reach. The number of media or the extension in one medium can always be increased, but the priority goes to whatever gives a definite choice for the meaning as conceived."

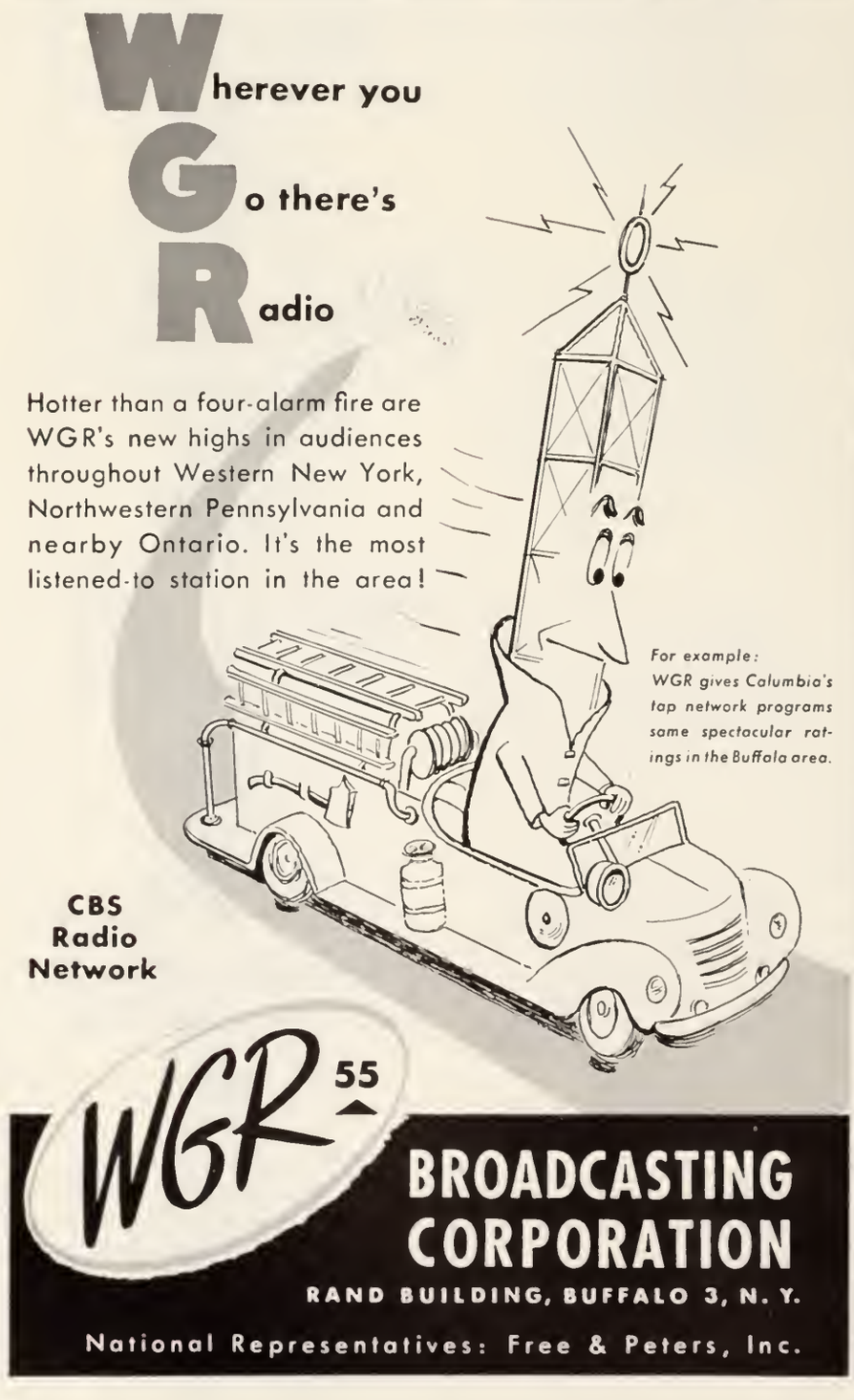
Ad effectiveness and reader: In the last decade the public's attitude has changed toward advertising—it now considers the intention of the advertiser as well as the message. Dr. Dichter found three important factors influence the effectiveness of advertising in a consumer's mind: (1) the advertiser's choice of media; (2) his use of size, repetition and frequency, and (3) the degree of emotional involvement. He explains these three factors as follows:

1. *How readers interpret the advertiser's choice of media.* Dr. Dichter emphasizes that he did not set out to prove the superiority of one medium over another. If any judgment could be derived from his research, he says, it would be the truism that "one medium is as good as another but that each of them serves different purposes." However, it is the public, and only the public, whose feelings, impressions and often subconscious interpretations decide upon the effectiveness of each medium and whether the advertiser's ideas in this direction are right or wrong.

He found readers reacted in five ways to an advertiser's message:

a. "*Do they really want me to buy?*" It seems that the typical "institutional" ad which is often identified with magazine advertising in general produces in many readers a kind of resentment and sarcasm which can be seen in the following remark: "That Whatsit ad here in *Life*—what do they advertise? In a newspaper you see right away what they want to sell. No guessing there."

b. "*Do they want me to hurry?*" As between magazines and newspapers, Dr. Dichter found people get the impression from a paper that the advertiser wants them to hurry, but from a magazine ad to take their time. (The same generalization might be



ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

made about network and spot radio and tv, especially if the network commercial lacked urgency and specificality.)

c. "Do they want me to feel that the product is close at hand?" Newspapers and spot air media give that feeling; magazine ads and network commercials seldom do.

d. "Do they want me to dream—or to act?" Advertisers agree that they use magazines to "glamorize" their products with the help of color, glossy paper, beautiful art work or glamorous models. But one of the psychological effects of "beautiful" ads is the frequent impression of readers that they are invited to dream rather than to act. Magazine (and possibly tv in this connection) lack the reality of newspapers and radio. Lack of realism may lead to the advertisement's rejection, as illustrated by the remarks of a New York girl who feels that she is expected "to look just like the model" and apparently resents being put to the test. So the girl will prefer a drawing of a dress in a newspaper or possibly a description of it on the radio to seeing a beautiful model wearing it in a magazine or on television.

e. "Do they really mean me?" Most people seem to wait for a specific bargain, and most people expect the ads to help them to be "smart." Dr. Dichter found that a reader viewing a newspaper ad or a listener to a local radio program more readily credits the advertiser with speaking to him as an individual and with offering him a bargain than when reading a magazine ad or listening to a network program originating from a distant city.

2. *How readers interpret size, repetition and frequency.* To Dr. Dichter asking how often an ad or commercial should be repeated in order to be effective is like asking how many grains of sand are needed to make a sand heap a "sand heap." The answer is that you have to create the impression of a sand heap and you'd better not count the grains.

All findings of modern psychology point to the fact that the effect of a series of ads or commercials is very different from the sum total of all the effects of the single ads, Dr. Dichter points out. In other words, a single ad gains quite a different meaning and status when seen or heard in context of a whole series. Modern gestalt psychology has established the fact that people learn basically in units and in bits. Koffka, one of the founders of the gestalt school, stresses the point that a second experience is not only quantitatively but qualitatively different from the first. (See his *Principles of Gestalt Psychology*, Harcourt, Brace Co., New York, 1935, page 549.)

Other factors to consider under this point: The same reader or listener tomorrow is "another person." Frequency tends to make a product "permanent" in the public's mind. Too small an impact upon any audience is wasteful. One of the few extensive newspaper campaign tests confirmed this—that of the H. J. Heinz Co. in 1945, quoted by *National Advertising in Newspapers*, Borden, Taylor and Hoyde, 1946.

3. *Memory requires emotional involvement.* Advertising must get the reader or listener involved. In some way or other he has to meet his emotional strivings. Dr. D. Rapaport, head of the psychology department at

WHLI "THE VOICE OF LONG ISLAND"

DOMINATES

Year in, Year out

THE MAJOR LONG ISLAND MARKET

HERE'S LATEST PROOF*

Share of Audience:

	Morning	Afternoon	Entire Survey
WHLI	27.7	29.9	28.9
STATION "A"	22.0	18.8	20.2
STATION "B"	12.3	17.5	15.3
STATION "C"	10.1	12.5	11.4
STATION "D"	13.3	8.1	10.3
ALL OTHERS	14.6	13.2	13.9

WHLI has a larger daytime audience in the booming Major Long Island Market than any network or independent station

*DATA:
Conlan Survey
Daytime, Feb. 1954
Hempstead, L.I., N.Y.

Represented by Rambeau

WHLI AM 1100 FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, Pres.
the voice of long island

Overwhelming LEADERSHIP in this 5-Station Market

WSYR

PULSE OF SYRACUSE – FEB., 1954

72 15-Min. periods, 6 a.m. to midnight

WSYR FIRST . . . . . in 54 periods
WSYR SECOND . . . in 18 periods
72
(that's all there is)

16 15-Min. periods, 6 a.m. to 10 a.m.

WSYR FIRST . . . . . in 15 periods
WSYR SECOND . . . in 1 period
16

24 15-Min. periods, 6 p.m. to midnight

WSYR FIRST . . . . . in 24 periods
(a clean sweep!)

And, of course, the last Nielsen and SAMS story still stands:

NIELSEN	SAMS
WSYR FIRST	WSYR FIRST
by 47% to 212%	by 29.8% to 239%

WSYRACUSE 570 KC

NBC Affiliate • Write, Wire, Phone or Ask Headley-Reed

WSYR-AM-FM-TV — The Only Complete Broadcasting Institution in Central New York

the Menninger Clinic, confirms this as follows in his book *Emotions and Memory:*

". . . Results of association experiments, reintegration experiments, analysis of errors, slips in recall, show that the *emotional influence* has not only a quantitative effect on facilitating or inhibiting reproduction, but also a qualitative effect in organizing it."

Repetition may be useful, but repetition of what? Dr. Dichter asks. Neither size in itself nor repetition alone turn readers or listeners into customers. This is confirmed by housewives who say: "I buy their recipe book but I don't use their flour." Adding up zero a hundred times, Dr. Dichter says, can never make the total greater than zero; repeating a name without getting the reader involved can hardly ever sell a product.

Even when an ad or a product is remembered, the process may stop short of buying or the memory effect may even work the other way around. He adds:

"Again no reliance should be placed on statistical surveys and mechanical ratings based on superficial direct questioning. Again only the real, that is, the psychologically evoked reactions of the reader or listener can disclose the emotional undercurrent set in motion by the particular ad effects."

* * *

Summarizing his findings on the adman's point of view, Dr. Dichter says: "It seems evident then from our study of the agencyman's philosophy that a large group among them admit openly their ignorance. The less intelligent ones among them try to hide the fact by a claim to having formulas or at least searching for them. The more alert and forward-looking advertising men accept their responsibility for original thinking and fresh starts with each new assignment." ★ ★ ★

* * *

Do you agree or disagree with Dr. Dichter? Your frank opinion is warmly welcomed. A summary of divergent opinions will be published in an early issue of SPONSOR.

SPAN-O-LIFE

(*Continued from page 37*)

as one, are headed by Donald Holtzman. They are called the Span-O-Life Battery companies of Pennsylvania and New Jersey, respectively. Holtzman's headquarters are in Allentown. His arrangement with the distributors permits him to control all advertising plans in these two states. The manufacturer allows him 2% of sales for advertising purposes.

The batteries were first placed on the market in June 1953. Some use of tv was made by dealers elsewhere in the country but with unimpressive results. In the late summer and fall of 1953, WHOL attempted to sell Span-O-Life batteries for sponsor Holtzman via a sports strip on that station, but this, too, was far from successful.

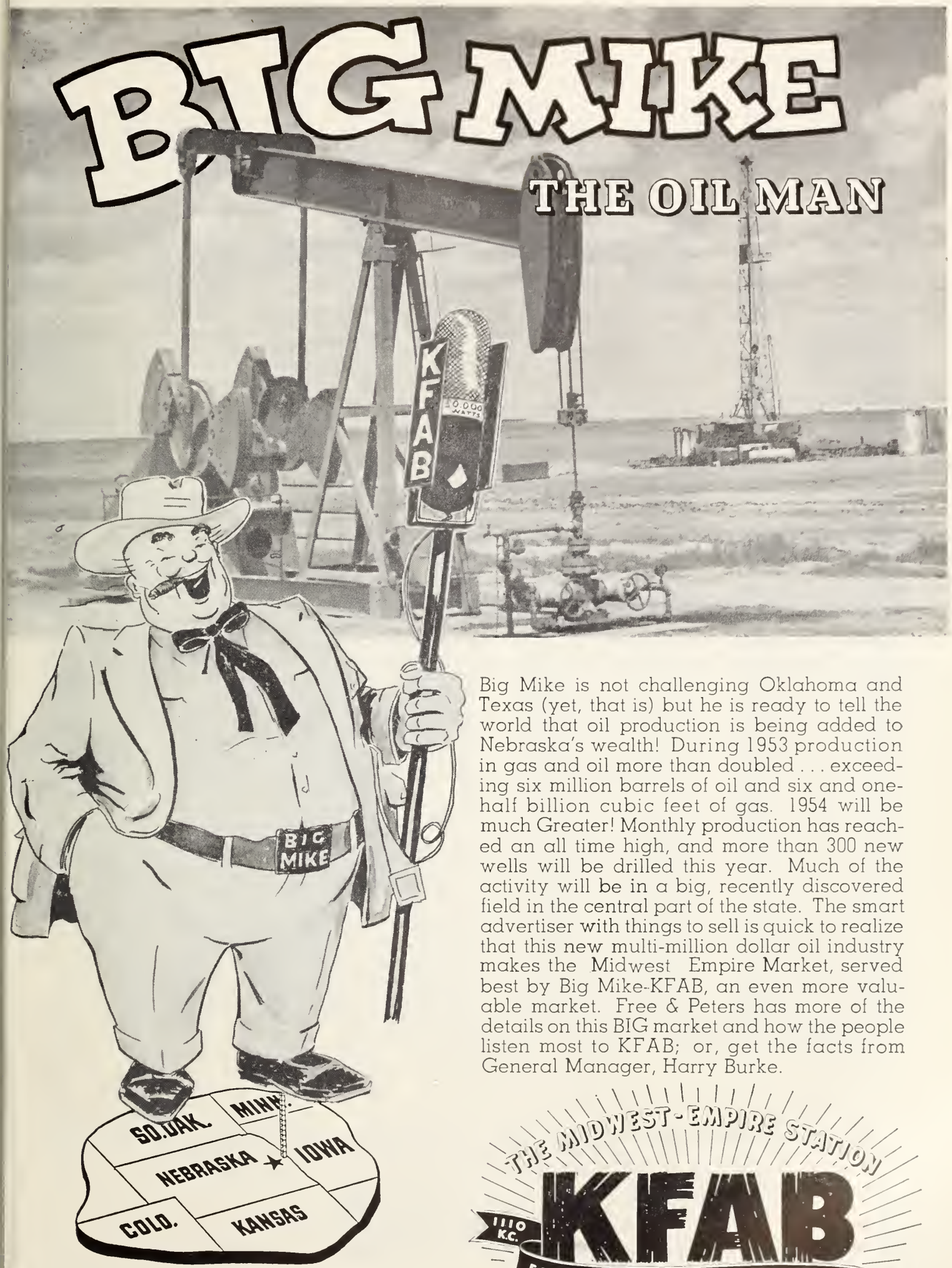




see pages 56, 57

BIG MIKE

THE OIL MAN



Big Mike is not challenging Oklahoma and Texas (yet, that is) but he is ready to tell the world that oil production is being added to Nebraska's wealth! During 1953 production in gas and oil more than doubled . . . exceeding six million barrels of oil and six and one-half billion cubic feet of gas. 1954 will be much Greater! Monthly production has reached an all time high, and more than 300 new wells will be drilled this year. Much of the activity will be in a big, recently discovered field in the central part of the state. The smart advertiser with things to sell is quick to realize that this new multi-million dollar oil industry makes the Midwest Empire Market, served best by Big Mike-KFAB, an even more valuable market. Free & Peters has more of the details on this BIG market and how the people listen most to KFAB; or, get the facts from General Manager, Harry Burke.

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA CBS RADIO

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

When Holtzman returned to WHOL to consult with Wilcox, it was with the feeling that what he needed was a new, specially geared approach in his highly competitive market—one that would make Span-O-Life stand out despite the four rival battery plants all located within a 25-mile radius of Allentown.

This time WHOL commercial manager Wilcox took the Span-O-Life sales problem to the Adrian Bauer Advertising Agency in Philadelphia for an analysis and some pertinent market research. (Wilcox was formerly copy chief of that agency and the agency works with him on a consulting basis.)

The agency unearthed several useful facts:

- Few motorists buy a battery until the old one has given up the ghost completely.
- When they do buy they tend to buy either the cheapest one available or a well-known, established brand.
- Car owners don't care one bit how the battery is made—all they are interested in is whether it will start the car.
- Buying peaks occur in both extremely cold and very hot weather—the extreme temperatures obviously contributing to battery failure.

These facts provided the basis for a practical plan: Create hard-hitting sales impact at times best calculated to coincide with periods of peak battery failure. Since it was winter the logical times would be when temperatures dropped below freezing.

It would also be at such times—on icy mornings when he is gnashing his teeth over a just-deceased battery—that a motorist might be most receptive to Span-O-Life's chief selling point and slogan: "Guaranteed for the life of your car."

From the standpoint of economy and flexibility it was decided that brief radio announcements would be best. The WHOL creative staff went to work and developed a series of 25-second e.t.'s built around Span-O-Life's big stock-in-trade, its longevity. The product name was also a "natural" for brand identification. The pitches contrasted the battery's long life with that of short-lived insects (such as the cricket, the caterpillar, the bumblebee and the firefly) and incorporated the Span-O-Life "Guaranteed . . ." slogan.

To test the memorability of the commercials, the WHOL staff played them at several social gatherings in the area in the guise of a contest. The transcriptions were played over public address systems in the places where the gatherings were held. Small prizes were awarded to those who could repeat most or all of the recorded copy. The groups were innocent of the real copy-testing purpose of the whole thing. All they knew was that they were being offered prizes for being able to repeat "something" which was broadcast over the loudspeaker. The "test" of the commercials was how well they could be remembered.

The commercials having proved satisfactory, the sponsor then made arrangements with WHOL for saturation schedules on the air whenever the mercury dropped below freezing, with special emphasis on the early-morning hours (the most frequent time of battery failure). The 25-second e.t. alone would be used for chain breaks; for one-minute announcements, live tags were composed to run along with the transcriptions. Here is a sample live portion of one commercial:

"Why keep on buying one battery after another when now you can install Span-O-Life, the *only* battery *unconditionally* guaranteed for the *life of your car?* With Span-O-Life you get a real guarantee . . . no pro-rata adjustment gimmick. If your Span-O-Life should fail during the life of your car, you get a new one without *any* additional cost. And remember, today practically every dealer will deliver that new car of yours all set to go with a Span-O-Life battery."

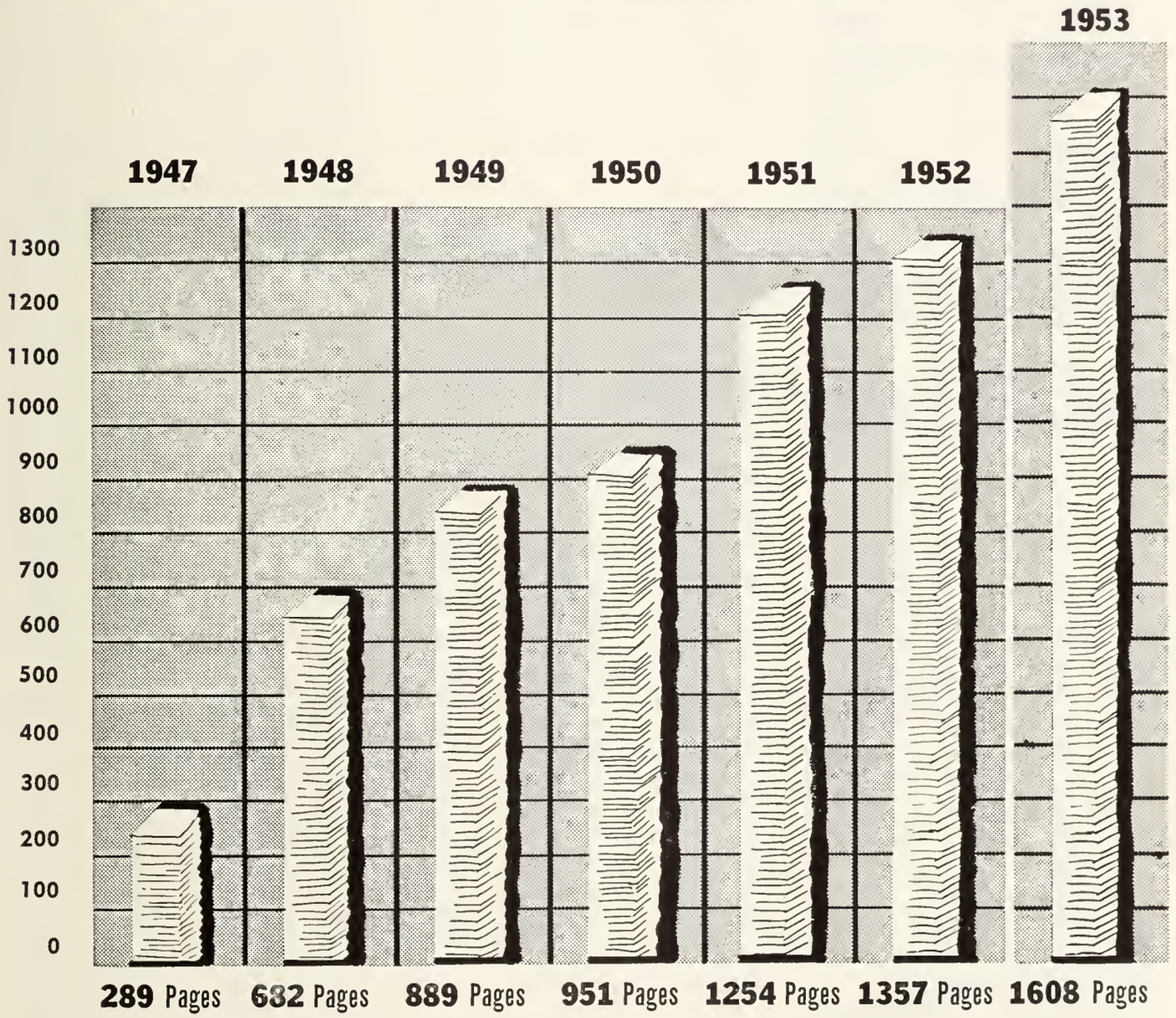
Based on the research finding that most battery-buyers are not interested in the construction of the battery but only in what it can do, the copy was purposely kept non-technical. The campaign, says Wilcox, was planned for drivers—especially females—who only become aware of the battery in their ears when they have to buy a new one.

The market covered by this test campaign on WHOL was the Lehigh Valley in Pennsylvania. According to WHOL, there are 145,720 radio homes in this area. In addition, 70.7% of the 115,810 licensed passenger automobiles (or 81,877) in the section are equipped with radio. Since the heaviest advertising was done in the early-morning hours, it reached car owners while they were still at home getting ready to leave for the day, and while they were driving to work.

At any rate sales results began to be

BUILDING!





SPONSOR *The magazine radio and tv advertisers use*



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

REGIONAL
RADIO WOW
First in all Periods!*
6-10 a.m.
WOW Pulse 8.3
B station 3.7
C station 2.4
10 a.m.-2 p.m.
WOW Pulse 8.7
B station 4.6
C station 2.3
2-6 p.m.
WOW Pulse 8.5
B station 3.6
C station 3.8
6-10 p.m.
WOW Pulse 10.4
B station 6.3
C station off air
*Mon. thru Fri. Nov. — Dec. 1953 Pulse of Regional Radio WOW Area
RADIO WOW
OMAHA 590 • NBC
A Meredith Station
JOHN BLAIR & CO., Rep.


*BERL BERRY LOVES KUDL—
KC Loves
One of the leading Lincoln Mercury Dealers in United States chose KUDL for the largest spot campaign his company has ever undertaken. The results were extraordinary.
See FORJOE for complete details!
*Mr. Berry was featured in Mar. 26, 54 issue of Life Magazine.
COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS: 1012 BALTIMORE BUILDING
KUDL
GREATER KANSAS CITY TRADE AREA
Town to Town Local Coverage
THE MISSOURI TRI-ANGLE
KOKO
KDKD
KUDL—KANSAS CITY
KOKO—WARRENSBURG
KDKD—CLINTON

apparent after the first two weeks of the campaign. Additional distribution among gas stations, car dealers and auto parts shops was forced by demands of motorists for the battery. Final results after five weeks have been cited earlier in this article.

Spurred by the success of the WHOL sound-off campaign, Holtzman is now running additional tests, using the same technique, on four other stations in his territory: WCAU, Philadelphia; WILK, Wilkes-Barre; WWPA, Williamsport; and WHP, Harrisburg. These runs started on 22 and 29 March, will continue through the middle of June. If sales justify, additional radio runs will start. Holtzman has plans in the works for extending the campaign to seven additional stations in Pennsylvania and four or five in New Jersey.

These campaigns are aimed at selling the batteries at an advertising cost of $2.00 each or less. Holtzman is projecting his expenditures on the basis of selling batteries to 3% of the car owners in the new areas—the same percentage sold in the Lehigh Valley following the initial campaign.

Other Span-O-Life franchised dealers, for instance the ones in New York and Connecticut, have exhibited eager interest in these air experiments, says WHOL. Should results continue to prove fruitful, it is entirely likely that the same radio technique may be adopted throughout the East.

The Adrian Bauer organization has been retained as the agency for the Span-O-Life companies in Pennsylvania and New Jersey. Alfred Wilcox of WHOL acts as liaison between sponsor and agency, works with Holtzman in the planning of campaigns on other stations. The Span-O-Life advertising continues on WHOL, will no doubt try to capitalize on the hot weather much the way it did on the cold spells. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"It is likely that our electronic age will produce some techniques which will enable us to measure all of radio listening rather than the something less than total we now know. When this is done, it is very probable that we will find new ways of using radio to advertise. So far in our history, we have advertised largely to America at home. The future of radio advertising must include America in motion."

DAVID P. CRANE
Director of Media Coordination
Benton & Bowles, New York

★ ★ ★ ★ ★ ★ ★ ★

NETWORK ONE-SHOTS

(Continued from page 31)

A facet of one-shots that should interest advertisers is the effect of holiday programing on tv viewing. Nielsen delved into this subject two years ago.

Here's what was done: Sets-in-use figures for New Year's Day 1952, which was on a Tuesday, were compared with sets-in-use the same day the following week. Here's what was discovered: Sets-in-use figures were higher than "normal"—higher than the Tuesday following New Year's Day—during the day but lower than normal during the evening.

For example: From 1:00 to 2:00 p.m. New York time (during the Tournament of Roses Parade) sets-in-use averaged 45.3%. The following week the figure was 13.9. From 5:00 to 6:00 p.m. New Year's Day (during the Rose Bowl game) sets-in-use averaged 55.3%. The following week the figure was 38.1%. However, from 9:00 to 10:00 p.m. New Year's Day, when there was no special programing, sets-in-use averaged 65%. The following week it averaged 74.1%.

Nielsen also looked into the New Year's Eve picture. A similar comparison showed below-normal viewing until 10:00 p.m. and then above-normal viewing after that until 3:00 a.m. Explanation: New Year's Eve program pickups across the country as well as parties at home kept tv tubes lit.

Prestige: One of the industry's top time-buying executives had this to say about the GF and Ford shows (he was not involved with either of them): "There are some factors in advertising you can't measure. One of these is the company name. To what extent a company name affects sales nobody knows. But nobody doubts that the company name is one of the most powerful factors in selling. Once you get that firmly in your mind, you can understand why it was worthwhile for Ford and General Foods to spend so much money on their one-shots.

"The names of both these firms are priceless. Once it was decided to put on an anniversary production, it had to be a good one. To have cut corners in production costs would have done more harm than good. You don't want to associate a tinny production with a good name. And once you decide to

spend a lot of money, you might as well reach as many people as you can since your production costs are already fixed. That, of course, explains why the two firms bought more than one network."

While the Ford show was pure prestige, the GF show was sprinkled with commercials. But here, too, the factor of prestige entered. At Young & Rubicam, which handled the Rodgers & Hammerstein show, an executive told SPONSOR:

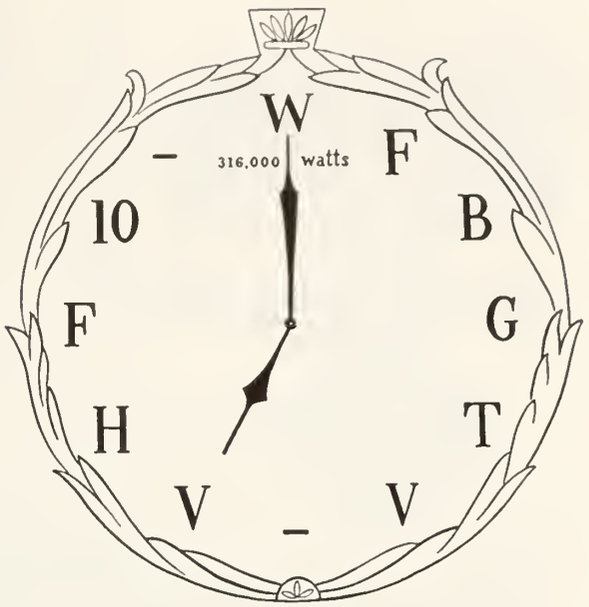
"General Foods' prime purpose in putting on the show was not just to sell the GF name. It was to point out that there are a great number of products made by GF. The result is a little more complex than you might think. The good things associated with General Foods rub off on a number of its products. But in some cases, the good things associated with a number of products also rub off on General Foods. And—in addition—the good things associated with one GF product can rub off on another GF product. We know, from a survey we took after the show, that a lot of people never knew that certain products were made by General Foods."

The consumer survey is one of the ways the one-shot sponsor meets the difficult problem of how to gauge the effect of prestige. General Motors, an active one-shot user, has its own consumer research division, prefers to do consumer research itself, rather than turn the job over to its agency, Kudner. In addition to those already mentioned (Oldsmobile's sponsorship of the motion picture Academy Awards on NBC TV and Radio; GM's sponsorship of the Coronation on NBC TV), here are the other one-shots bought by GM and its divisions this year and last:

• GM put its *Motorama* on 102 CBS TV stations 20 January this year and 37 NBC TV stations 16 January last year. The giant auto firm added appeal to the showings by having a giant air personality—Arthur Godfrey—as m.c. The *Motorama* also gets local air exposure as it tours the country. Besides New York the *Motorama* has appeared in Miami, Los Angeles, San Francisco and Chicago in 1954.

• GM sponsored partial coverage of the Presidential Inauguration on NBC TV and Radio 20 January last year. It did not sponsor coverage of the Inauguration Ball as some spon-

THE TIME?



Well, It's Time to Utilize WFBG Television Coverage

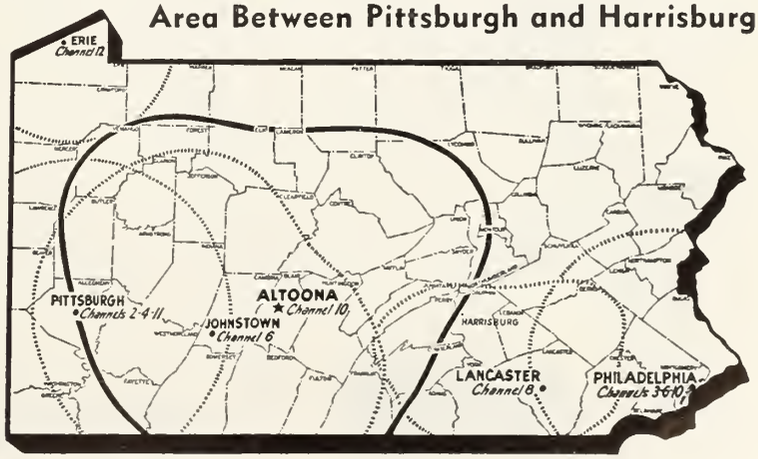
IF YOU ARE NOT ALREADY DOING SO!

• Television Families, 418,798

• Retail Sales $1.9 Billion

• Tower Height, 990 Feet Above Average Terrain

The Only Station You Need to Cover the Rich Pennsylvania Area Between Pittsburgh and Harrisburg



WFBG TV ... AM

The Gable Broadcasting Co.

ALTOONA, PA.

ABC NBC DU MONT

Represented Nationally by H-R Television, Inc.

SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can t be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND
PULSE RATED STATION
IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

In Kansas City, The Swing is to WHB and WHB-TV



WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK
Don Davis, Pres.
John T. Schilling, General Mgr.
KANSAS CITY'S OLDEST CALL LETTERS
Represented nationally by JOHN BLAIR & CO.

WHB-TV
CHANNEL 9 BASIC CBS-TV
Shooting that with NBC TV
Represented Nationally by BLAIR TV INC.

Sales Swing in Line on Channel Nine!

sors did, however, and coverage of the actual Inauguration ceremonies was not for sale. It is interesting to note that GM used remote shots of the *Motorama* as commercials during its sponsorship of the Inauguration, a kind of double one-shot. The nearest thing to this double impact was Gillette's sponsorship of two football games on New Year's Day this year and last.

• The Fisher Body division, a Kudner account, has been sponsoring on both radio and tv its Craftsmen's Guild Scholarship Award Dinners for a few years now, and they are right in the middle of the summer. Last year the awards were broadcast 18 August on 44 NBC TV and 193 NBC Radio stations.

• Two one-shots last year, sponsored by two of the GM divisions, were sponsored on radio only. Chevrolet presented the *Soap Box Derby* on 9 August over 101 NBC Radio stations and Cadillac got in some licks during the Army-Navy football game on 28 November, also on NBC Radio. The agencies are, respectively, Campbell-Ewald and MacManus, John & Adams.

• Buick's new car announcements on network radio this year were more or less a series of one-shots. The auto company, through Kudner, bought nine programs on all four am networks. Of these, seven were bought for a single shot. What made this purchase a saturation buy is the fact that the announcements ran during a short period, from 3 through 8 January.

Aside from the Buick buy and possibly the Cadillac football sponsorship every one-shot bought by GM and its divisions was a prestige vehicle. Since, as was noted previously, public reaction to these is continually tested by GM, the auto firm is obviously satisfied that the one-shot pays off. Incidental fact: GM can judge local interest in the *Motorama* by public attendance. This has been high. About 500,000 attended the Los Angeles showing this year, for example.

Sponsors of one-shots often receive a heavy mail response, which gives another indication of whether the prestige vehicle is worth it. A good part of the mail comes from stockholders, many of whom express pride that the firm in which they invested is engaged in presenting programs of public interest. One GM adman said, however, that an occasional letter comes from the type of old lady who criticizes the firm for permitting little boys to push each other around—in football games.

Promotion and merchandising: The one-shot program offers as much (and sometimes more) opportunity for promotion and merchandising as a regular program. To get the most out of one-shots, sponsors must take advantage of these opportunities. (See also, "ONE-SHOTS: when and how to use them," SPONSOR, 14 January 1952.)

Promotion and merchandising for one-shots is aimed at the dealer as well as the consumer. Very often the primary purpose of the one-shot is to make the dealer feel that the firm is active and aggressive in its advertising. In the case of prestige vehicles the dealer's pride is an important factor. The use of window and display pieces to promote a one-shot is not only an effort to call the show to the attention of the consumer but to arouse the dealer to a higher pitch of sales activity for the product being pushed. (This is particularly true when the retailer is not an exclusive, franchised dealer.) This higher sales activity can involve tie-ins, special store displays, and special sales.

At NBC, where merchandising is stressed, network clients get strong support for one-shots. In the case of Oldsmobile's sponsorship of the Academy Awards, merchandising department people contacted regional sales executives, key dealers as well as NBC affiliates. Before Hall Bros.' recent two-hour production of "King Richard II" on *Hallmark Hall of Fame* NBC's merchandising men not only urged department stores to display tie-in material but aroused interest among schools. Boards of Education were contacted, letters were written to

first in the field!

see pages 56, 57

school principals, posters were distributed.

While "King Richard II" is not strictly considered a one-shot (it was two hours long, while other *Hallmark Hall of Fame* productions are an hour long), the special promotion gives it a close relationship to a one-shot. Evidence of this special effort was cited by the agency, Foote, Cone & Belding, in a letter to NBC expressing praise for the merchandising job done for the Shakespearean play. The agency said it had reports from ". . . all over the country on the magnificent operation conducted by the network's merchandising division, and, in particular, by the local representatives. We know how valuable this kind of work is to our client."

One-shots also get program promotion support from the networks. Alex Kennedy, who heads this department at CBS TV, said:

"In addition to on-the-air promotion announcements, the important one-shots are promoted to affiliates with the same kind of program kits sent out on regular programs. These regular program kits are sent out once a season. In other words, the one-shot gets just as much help along this line as a program on for a full season."

The kits contain ad mats, biographies of featured personalities, exploitation ideas, suggested announcements, publicity releases, slides, film trailers and photographs. The network backs this up sometimes with newspaper ads in cities where it has owned-and-operated stations.

Much of the publicity for a one-shot comes to the sponsor gratis. The excitement generated by such events as the Presidential Inauguration, the Coronation and the Kentucky Derby would exist without any effort by either sponsor or broadcaster. These events are written up in the press, discussed by word of mouth. Newspapers could hardly avoid mentioning, for example, that the Coronation would be seen and heard on radio and tv. In addition the hoopla surrounding the contest between NBC and CBS to bring back first Coronation films by fast plane resulted in reams of publicity for the sponsors.

Repetition vs. the one-shot: A top radio-tv executive told SPONSOR: "Our agency frowns on one-shots—for selling. We don't think a one-shot can sell very much because it doesn't



have enough impact. There's nothing like advertising frequency for moving goods.

"Now, I don't say that General Foods didn't get some nice institutional advertising out of its Rodgers & Hammerstein show. Of course, it did. The same goes for Ford. And maybe they even sold some goods. But there are cheaper ways of selling goods than spending a half to one million bucks on a single show.

"When I say one-shots don't have enough impact, I'm not just theorizing. We have looked into one-shots —we'd be foolish if we didn't—and we've found, through studies, that the average person's memory of what was said during the course of advertising on a one-shot is quite low. They'll remember a name, perhaps. But seldom a sales point."

One answer to this from the proponents of one-shots is that the sponsor of the single effort isn't always trying to move goods—except in the long run. This is particularly true of the prestige show, where the firm's name is all that is being sold.

Furthermore, it is pointed out, the advertiser normally doesn't depend just on one show to put across a specific sales point. Most one-shot sponsors have other programs on the air, as well as other advertising.

Gillette, for example, sponsors *Cavalcade of Sports* every Friday night on NBC TV starting at 10:00. Last year Gillette, through Maxon, sponsored four one-shots besides the World Series on the networks. This year, besides the two bowl games, Gillette is sponsoring three important horse races, the Derby, Preakness and Belmont Stakes. To Gillette, these one-shots are considered part of the *Cavalcade of Sports*.

One of the clinching arguments for one-shots is that such a variety of advertisers can find use for them. Here

★ ★ ★ ★ ★ ★ ★ ★

"In our considered opinion, if more and more advertisers would 'sign their names' to the many public service messages that they carry every month of every year, this would amount to the greatest public relations campaign ever devised in behalf of advertising and American business."

GORDON C. KINNEY
Director of Radio & Tv
The Advertising Council
New York

★ ★ ★ ★ ★ ★ ★ ★

is a list of 1953 network one-shot users not previously mentioned; the source is PIB:

On tv: Handmacher Vogel (women's suits and coats); Goodall-Sanford ("Palm Beach" suits); Parker Pen; Technical Tape; Schick; Falstaff Brewing; National Dairy Products; Longines-Wittnauer; U. S. Time Corp.; Admiral; General Electric; Philco; RCA; Allis Chalmers (tractors and power equipment); Willys; Packard; American Oil Co. (Not included in this list are advertisers who bought into existing shows with single ad bursts.)

On radio: Many of the tv clients mentioned included network radio in their one-shot efforts. That is, their one-shots were simulcasts. Others, however, used only network radio. Here are some of them: Grolier Society; Republic Van & Storage Co.; Reynolds Metals; State Farm Mutual Auto Insurance Co.; *Life:* Travelers Insurance Co.; Murine; Wildroot; Pabst; Quaker Oats; Crosley; Holland Furnace; Pepperell; Stanley Home Products; Plymouth; Continental Mfg. Co. (batteries); General Tire and Rubber.

★ ★ ★

CUMULATIVE RATINGS

(Continued from page 41)

eggs: audience turnover.

The audience turnover, in Nielsen reports, is figured as the relationship between the cumulative rating (usually the four-week figure) and the average size of the audience per-broadcast. It works out like this. Let's say your average show reaches a million homes. But your four-week cumulative figure is 2,500,000 unduplicated homes—those you've reached at least once. Your turnover figure is 2.5. That is, you've "turned over" the audience two-and-a-half times in a month on the basis of giving each home at least one program impression.

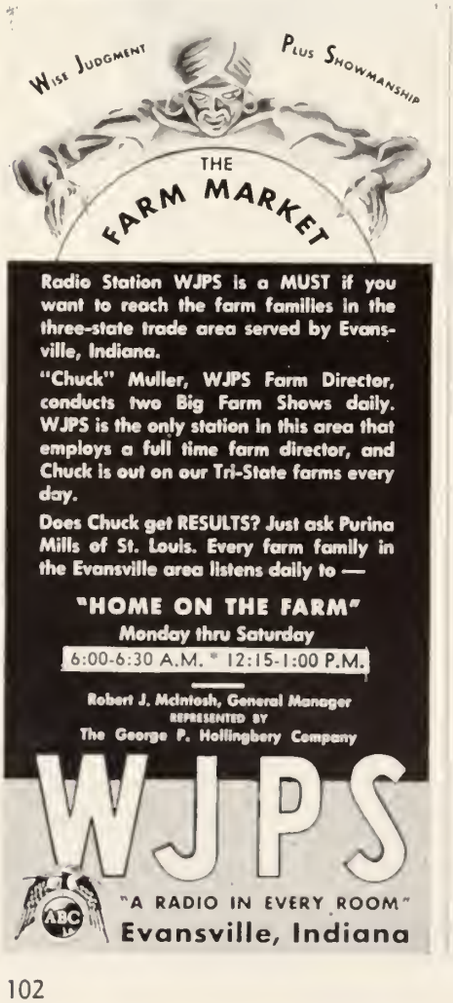
With its huge media base (117,000,000 sets in 46,600,000 radio homes, according to NBC Radio's latest estimates) radio's cumulative audiences multiply faster (and show higher turnover figures) than do tv shows. That's because tv shows usually have higher ratings than do radio shows—measured on a smaller base of sets in the nation. There is therefore less room for turnover. In fact the top tv shows like *I Love Lucy* and *Dragnet* hit so many tv homes each week that there is practically no room left for turnover. Over a period of time radio's cumulative audiences often pile up to the point where they closely rival those of big tv shows in number of homes reached.

Here, for example, are three recent examples of cumulative audience "pile up" from the files of CBS Radio Research. All the ratings are based on corrected Nielsen data covering the period October 1952 through March 1953 — last major radio season for which such data are available.

1. *Jack Benny* had a weekly average rating of 13.4% of the nation's radio homes tuned in. But, due to the turnover in the show (3.0) the cumulative audience of homes reached once or more in 12 weeks (average number of episodes: four) the Jack Benny cumulative rating was 40.2%.

2. In 12 Nielsen-rated weeks *Lowell Thomas* got an average rating each week of 5.6. However, due to the turnover factor in the news show (7.4) the cumulative rating in the 12-week period climbed to 41.3%.

3. The radio version of *Our Miss Brooks*, a situation comedy, got a weekly average rating of 10.3. The



average number of episodes heard in the total unduplicated audience was 3.8; the turnover was 3.2. At the end of 12 weeks the CBS Radio show came up with a cumulative figure of 32.6.

Generally speaking radio network shows that have select, loyal audiences or which have a strong bond of continuity between shows—soap operas are a good example—have a low turnover and a cumulative audience which is not too much larger than the average audience for any single broadcast.

On the other hand shows which lack continuity or which are made up in such a way that the audience often "samples" portions of the show but doesn't always tune regularly—music shows, newscasts, many quiz shows—have a high turnover and a big cumulative audience.

Now once you get a cumulative rating what does it mean and how do you use it?

Primarily the cumulative rating is something that is used in analyzing the effectiveness of a show or a group of shows. Subscribers to the A. C. Nielsen "Complete Report" can order special tabulations of the cumulative (unduplicated) audience for a number of shows—including those which the advertiser may be thinking of adding. Such an analysis will show the advertiser who wants to spread his sales message over as wide an area as possible whether or not he will be reaching *more* different homes during the course of a time cycle or just reaching the *same* homes more often.

This process, incidentally, is followed by many of radio's top advertisers. It's actually the backstage explanation of why some advertisers suddenly drop a show which seems to be well rated, or why they may add a show. One of P&G's many evaluation yardsticks. for example. is to look at sets of four-week cumulative audience figures in order to see how many *different* homes have been reached during the course of a month by a combination of shows which are carrying the banner for such P&G products as its best-selling Tide. Cumulative ratings are also used by P&G to help plan product rotation schedules between network radio shows. as well as show purchases and cancellations.

Other advertisers view cumulative ratings as an index of a certain kind of advertising efficiency. Some advertisers hunt for shows which have



"No, the weight isn't EQUALLY distributed!"

Measure Kentucky's economic dimensions and you'll find the big Louisville Trading Area *alone* accounts for 55.3% of the State's total retail sales . . . 51.3% of its food sales . . . 59.8% of its drug sales!

5000-watt WAVE delivers this tremendous market intact—covers it (plus a quarter-billion-dollar chunk of Southern Indiana) thoroughly, *without waste circulation.* To reach the rest of Kentucky, you need *many* of the State's 50 *other* stations.

Let NBC Spot Sales give you all the facts on WAVE—the station that really pays off in Kentucky.

5000 WATTS
NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

strong loyalty and a low turnover. Through them, they feel, they are constantly hitting the same audience, again and again, with the sales message. Other advertisers—like those who sell a high-priced product, an institutional idea or who have a commanding lead in their sales field—may look for shows which have lots of turnover, thus enabling them to sprinkle their messages (albeit more thinly) over a wide audience area.

Some examples of the shift in sales strategy toward cumulative ratings can be found in the recent NBC Radio presentation, *Model House with* 117,000,000 *Rooms*:

The half-hour show: "In the evening, based on but a 25% share of audience, an NBC Radio program can deliver your sales messages to more than 3,500,000 different listeners with an average of two and a half sales messages delivered to every listener. In 12 weeks an NBC Radio evening half-hour show is reaching 11½ million different homes—22 million different listeners—an unduplicated coverage of one out of every four homes in the nation."



The daytime strip: "A daytime strip advertiser who gets a 25% share of audience will reach over 5,300,000 different listeners per week. During the course of a campaign a 15-minute Monday-through-Friday strip saturates your market. In just 12 weeks, you reach nearly 17 million homes or better than one out of every three families in the country."

In addition to promoting the above "basic buys" with cumulative ratings, NBC Radio is currently applying the same strategy to the selling of network participation shows.

Spearheading NBC Radio's sales effort in this field is that network's "Three Plan."

One week of minimum participation in "Three Plan" ($7,475 for one participation in each show) will find the advertiser's commercials reaching over 5,000,000 different listeners, NBC Radio calculates.

"Within a four-week period," says NBC Radio of the "Three Plan," "12 commercials will be heard by nearly 10 million different listeners in nearly seven million different homes."

Another NBC sales plan "which capitalizes on audience turnover for heavy cumulative coverage" is the two-hour Sunday-afternoon show *Weekend*. The program is primarily a deluxe version of the local participation show with which spot radio advertisers are thoroughly familiar. Advertiser commercials are spotted next to various editorial features (sports, fashions, music, news) much as print media sells preferred positions.

In making the *Model House* presentation, V. P. Bill Fineshriber summarized the "new look" in radio sales strategy and the place of cumulative audience measurement in radio buying today thusly:

"It can no longer be said that one radio makes a radio home. Likewise one commercial does not equal an advertising campaign. To advertisers, the expansion of radio listening throughout the house and throughout the day dictates new selling strategies—tactics that emphasize the need for around-the-clock circulation, cumulative coverage of millions of different homes, frequency or the repetition of the sales message over and over to the same people, 'name' talent promoted at the retail level." ★ ★ ★

BARN DANCE ON RADIO

(*Continued from page* 43)

din kerosene lamps) which bought the first *Barn Dance* segment back in 1928. Mantle Lamp dropped out in 1941—a casualty of rural electrification.

Murphy Products Co., manufacturers of a line of herd and flock feeds, joined the *Barn Dance* sponsor list in January 1936. Four months later, sales had quadrupled. Murphy remained a sponsor until 29 May 1953. During this period, Murphy expanded its distribution to cover nearly a dozen Midwestern states. Then, with the need for selling new dealers having lessened, Murphy switched to a heavy WLS spot program and announcement schedule.

What's the great secret? Why do sponsors like to stay on *Barn Dance*, and the other shows of a similar nature, for years? Why do they hate to leave?

Again, the answer is simple. Barn dance shows have a loyal following which is growing, rather than diminishing. The loyalty of the listeners is invariably translated into continuing sales for barn dance sponsors. And program prices are attractive.

For an adman's opinion of barn dance programs, SPONSOR turned to R. K. Van Nostrand, advertising manager for the Bristol-Myers product group that includes Sal Hepatica. Although Bristol-Myers is not a sponsor of the *WLS National Barn Dance* (for one thing because there are no choice availabilities left in the show), the big drug firm has had plenty of experience with shows of this sort.

Currently Bristol-Myers is sponsoring live barn dance programs in 26 major cities. In addition B-M sponsors a Saturday-night barn dance radio show, *Jimmy Wakely*, on 11 stations of the Columbia Pacific Network. SPONSOR estimates that Bristol-Myers' annual time-and-talent bill for these programs comes to well over $500,000.

Said adman Van Nostrand:

"On a dollars and cents basis, it is possible to reach an audience at lower cost with some other form of radio programing as compared to barn dances. That is, you can reach more pairs of ears at lower cost. But we feel we have an excellent advertising buy in our barn dance programs. Our sales show us that we are reaching the right kind of people with the right kind of sales message for our product.

"Barn dance shows give us a unique opportunity to use top live talent at reasonable cost, often averaging as little as $10 a head even though there may be 40 or 50 people on the program. That's because most barn dance programs perform before live audiences who have willingly paid as much as a dollar apiece to get in. These gate receipts help reduce the talent cost of the show to an advertiser substantially. In many cases, barn dance programs are constantly touring a station's coverage area during the week, playing to overflow paid audiences.

"Out ratings show us that radio barn dances are steadily increasing their popularity in both rural and urban areas, despite plenty of radio and tv competition. Our sales show us that our policy of using live commercials by the performers or well-known announcers who have been with the shows for years brings wonderful results."

Added the Bristol-Myers adman:

"Our current list of barn dance programs was carefully hand-picked by our advertising executives and time-buyers. Therefore, I'm quite familiar with the *WLS National Barn Dance*. We're not on it only because the program has been a sell-out during the year and a half during which we have been big-time barn dance sponsors."

Bristol-Myers' high opinion of barn dance shows is shared by many another barn dance sponsor, veteran and newcomer alike.

Take the cases of Keystone Steel & Wire Co. and d-Con Co., oldest and newest sponsors respectively on the *WLS National Barn Dance*.

Keystone started on WLW 1 March 1929 with two 10-minute shows a week, expanding the schedule to half-hour shows in 1930. In 1933 they moved over to the *Barn Dance*.

"Uncle Ezra," who later starred in network shows for Alka-Seltzer, was the first comedy star of the *Keystone Barn Dance Party*, the firm's segment of the famous show. Other stars, like Arkie, the Arkansas Woodchopper, and Lulu Belle & Scotty have been featured personalities of the Keystone folk-music show.

In January of 1953 Keystone celebrated its 20th anniversary on the show, at which time most of the stars who had appeared in the Keystone portion were on hand in the big Eighth Street Theatre in Chicago where *Barn Dance* originates. From Peoria came the top executives of Keystone, including the president, Reuben Sommer, to visit with the cast of the show.

Today Keystone allots an estimated one-fourth of its annual $100,000 ad budget for *Barn Dance* sponsorship on WLS. Says the station: "This sponsorship has been more than a business arrangement between company and station, it has been a friend working with friend, neighbors in Peoria visiting each Saturday night with neighbors in Chicago."

Unlike the long-term Keystone association with WLS (25 years on the station: 21 on *Barn Dance*), the d-Con Co. has only been on the program for about three and a half years—but with excellent sales results.

In October of 1950, a young businessman named Lee Ratner started to sell a product which contained the anti-rodent formula, Warfarin. He bought a modest spot schedule on WLS in early evening time. Ratner told WLS: "Radio, in my opinion, is the best way to introduce a product."

At about the same time, Ratner started buying other evening and early-morning time slots on other stations, using mail-order tactics in his commercials for the then-unknown product. During this mail-order phase, as many as 400 stations were used to reach the rural market with sales pitches for d-Con.

In January of 1951 d-Con switched its WLS schedule to the *Barn Dance* and began buying half-hour segments in other famous radio barn dance shows, like *Old Dominion Barn Dance* (WRVA, Richmond) and *Grand Ole Opry* (WSM, Nashville). Also Ratner switched his sales approach from mail order to retail channels.

(For further details on the early radio days of d-Con, see "America's Pied Piper," SPONSOR, 1 January 1951, page 24.)

Today, with a second WLS show carrying the ball for a newer d-Con product, Fli-Pel insecticide, Ratner is spending a weekly radio budget of some $75,000. A sizable slice of this goes into the *WLS National Barn Dance*.

Behind the success of *Barn Dance* with both its sponsors and the public is an interesting story of how a station has managed to launch and develop a program which in turn has started many of the nation's top folk music artists on their road to success.

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

TO REACH
THE HOUSEWIFE
AND
AUTO LISTENER
"THE HOUR
OF STARS"
5:00-6:00 PM
MON.-FRI.
PARTICIPATIONS
NOW AVAILABLE
NO PREMIUM RATE

WSAZ

Contact: C. Tom Garten
or
The Katz Agency, Inc.

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

As executives of WLS and its parent company, Prairie Farmer—men like James E. Edwards, president; Glenn Snyder, manager and first v.p. of WLS, Inc.; Harold A. Safford, program director; and Herb Howard, assistant to Safford—recall the *Barn Dance* story, it goes like this.

The show had its beginnings in a tiny mezzanine studio of WLS in Chicago's Sherman Hotel on 12 April 1924—the night the station went on the air for the first time. Alternating with the music of Isham Jones' orchestra from the College Inn was an old-time fiddling session, featuring William S. Hart and the songs of Grace Wilson.

More than 250 telegrams lauding the old-time songs were received during that first show. Next Saturday night the show was renamed *Barn Dance* and started out on a cycle of broadcasting which has never ended. According to WLS, the show is the "longest continuously broadcast program in radio."

The popularity of the show never slackened, and the audience grew as WLS went to 5,000 watts in 1925 and a clear-channel 50,000 watts in 1931. So many listeners clamored to come and see the show that WLS became the first radio station in the U.S. to build a live audience theatre.

In 1932 the station moved the show into the sizable Eighth Street Theatre in Chicago for a four-week stint—just to get rid of the ticket backlog. It never moved out. Since then, more than 2,350,000 people have paid (current scale: 95c for adults; 50c for kids) to see the show on Saturday nights.

In its 22-year stand at the Eighth Street Theatre, and in the eight years prior to 1932, a star-studded roster of personalities has been featured on the show. These include: George Gobel, the comedian known as "The Littlest Cowboy"; Bradley Kincaid; Smiley Burnette; Jim and Marian Jordan, better known as "Fibber McGee and Molly"; Pat Buttram; The Hoosier Hotshots; Louise Massey and the Westerners; Patsy Montana; the Dinning Sisters; Henry Burr; Eddie Allen, the Dixie Harmonica King; Win Strake; George Hay, who started the *Grand Ole Opry*; Ford and Glenn; Red Blanchard; Arkie, the Arkansas Woodchopper; Lulu Belle and Scotty; Grace Wilson; Jack Holden; Homer and Jethro; the Beaver Valley Sweethearts; Captain Stubby and the Buccaneers—and many others.

This is not to say—and WLS would be the first to admit it—that the *Prairie Farmer* station has a monopoly on developing barn dance talent. Stars like Rosemary Clooney, Roy Acuff, Red Foley, Pee Wee King and others all came up on the barn dance circuit on other stations. However, WLS' list is perhaps longer and more star-studded than anyone else's.

Even though barn dance shows throughout the U.S. can show almost all of the attributes necessary for a good radio buy—audience loyalty, star talent and sales results—many advertisers are still unfamiliar with them. Many others do not have an extensive background of how to use these shows, and how to get the most out of them as advertising vehicles.

Accordingly SPONSOR talked to advertisers, agencymen, station officials and reps to seek their advice on using barn dance programs. Reduced to a set of advertising tips, this was the the consensus:

1. *Network vs. spot*: Although barn dance shows like *WLS National Barn Dance*, WSM's *Grand Ole Opry*, WRVA's *Old Dominion Barn Dance*, and CPN's *Jimmy Wakely* are, or have been, aired on networks as well as on the originating stations, the barn dance show is essentially a local or regional show. Like the best disk jockey shows, morning shows and newscast strips, barn dance programs tend to develop special appeals within a particular area. A show which is a sensation in Texas, for instance, would not necessarily click equally well in Kansas or Kentucky. Best bet: Buy barn dances market by market.

2. *Commercial policy*: Admen told SPONSOR, without exception, that the live commercial handled in a friendly manner by the show's talent seems to bring the best results on barn dance shows. Again, this is a matter of local loyalty. Audiences are more inclined to buy a product because a well-loved star of a barn dance show tells them to than if an announcer on an e.t. is voicing the sales message.

3. *Talent policy*: Sponsors will find that most barn dance shows perform live before paying audiences. This is a moneysaver since it helps reduce the cost of show talent and at the same time affords great opportunities for merchandising, promotion and product display. The costs of any big live barn dance show would skyrocket if the sponsor insisted on the talent working for him alone or from a tape. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"In order for you to achieve specific objectives in advertising you must evaluate your advertising's requirements in your market, and you should then plan your campaign logically and scientifically based on the modern marketing methods which are available. Then you should follow through with consistency throughout *all* of your merchandising and advertising, selecting themes and appeals with care and fitting them together into an interlocking pattern."

ALBERT J. WOOD
A. J. Wood Market Research
Philadelphia

★ ★ ★ ★ ★ ★ ★ ★

KWJJ

Chief of Independents
Makum War on Slow Sales!

The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES*
*Independent Radio Stations

first in the field!

see pages 56, 57

SPONSOR ASKS

(*Continued from page* 55)

in radio you have only "words" with which to paint the picture, and in television you have the benefit of the picture itself, and the words should simply supplement the picture, not *tell the whole story*. In other words, the "picture" should do your "talking."

Of course, the element of time, or really the "lack of it," is your basic tv spot problem. The worst commercials are those with lots of "yak-yak" and *no picture story*. Such a presentation is definitely radio technique and not television.

It is true you can cram a lot of words into the allotted time, but that doesn't mean you can put "picture" to all those words.

To sum it up as briefly as possible, the best *visual selling commercials* are those designed simply, with not too many scenes or too many words. If you must have a rule to go by: *Don't put* "too much" in "too little" time, and let your picture do the work and tell your story.

By BEN GRADUS, president, IMPS, Inc., New York



Mr. Gradus

How can the sponsor get maximum effectiveness from the video portion of tv commercials?

At IMPS, we have observed, and been part of, the trends in tv commercials. In the early days, budgets called for simplicity, directness, even austerity. Later, with expanding audiences and therefore expanded budgets, we became more grandiose in concept and execution: The spots had story lines, teasers, gimmicks, massive sets and new scenes every three seconds.

The Schwerin and other tests put almost an immediate stop to all that. The new theory was that complete simplicity was the most effective approach. In its most basic form, you placed an announcer in front of a gray drape, let him introduce himself, showed the product and taught the audience something about it. We have no argument with this technique; for some needs it is the most sensible approach.

But, let us examine both ends of the scale in terms of the ideal results of a tv commercial:

(1) It attracts immediate interest, so that the audience wants to see what will follow.

(2) It sustains interest throughout —this interest can be arrived at through the introduction of something new for the audience to contemplate, something pleasant to view (or, as Mr. Hill would have it, something irritating).

(3) It creates interest in and desire for the product.

(4) It results in a definite, long-lasting remembering of the product's: (a) name, (b) qualities.

It follows from the above that the video cannot be divorced from the basic concept of the spot. *The spot is an entity;* the video portion relates to the entire concept. The concept should grow from the decision as to how the particular statement about the particular product could most surely reach those ideal results. It is too over-simplified to suggest that animation, or lavish sets or simplicity is better, or suggest any single catch-all generalization. We can only advise that the picture should not be merely illustrations of words or be isolated scenes, each depicting a separate thought. In designing the video portion of the tv spot as part of the whole, these fundamentals should be faced squarely: (a) does it attract immediate interest, (b) does it sustain interest, (c) does it guide that interest to a desire for the product, (d) will it be remembered?

As an aside, let us add this:

To arrive more surely at these answers, it is suggested that the producer of the film is supposed to be an expert in attention-getting and holding. He should be used more by inviting him in for consultation much earlier than he is today.

SPONSOR *invites its readers to submit topics for discussion in its forum feature,* "SPONSOR *Asks.*" *Topics should be of general interest to advertisers and agencymen concerned with air advertising and should involve some current problem. Address questions to* "SPONSOR *Asks,*" 40 *East* 49 *St., New York* 17.



Thomas D'Arcy Brophy
(Chairman)
Kenyon & Eckhardt, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. BROPHY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

TV SIGNAL

(*Continued from page 39*)

the situation which prompted Evans to enter into the costly study. (The station will spend $5,000 cash, $16,000 in free time given to the test product in return for its sales figures.) Evans was mad as a wet Green Bay Packer. It was the old story of the station finding the timebuyer and he did not talk the same language.

Evans told SPONSOR: "Timebuyers shook their heads when I said we were selling goods over 100 miles from our antenna. And I had nothing to prove my case from any research source. The Nielsen-CBS set count had been completed a few days before our station, a Channel 2 CBS affiliate, increased power from 6 kw to 100 kw and went from a 400- to an 800-foot tower. There was no industry-wide coverage study to look forward to. There was no telling when someone in the industry would again make a county-by-county census of sets. I was determined to show timebuyers something they could believe in—real evidence.

"All I can do right now is maintain we cover far enough out to reach over 190,000 sets while some timebuyers lop perhaps 40% of that off. Letters from counties over 100 miles away, indications of success in selling for stores located far away, that's some of the intangible evidence I have. Now I'm hoping to get far more clinching arguments, to give network salesmen and our national representative, Weed."

Actually there are many stations in the same boat. The small-market radio station operator who charges for circulation in his own market and gives away the outside coverage can't follow suit in tv. Tv's economics force him to start with a higher rate than his home city population might justify, earn it by pointing to tv sets outside.

Here's why. WBAY, the radio station, cost $35,000 back when the Norbertine Fathers of Green Bay purchased the original equipment in 1937 and went on the air as WBAY. (They had previously operated a station at Green Bay since 1922 under the call WHBY.) WBAY-TV in 1953 cost over half a million to get on the air.

The population of Green Bay itself is over 55,000, making it far from the smallest market with a tv station. But that population alone won't justify an hour rate of $300 (soon to go to $350). Yet with an enterprise costing over half a million just to get started the rates have to be in this neighborhood, the station feels.

Haydn Evans points out a lot of post-thaw stations are in the same position, many less fortunately situated than WBAY-TV which is already well into the black after a year on the air. Evans feels the WBAY-TV study can help the cause of other stations which are seeking to program to an entire area.

The test itself: Apparently the University of Wisconsin accepts Evans' premise that the study can be useful to the tv industry at large. One of the tenets of the Bureau of Business Research and Service at the University is that projects it accepts must be useful to more than just the one firm paying for it.

Here's another way in which the Wisconsin study differs from the usual research project: The University will publish results of the study whether WBAY-TV regards them as favorable or not. The station's $5,000 grant to the University for the research does not give it control over the study. Any promotional literature which the station might want to use about the study when it's completed would have to be checked by the researchers for accuracy. (Studies by commercial research firms are placed on the same basis when the Advertising Research Foundation validates the study.)

The University faculty members directing the study are: J. H. Westing, professor of marketing and head of the marketing department in the School of Commerce; William D. Knight, director of the University's Bureau of Business Research and Service and associate professor of commerce; I. V. Fine of the marketing faculty; S. W. Dunn of the advertising faculty. Committee in charge of the study consists of these faculty members plus: Haydn Evans; the marketing specialist of the firm whose product is being used for the test; and A. C. Nielsen Jr. of A. C. Nielsen Co. Prof. Westing is chairman of the committee. (For pictures of some of committee members and brief biographies see page 38.)

The product used for the study is a new type of grocery item. Its name is being kept secret in this report at the request of the manufacturer. The Wisconsin researchers consider the product ideal for their test purposes because:

1. It hasn't been sold or advertised previously in the majority of counties within reach of the WBAY-TV signal.
2. It is a product which cannot be stockpiled by stores. The rate of sales to the retailer, therefore, indicates rate of sale to consumers.
3. The company distributes to retailers directly through its own sales force so sales figures come from a central source, not from wholesalers.

Sale of the product went under study 22 February when a campaign broke for it over WBAY-TV. The study is to continue for six months during which no advertising will be brought to bear other than the WBAY-TV campaign.

The company was given free time on the station that would cost $16,000 in return for furnishing its sales figures and setting up extra distribution. (Sales figures when the research is published will be expressed on a percentage basis.)

Eleven test cities within and beyond the A, B, and C zones of WBAY-TV's coverage pattern were picked as the geographic guinea pigs. They range from Green Bay itself to Appleton 25

DO YOU WANT AN EXPERIENCED CAPABLE RADIO-TV STATION MANAGER WHO HAS BUILT A TV-STATION FROM SCRATCH? THEN CONTACT BOX 53 SPONSOR MAGAZINE

miles away and Iron Mountain 85 airline miles due north in upper Michigan (see map page 39 for all cities). The cities are north, south and west of the transmitter (not east since Green Bay is only 25 miles west of Lake Michigan).

In some cases cities this far apart would show variations in consumer preferences which would make them react inconsistently to any one test product. But the University research team told SPONSOR the area was probably homogeneous enough to rule that out as a problem.

The real—and only—variable in the study, they are hoping, is distance from WBAY-TV.

As in any good experiment whether in chemistry or market research, there's a control. This consists of the city of Eau Claire, Wis., over 150 miles away from Green Bay and thought by the researchers to lie beyond heavy coverage from WBAY-TV. (The city has its own tv station, WEAU-TV.)

Eau Claire has distribution of the test product but it will not be advertised there at all. Sales figures for Eau Claire and the 11 test cities will be compared. That will help show whether the expected jump in the product's sales is a true result of tv advertising or is merely due to stocking of the item. Eau Claire, since it is not exposed to tv pressure for the product, should lag behind in sales.

Sales figures will also be furnished the University for Sheboygan, which lies midway between WBAY-TV in Green Bay and its closest major tv station competitor, WTMJ-TV in Milwaukee. These figures are considered a "spare" by the researchers. They don't know what they'll do with them but they may help round out the picture by showing how well product sales hold up in an area where there is tv competition; that's as compared with the area to the north of Green Bay where there is no direct competition.

This is *not*, by the way, a test of WBAY-TV against any of the stations in its vicinity. The three stations closest by (WTMJ-TV, WEAU-TV and WNAM-TV, Neenah) are not being compared with each other or with WBAY-TV as they would be in an SAMS or NCS study. Only WBAY-TV has the product to sell.

The fact that WBAY-TV has an area almost free of other signals to the north at present makes the station ideal for this type of study, the University research team feels. Later on when more stations go on in the area they feel sales results would be harder to detect for the purposes of a test even though the station was still selling far out from its antenna.

The $16,000 allotted by WBAY-TV to the test product is regarded as "average." Evans says the amount is at the midpoint among sums spent by those of his accounts who are on the station steadily. There are two programs which sell the product: a quarter-hour segment of the 3:30-4:00 p.m. *Charlie Hanson Show*, three days a week; and three one-minute participations weekly in another program.

By presstime it was apparent that sales had risen rapidly in the initial two months of the test. But it wasn't possible to start comparison among the 11 test cities. The fact sales rose, over-all, of course, was anticipated. *Whether* television sells or not isn't under test. The question is *how far out*.

Actually results of the whole study may not be known for many months. The six months of the test campaign run through 22 August. Formal publication of the study will come after the first of the year.

(In the interim SPONSOR may be able to report how the research is proceeding if trends that look meaningful show up in the figures.)

The research team isn't sure as yet on what basis they'll compare sales in the 11 test cities. The cities vary in size so you can't just take gross sales in one against another. Comparison may be on a per-person or on a per-tv set basis.

Sales won't be the only data thrown into the hopper when the professors sit down to analyze their results. They'll have a mail ballot study conducted in the 11 cities which will give them information on tv set ownership and tv viewing. The mail ballot is set up like the one originated by BMB and used by SAMS—with list of all stations in the vicinity and places to check how often the respondent views. The mail ballot is going to a sample of 400 in each city taken from the phone book.

The study of set ownership in Oshkosh and vicinity was almost complete

"I'm happy in my Serape"



"I'm happy in my Serape"—"blanketed with sales made in KCOR's forty five county area covering 691,000 Spanish Speaking Americans"

P.S. *There are forty other happy clients like me . . . . . .*

KCOR

Represented by
Richard O'Connell,
Nat'l. Adv. Dir.
40 East 49th St., N. Y.

R. A. Cortez, President
SAN ANTONIO, TEXAS

at presstime. It showed tv saturation in a rural county outside Oshkosh was as great as in the city itself.

A coincidental telephone study will be conducted in six of the 11 test cities. For the first round of calls, made when the test product is on the air, the usual questions will be asked. (Do you have a television set? Is it on? What station are you watching?) Later on questions may be modified to make them more qualitative. Four callers, preferably school teachers, will be hired in each city.

There will also be a qualitative study of some kind made in one of the test cities. This might be to check how local variations in that city are affecting sales results.

Conceivably some unanticipated difficulty in analyzing the sales figures will put more emphasis on the mail ballot and phone coincidental aspects of the study than was planned at the outset. In any case the data will be there for the committee to use.

A. C. Nielsen Jr.'s presence on the study committee came about because the University group sought his guidance and that of the company's veteran marketing researchers. It was at a meeting with Nielsen executives in Chicago that a test item like the grocery specialty was suggested. The Nielsen company is not participating directly in the study and has not been retained to do any field work. A. C. Nielsen Jr. is participating as an individual.

How to program to an area: It's Haydn Evans' contention that "area stations" are made, not allocated by the FCC. He feels that from the minutest detail up to major programing decisions the station has to think area. At WBAY-TV newscasters ignore all but the biggest events in Green Bay, WBAY-TV home city. Cities and towns 50 to 100 miles, Evans says, get equal or greater play. Here are 10 other ways in which WBAY-TV seeks to attract viewers in a radius of 100 miles-plus.

1. *Community service*: This SPONSOR representative attended a dinner given by WBAY-TV for civic leaders from the 100-mile-plus circle around Green Bay. Its purpose: getting all area communities to unite on a single kick-off date for their community chest drives next fall so that WBAY-TV could back them all up with one big push. The meeting brought about agreement on the first coordinated start of community chest activity in the area's history. It also brought together a horseback sample of the station's listeners. Fund raisers from towns as far as 120 miles away from Green Bay stated that the station could be a real factor in helping them raise money for their drives.

2. *News coverage*: A newsreel photographer travels the area, takes pictures of local disasters or events. Example: A flash fire burned out a family in a town 100 miles away. The photographer rushed up for shots of the children in a hospital bed.

3. *Amateur show*: Kids from far away are on as often as Green Bay youngsters.

4. *During station breaks*: Announcer says "Serving Green Bay and . . ." Then picture of main street of one of surrounding cities flashes on screen.

5. *Traveling players*: Station's drama show travels area to do live shows. Signs on their trailer, billing at theatres help build station's standing.

6. *Christmas I.D.'s*: During station break announcer wished Merry Christmas individually to different city each time rather than sticking to Green Bay.

7. *Small-town clients*: Station doesn't encourage Green Bay accounts but it does want business from even small cities far outside. Theory is that like a weekly newspaper which may be read for its ads, tv station can gain strength with local community if ads for local stores are on the air.

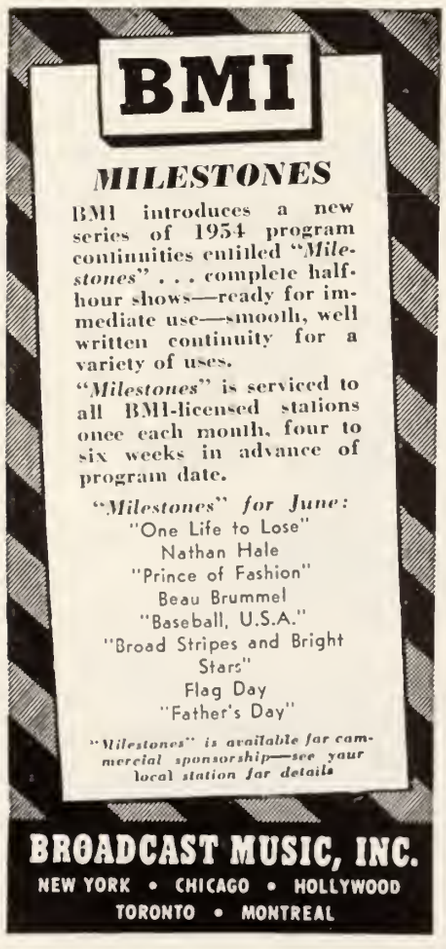
8. *Localized weather*: If it's a bitter cold day, announcer will add "I'll bet Mr. and Mrs. Wayne of ——— don't mind this cold a bit. They're off to Florida." The station's news department is alert for bits of news like this to personalize weathercasts.

9. *Fishing party*: The game warden of each county in the area selects the outstanding fisherman who then attends a fishing party for three days with all expenses paid.

10. *Newspaper logs*: The station is listed in over 60 papers, including weeklies up to 150 miles away. Station pays for listing where this is the newspaper's customary policy on radio-tv page.

National coverage services: It looks as if there won't be a national coverage study in radio or tv for some time. The last studies were conducted in 1952 by Standard Audit and Measurement Services (SAMS) and Nielsen Coverage Service (NCS). Both of these studies are getting outdated what with the rush of new tv stations since lifting of the tv freeze in April 1952. But neither SAMS nor NCS is likely to start a new study before 1955. Some of the reasons: Radio station business is holding up well without a new coverage study; the very tv stations who need coverage studies most are least in a position to afford to pay for them.

Fortune tellers: Coverage studies, whether they are BMB-type mail ballots, NCS personal interviews, or the new experimental sales study in Wisconsin have come a long way since their primitive beginnings in mail maps. Along the way many of radio's veterans among broadcasters and research men have played a part. Dr. Frank




BILL POWELL
Specializes in the
NEGRO
HIGH SCHOOL & COLLEGE
MARKET via
WSOK
NASHVILLE, TENNESSEE

Stanton, now president of CBS, Inc., had a hand in coverage studies of the Thirties when he was CBS research director. Hugh Beville, NBC director of research and planning, recalled for SPONSOR the 1930's days when NBC had a system of recording all mail sent to the network's stations on punched cards.

But the very first "coverage" studies may have been P.I. deals some stations entered into with fortune tellers and astrologers. The stations agreed to let the star gazers sell horoscopes on their stations, as Dr. Kenneth H. Baker, president of SAMS, recalls it. This in return for the post marks on the letters. It all helped them find out where their listening was coming from. (Fortune tellers have long since been banned from the air.)

Thus these rough mail order studies of the Twenties were primitive forerunners of the Wisconsin sales study. But the Wisconsin study should avoid one pitfall of a "coverage" study based on mail orders: Frequently response to mail offers on the air is higher in rural counties than in the city. Accordingly high mail order pull from far away doesn't necessarily mean listening in that proportion.

In the Wisconsin study the conditions are set up to avoid false responses, which is what makes the difference between fortune telling—and research. ★ ★ ★

NOTE: *If you'd like further details on the Wisconsin study,* SPONSOR *will be glad to furnish them. Address questions to 40 E. 49th Street. As mentioned in the article above,* SPONSOR*'s interest in the Wisconsin study grew out of its desire to report on a campaign's results while they were happening.* SPONSOR *is still looking for a station and a sponsor to work with in such a blow-by-blow article.*



see pages 56, 57

ROUND-UP

(*Continued from page 59*)

WANN, Annapolis, Md., says it's the only Baltimore-Washington-Maryland Eastern Shore station which serves exclusively the area's Negro market. The station has published a 21-page booklet, 250,000,000 *Negro Market Coming Up*, which was written for timebuyers and account men who are interested in merchandising to the Negro market. Free copies are available, the station says.

* * *

Showing a smoker enjoying a filter-tipped cigarette, a recent ad run in a Los Angeles newspaper by KFAC admonishes, ". . . but *don't* filter your music." The station, which calls itself "the music station for Southern California," says listeners should own receivers that are capable of "reproducing great music in its full range and true perspective." KFAC says the cardinal sin "of this hi-fi-conscious era" is that of "fidelicide" (murdering good music with a bad radio).

* * *

"Women," said Howard Chase, vice president of Selvage, Lee & Chase, New York, "are people in skirts." He made the observation while addressing a recent workshop meeting of the New York chapter of American Women in Radio & Television. Another speaker at the workshop, James L. Caddigan of the Du Mont Television Network, said women have a definite place in tv. He treats women the same as men, he said, addressing the group as "fellows." Ralph Hardy, vice president of NARTB, said, "Attitude toward your work plays a great part in coloring each day. Without constantly renewed enthusiasm," Hardy said, "one cannot ever hope for success."

* * *

The BAB's biweekly Radio Advertising Newsletter is helping radio sponsors sharpen up their commercial technique with a new feature, "Catch this Commercial." The feature consists of specific commercial copy and formulae developed by national sponsors for their radio advertising. Included are production techniques, complete copy content and suggestions as to where and when the announcements can be heard. Commercials are chosen on the basis of originality, production techniques and attention-catching qualities.

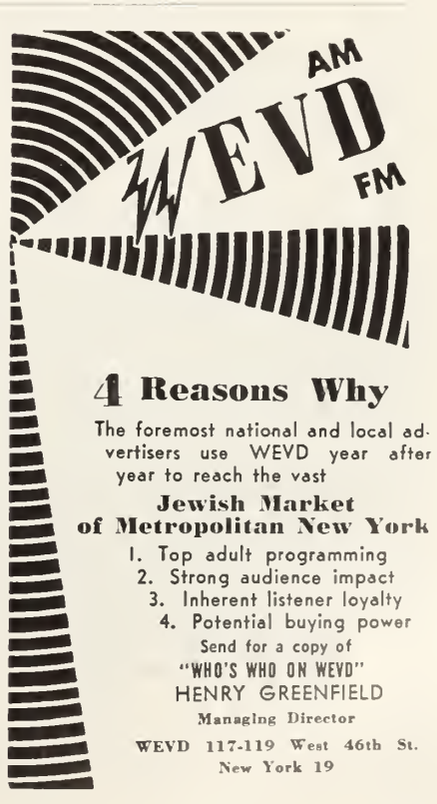
Sales of Frederic W. Ziv Co.'s transcribed-syndicated *Red Skelton Show* currently in production in Hollywood for national release are going at a 27% faster rate than Ziv's *Hour of Stars* in a comparable sales period. The first week following the announcement of the series the program was sold in 87 markets, according to John L. Sinn, Ziv's executive vice president. Sinn said the series appears to be just as popular in tv markets as in radio-only markets.

* * *

As might be expected, radio stations now are giving away coffee as prizes. Coffee—six pounds daily—will be awarded as consolation prizes to those who miss the Philco radios offered as first prize on the Fred Fiske show contest over WWDC, Washington. The contest involves a mystery tune listeners are asked to identify.

* * *

One of the largest long-term radio contracts in the Quint City area was signed recently by RCA Victor Corp. and KFMA, Davenport, Iowa. The contract calls for 24 announcements a day every day of the week for a period of one year—a total of 8,736 announcements. The announcements will vary from 20 seconds to one minute in length, will plug various RCA products.



SUMMER TIME

IS

SELLING TIME

IN COASTAL CALIFORNIA

★ More People

★ More Money

★ More Sales

KEY-T covers California's largest single station market with programming from all 4 major networks

CBS ★ NBC

ABC ★ DU MONT

LOW COST PER THOUSAND

LARGE UNDUPLICATED AUDIENCE

BEST OVER-ALL PROGRAMMING IN AMERICA

THE KEY TO COASTAL CALIFORNIA

KEY-T channel 3

Video power 50,100 watts

Audio power 25,100 watts

Antenna 4,211 H. above sea level

Represented Nationally by GEORGE P. HOLLINGBERY COMPANY

KEY-T

Newsmakers in advertising



Don Davis, *after 32 years in Kansas City, is ending up right across the street from the location of his first job there as publicity man for the American Hereford Association at 11th and Central Streets. Davis now is president of WHB-AM-TV, owned by Cook Paint & Varnish Co. But pending FCC approval CP&V—and Davis—will buy KMBC-AM-TV and move into that station's million-dollar studio building—at 11th and Central. To avoid duopoly, CP&V sells WHB to Robert and Todd Storz of KOWH, Omaha. WHB-TV will be deleted.*



Stuart Peabody, *assistant vice president of The Borden Co., was elected chairman of the board of The Advertising Council at its annual meeting in New York recently. He succeeds Philip L. Graham, publisher of the* Washington Post & Times Herald *(WTOP-AM-TV, Washington, and WMBR-AM-TV, Jacksonville). Peabody has been a director of the Council since its inception in* 1942. *Last year, the Council reported American business contributed more than* $100 *million worth of public service advertising for various causes.*



Charles H. Crutchfield, *executive vice president of the Jefferson Standard Broadcasting Co. and general manager of WBT and WBTV, Charlotte, N. C., has two big construction jobs under his supervision. He's heading the building of a new tv station in Florence, S. C., which probably will go on the air in August or September (call letters WBTW, Channel 8). And he's overseeing construction of a new* $1 *million studio and office building to house WBT and WBTV, located in a Charlotte suburb. It's scheduled for completion in October.*



Robert K. Richards, *administrative vice president of NARTB, said in a speech recently that radio has an opportunity, and therefore an obligation, to be a voice of the people. He said this is necessary to give all viewpoints proper emphasis. Radio is being thought of more and more as a medium which informs reliably and fairly, said Richards, because of the diminishing number of daily newspapers. He added this is no reflection upon the ingenuity of newspapers, but rather on the economy, which has forced newspaper mergers.*

General Clay

answers the questions everybody is asking about

RADIO FREE EUROPE



General Lucius D. Clay, former U. S. Military Governor in Germany, and leader of the Berlin Airlift, was first Chairman of the Crusade for Freedom.

General Lucius D. Clay answers nine vital questions about an organization which needs your dollars and your support—Radio Free Europe.

RFE is important to *you* and to millions of freedom-loving people behind the Iron Curtain, *who are our first line of defense against Soviet aggression.* General Clay tells why:

Q. What is "Radio Free Europe"?

A. Actually, it is 6 stations in Western Europe broadcasting TRUTH through the "Iron Curtain" to the people of 6 captive countries in their own tongues and in the voices of their own known and trusted exiles.

Q. What is the difference between Radio Free Europe and the Voice of America?

A. The Voice of America is run and paid for by the Government. Radio Free Europe is operated as an independent American enterprise by a committee of private citizens. It is *people* talking to *people*—Poles telling the truth to Poles, Czechs and Slovaks telling the truth to Czechs and Slovaks, etc. It is not bound by diplomatic limitations.

The Voice of America broadcasts to many countries and can only devote a limited amount of time each day to any one country. But Radio Free Europe's "Voice of Free Czechoslovakia", for example, broadcasts about 20 hours each day to Czechoslovakia alone.

Q. Who supports Radio Free Europe?

A. Millions of American citizens like yourself, through voluntary contributions of millions of dollars! More than 1,000 carefully screened people man the stations. The management is American, but the staff is largely composed of editors, reporters, teachers, clergymen and entertainers who have come from behind the Iron Curtain.

Q. What countries does Radio Free Europe reach?

A. Czechoslovakia, Poland, Romania, Bulgaria, Hungary, and Albania with a total of 70,000,000 population.

Q. How does Radio Free Europe get its news?

A. Radio Free Europe monitors most Communist broadcasts. Every program is analyzed by nationals of the captive countries who *know the truth.* Voluminous information from many sources is compiled and evaluated constantly by exiled experts. New exiles bring out new truth daily—and they bring it to RFE.

Q. Are more transmitters needed?

A. Yes. More transmitters and still more transmitters are needed now to let truth speak louder than ever to those captive people. Transmitters in new locations are needed too—as added insurance that this "Voice of Freedom" will never be stilled. Each new transmitter insures a new listening position on a captive radio dial.

Q. How much is needed now?

A. At least $10,000,000. But, as important as the money, the WIDEST POSSIBLE PARTICIPATION—to communicate the truest possible feeling of FRIENDSHIP FROM MILLIONS OF AMERICAN PEOPLE IN ALL WALKS OF LIFE.

Q. How much should one individual give?

A. All he can . . . A "truth dollar" is suggested.

Q. Why is Radio Free Europe so important to me?

A. Because it is devoted to the single most important job in the world—to help keep World War III from happening. If 70,000,000 people in the six Iron Curtain countries continue to resist Soviet tyranny, the Kremlin is kept off balance in one of the most strategically sensitive areas in the world.



This transmitter at Holzkirchen, Germany, is the largest of Radio Free Europe's 21 outlets. It has brought protests from angry Communists in Czechoslovakia where it is beamed 20 hours a day.

A PUBLIC SERVICE PROJECT THE ADVERTISING COUNCIL

RADIO FREE EUROPE *supported by* **CRUSADE FOR FREEDOM**



The face of fear

Do you buy from fear or what's best for the product?

If you're to believe our article "III. Psychology of media—why admen buy what they do." page 34, fear and the desire for security are possibly the most important factors in some agencymen's choice of media.

Psychologists have uncovered the fact that the harassed agencyman resorts to all sorts of devices to make his burden easier. Some of them you'll recognize:

1. He buys tangible (print) rather than intangible media (air) because it gives him a comforting, reassuring feeling to have something in his hand to show the client, or for the latter to show the president.

2. He uses cost-per-1,000 figures, Nielsen ratings or Starch readership scores under the mistaken belief that the more people you reach the more you'll sell. (Then why not stick to the *New York Daily News?*)

3. He buys what the leaders are buying, or what his competition is using, on the theory that if they're successful, he will be, too, just by copying them.

There are many more. One major agency executive told SPONSOR they switch media from time to time out of boredom. An agency president said he gets new business by convincing a client he should be using some other medium or media combination.

How fear, expediency, boredom and other irrelevant factors punish an honest, factual appraisal and use of radio and tv should be obvious.

If the article seems to bear down heavily on agencymen, we quote the words of an advertising manager (who spends over $2.5 million a year) to show that there is little difference on either side of the fence:

"An ad manager always wants to have an out. So he likes to follow the agency's advice. Then if it doesn't work, he can always fire the agency."

This media article should prove to be one of the most controversial we have ever published. Your views therefore will be welcome.

* * *

An Index for Spot

National spot advertising, both radio and tv, has made its steady climb to big billing in almost unnoticed fashion. Whatever impact it has made on advertisers has been accomplished not by ballyhoo, but by tangible values.

To most sizable advertisers, excepting those who have used it as their basic medium, spot has long been identified as the "dribs and drabs" of the ad budget after requirements of all the "important" media had been met.

Even today, when spot radio billing has outstripped network, the advertiser hears little about spot on the publicity front. Perhaps the number one reason is that national spot billing, unlike newspapers, magazines, farm papers, network and other divisions of advertising, cannot be accurately calculated. No workable method has been devised to show the ups and downs of national spot (radio and tv) on a month by month or year by year basis. For example, the useful McCann-Erickson Index of media gains published monthly in Printers' Ink, and widely disseminated, excludes spot. Included, however, are network radio and tv, along with magazines, newspapers, outdoor and business papers.

This publication hopes to establish a valid method by which periodic gains and losses of national spot, both radio and tv, can be measured. Such an index will be a valuable service to all advertisers. We welcome suggestions from readers.

* * *

At last: a TvAB

Following SPONSOR's article, "Should there be a Television Advertising Bureau?" (30 November 1953), 25 stations from coast to coast have now laid the ground work for such an organization to be known as TvAB. Dick Moore, general manager, KTTV, Los Angeles, heads the organizing committee. First formal meeting will be held later this month in Chicago, probably at the NARTB convention.

Applause

Arthur Church's 33 years

In these days of radio and tv upheaval many a market is witnessing a radical change.

After 33 years Arthur B. Church, founder and owner of KMBC and KMBC-TV, has decided to retire from the broadcasting business "for reasons of health."

The industry won't seem quite the same without Arthur Church, although during the past year or two he has been less active than heretofore. Nearly 20 years ago he was inviting visitors to his flourishing television school on the top floor of one of Kansas City's skyscrapers. But when the tv era came along he was caught in the freeze and only recently emerged with a half-time grant which will now be consolidated with the remaining half under the full ownership of the Cook Paint & Varnish Co., whose broadcast operations are headed by Don Davis.

Arthur Church has been a pioneer many times over. Besides his television pioneering, his KMBC is one of the first and foremost CBS affiliates; his *Brush Creek Follies* is a Midwest institution which plays to capacity crowds every Saturday night. A few years back he bought a mammoth building which is a radio and tv landmark in the heart of Kansas City. Not many years ago he added KFRM to provide service and coverage of the KMBC variety to Kansas listeners; he pioneered in radio syndication. These are just a few of his achievements.

Arthur Church won't be far removed from the broadcast scene. His son, Arthur Jr., intends to stay in radio; and son-in-law Pete Peters of Free & Peters can keep him posted too.

Our "May" Basket is a "Market" basket...



here in the Heart of America!

In accordance with that grand old tradition, The KMBC-KFRM Team and KMBC-TV of Kansas City is out hanging May baskets again this year. But our May basket is more than just that. The KMBC-KFRM - KMBC-TV "May" basket is a "MARKET BASKET" — the market basket of the Heart of America, equally well known as the great Kansas City Primary trading area.

And this year's "basket" is a mighty interesting one and extremely important. Last year, the Heart of America experienced another happy increase in population, retail sales and in buying power. In fact, buying power increased almost 400 million dollars in Kansas and Missouri in 1953 over 1952. Of this increase, the Kansas City Metropolitan Area enjoyed 10%. HOWEVER, *67.7% of the total increase in Retail Sales in the two states occurred in Metropolitan Kansas City*—proof of the tremendous pulling power of Kansas City as a major trading center!

And, according to that same old May basket tradition, it is the custom for the recipient of the token to pursue the giver and bestow a large buss upon his cheek. Casey, Kansan and Channel 9 are blushing wildly at the pleasure of being able to hang this "May basket-Market basket" combination on the door of KMBC-KFRM - KMBC-TV advertisers. Call the KMBC-KFRM Team, KMBC-TV, Kansas City, or your nearest Free & Peters Colonel today, so that we can hang the Kansas City Market Basket on your doorknob.

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK.. SHARING TIME WITH WHB-TV

KANSAS CITY, MO.

CBS channel



The **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

WEED TELEVISION

television station representatives

NEW YORK
CHICAGO
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA
HOLLYWOOD

MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

17 MAY 1954

50¢ per copy • $8 per year

MAY 24 1954
NBC GENERAL LIBRARY

RADIO STATION REPRESENTATIVES

weed and company

Reception Suite — Palmer House, Rooms 820-21-22.

NEW YORK CHICAGO DETROIT
BOSTON SAN FRANCISCO
ATLANTA HOLLYWOOD

PREVIEW: NARTB CONVENTION
page 41

Good Humor puts all of budget in summer air saturation
page 44

A WEEK AT BBDO
page 46

Music libraries: what sponsors should know about them
page 50

Metropolitan Life's radio results won't come till 1974
page 52

All-Media Study: sales impact of radio and tv
page 56

108 Tv Pioneers: "then-and-now" growth chart
page 59



IN MUSICAL COMEDY "OKLAHOMA" IS THE CHOICE OF OKLAHOMA

IN TELEVISION KWTV IS THE CHOICE OF OKLAHOMA CITY



KWTV WOMEN'S EDITOR
BROOKE LORING

BROOKE LORING, KWTV Women's Editor, is a rare combination of a tremendous professional background mixed with an outstanding ability as a homemaker. She has a working grasp of all phases of homemaking and women's activities. She has attended Julliard School of Music, American Academy of Dramatic Art, USC and UCLA. Her experience includes appearances with the Los Angeles Civic Light Opera, CBS and NBC in Hollywood, and work with the Los Angeles Guild Opera. At KWTV she does the "Brooke Loring at Home" show—another example of showmanship that's helped make KWTV-9 *the choice of Oklahoma City!*

EDGAR T. BELL, Executive Vice-President

FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in later summer 1954.

the Choice of Oklahoma City

KWTV-9

CBS

AFFILIATED MANAGEMENT K O M A CBS
REPRESENTED BY AVERY-KNODEL, INC.

REPORT TO SPONSORS
17 MAY 1954

Ratings while show is on air

Ratings while tv show is still on air: This becomes reality with electronic device Pulse unveils soon. Pulse calls system DAX (data accurately cross-checked). It would be set up in New York first with 400-set sample. Pulse has equipment perfected, will install devices in sets if industry steps forward to pay for it. Phone lines connect sets to electronic calculator. Dr. Sydney Roslow, Pulse president, says device won't supplant personal-interview technique of Tele-Pulse because it can't yield data on who listens.

–SR–

Major car firms boost air budgets

What's happening in Detroit may make advertising history. Big auto companies making (and selling) fewer cars. (Last week in April car & truck production was 156,754, against 194,610 year ago.) Yet despite fewer sales, lower profits (Chrysler's first quarter earnings dropped 68%), advertising budgets are being increased. Tv, radio now being used by every major car maker. Tv network budgets up about 67% for auto industry as whole this year; radio up more than 77%. Taking cue from Detroit, thousands of independent dealers throughout country turning to air media—many for first time. Full story NEXT issue.

–SR–

Hot issues up for NARTB

Hottest topics for NARTB Convention's corridor clinics? SPONSOR survey of leading 250 stations shows following will be discussed in and out of Palmer House sessions in Chicago 23-27 May: (1) Whither uhf? (2) network spot carriers; (3) Television Advertising Bureau; (4) a "federated" NARTB; (5) color tv; (6) fm radio; (7) film syndication. For explanation, see "NARTB convention preview," page 41.

–SR–

Execs debate "huckster" case

There may be some "hucksters" (purveyors of misleading advertising) in AAAA, but what group is entirely free of "quacks" and "shysters" and how would you actually enforce ethical practices? That seems to be consensus of BBDO President Ben Duffy, 4A's Chairman William Baker Jr. (of B&B), Victor Ancona, American Machine & Foundry ad manager who represented advertiser's view. Trio commented on Fairfax Cone's statement before recent 4A's convention that "hucksters" should be thrown out of association. (For full comments, see page 86).



108 tv pioneer stations honored

Curtain-raiser at the NARTB Convention will be the first tv pioneer dinner at which about 175 pre-freeze station owners and managers, top net execs, presidents of national representative firms, FCC commissioners and industry association leaders will be present. Commemorative plaques will be awarded to the 108 pioneer tv stations. Host at the dinner and donor of the commemorative plaques is SPONSOR. Harold Hough, general manager of WBAP-TV, Fort Worth, veteran broadcaster whose homespun philosophy has entertained many an industry gathering, is toastmaster. Earle Ludgin, outgoing national chairman of the 4A's, and president of Earle Ludgin Co. since 1927, will be the guest speaker.

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REPORT TO SPONSORS for 17 May 1954

BBDO opens doors to SPONSOR

Batten, Barton, Durstine & Osborn billed $137.5 million last year, $35 million in tv, $14.5 million in radio. It leads not only in air billings, but its people feel it is tops in U.S. billings too. In any case, its operation is unlike that of any other agency in business. To find out why BBDO is both big and different, SPONSOR sent Al Jaffe to spend week there. Part I of his "inside" story starts page 46.

–SR–

Macy's pleased with radio test

BAB sold Macy's, world's largest department store, on using "heaviest concentrated radio campaign in history of retail advertising" to promote major spring event, "Largest Sale on Earth." Store used 642 announcements on 7 New York stations week of 22-27 March. Estimated 27 million family impressions were made at cost of 50¢ per 1,000. SPONSOR estimates Macy's spent $25,000-$30,000. Results, according to Macy executives: "Highly satisfactory."

–SR–

Radio soapers 1/3 cost of tv

Costs of 11 tv soap operas (15 minutes across-the-board) currently running range from $8,500 to $10,000 weekly for talent and production alone. Average radio soaper runs to $2,850 weekly. P&G sponsors 4 tv soapers, 11 on radio to lead pack. These data from SPONSOR's Comparagraphs. For Radio Comparagraph, see page 111.

–SR–

Sponsors step up use of air media

66 advertisers spending $178,000,000 a year answered SPONSOR's 2 questionnaires on business and media trends. Of these, 47 spend $45,000,000 on radio and/or tv. Significantly the more air they use the more enthusiastic they seem to be about both media. For example, Nabisco's George Oliva says he's stepping up his multi-million-dollar budget by 20% this year—but the increase for air alone is 60%. For other views on "Do radio & tv move goods?" see page 56.

–SR–

Miller named by TVAB as aide

At SPONSOR presstime newly formed Television Advertising Bureau named Neville Miller, former NARTB president, onetime Louisville mayor, as TVAB's special legal consultant. Miller, senior partner in Washington law firm of Miller & Schroeder, is communications law specialist. Richard A. Moore, TVAB chairman, says membership now totals 39. For more discussion of TVAB, see NARTB Convention story page 41.

–SR–

2 unusual air case histories

Metropolitan Life, world's biggest insurance house, spends $1.5 million of $3.2 million budget on radio, sells no insurance via air (only health). Good Humor, ice-cream firm, spends 100% of its $225,000 budget on 8-week saturation campaign in 8 major markets. Breakdown is 60% tv, 40% radio. For details of these 2 unusual air operations, see page 52 for Metropolitan, page 44 for Good Humor.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Continental Oil Co, Ponca City, Okla	Conoco gas and oil	Benton & Bowles, NY	55 Conoco radio mkts	Radio: min anncts, 7:00-8:00 a.m., 40 to 60 per stn weekly; 7 June; 2 wks
Thomas J. Lipton, Hoboken	Lipton's Frostee dessert	Y&R, NY	150 radio mkts thru country	Radio: dayti min anncts; 7 June; 6 wks
Thomas J. Lipton, Hoboken	Lipton's Frostee dessert	Y&R, NY	45 tv mkts thru country	Tv: dayti min anncts in mkts with more than 100,000 sets; 7 June; 6 wks
Thomas J. Lipton, Hoboken	Lipton's iced tea	Y&R, NY	100 radio mkts thru country	Radio: min anncts; 1 June in Deep South; 15 June elsewhere; 6 wks
Thomas J. Lipton, Hoboken	Lipton's iced tea	Y&R, NY	50 tv mkts thru country	Tv: dayti min, nightti 20-sec anncts; 1 June in Deep South, 15 June elsewhere; 6 wks
John Morrell & Co, Ottumwa, Iowa	Red Heart Dog Food	N. W. Ayer, NY	150 tv mkts thru country	Tv: min, chnbrks for kid audience; 1 July; 2-3 wks



pledged to service—active, responsive participation in all worthwhile public service projects is an outstanding principle of the WGAL-TV operation. The eight *Channel 8* programs shown on this page are only a small part of the continuing series of programs and projects designed to enlighten, strengthen and support the best interests of the many people living in the WGAL-TV, Channel 8, extensive service area.

Represented by

MEEKER TV, Inc. New York Chicago Los Angeles San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 1
17 May 1954

ARTICLES

Preview of the NARTB Convention

SPONSOR presents rundown of hot convention topics, gives results of station survey which asked what stations would like to see convention do. Among suggestions: separate radio and tv sessions instead of lumping both together — **41**

Why Good Humor uses radio and tv

Ice-cream firm spends all of its $225,000 budget on a seasonal air saturation campaign in eight major markets. Musical jingles on radio and animated cartoons on tv run for eight weeks starting mid-May — **44**

A week at BBDO

For a week a SPONSOR editor listened to heartbeat of the top agency in radio and tv billings. How does it generate ideas, create commercials, delegate responsibility? Here is behind-the-scenes story — **46**

What you should know about musical libraries

Music library shows play larger role in national advertising than many admen think. Here is how they directly concern the radio client — **50**

Metropolitan's radio results come in 1974

Since the aim of this insurance firm's big radio spot and network campaign is longer life for policyholders (via health-promoting booklets), results are long-range rather than immediate. Company's '54 radio budget: $1.5 million — **52**

Can you use these SPONSOR reprints?

"Can I get reprints?" is a question frequently asked with regard to SPONSOR stories. Here is rundown on what SPONSOR articles and other special material have been made into reprints or booklets, and how much they cost — **54**

Do radio and tv move goods?

Part 23 of SPONSOR's All-Media Evaluation Study chronicles sponsors' accounts of what air media they are using to sell their products and the broadcast techniques they employ to get results — **56**

108 Tv Pioneers: "then-and-now" chart of growth

Here is a useful chart compiled from data collected for the recent pioneer stations section. Chart traces sets-in-market, rates, billings, other basic statistics, from early days to present — **59**

COMING

Tea Council bets a million dollars on tv

For the past two years the Tea Council has been devoting virtually all of its over-$1 million ad budget to spot tv with an eye to boosting tea consumption. Has it paid off? SPONSOR looks into the results — ***31 May***

Who are the radio and tv "hucksters?"

Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." Who are they? What can agencies, advertisers, media do? How are they harming radio and tv? SPONSOR is rounding up data, opinions

What agencymen want to know about color tv

Leading admen have posed questions they consider important on color tv to the broadcasters. CBS' Stanton and Van Volkenburg, NBC's Weaver and RCA's Joe Elliott step forward and supply answers

DEPARTMENTS

TIMEBUYERS
NEW & RENEW
AGENCY AD LIBS
49TH & MADISON
P. S.
MR. SPONSOR, Edwin Ebel
NEW TV STATIONS
TOP 20 TV SHOWS
TV RESULTS
AGENCY PROFILE, A. W. Reibling
SPONSOR ASKS
ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KTHS HELPS ARKANSAS FARM BUREAU TO GROW AND GROW!



Marvin Vines, KTHS Farm Service Director, interviews John Scott, State FFA winner in 1953 Dairy Efficiency Contest.

ON June 2, 1953, the Arkansas Farm Bureau Federation and its affiliated service agencies started sponsoring the *first* radio advertising campaign in its history, aimed primarily at securing new members.

Station KTHS was selected. Each morning at 6:05 a.m., our Farm Service Director, Marvin Vines, brings reliable market and weather reports to thousands of farm families in every one of Arkansas' 75 counties.

Now notice how Farm Bureau membership grew in 1953, with just six months of KTHS sponsorship:

1951	—	49,019	
1952	—	50,016	— Growth, 1.9%
1953	—	55,718	— Growth, 10.2%

In commending KTHS for its part in the Bureau's growth, Mr. Waldo Frazier, Executive Secretary of the Federation, writes:

"We feel that this and other services of your Farm Service Department are making great contributions to the progress of agriculture in the whole State."

Thanks, Mr. Frazier. We *knew* it would be this way, when our 50,000-watt, CBS powerhouse was "turned loose" to do a job for you.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

"I DOOD IT! I DOOD IT!

RADIO STATIONS ARE MAKIN
WITH THE RED SKELTON S

Sponsors jump at the chance to get Skelt

WCAU, PHILADELPHIA, PA., SAYS:

"One of the prices of leodership is the ever present challenge to keep your programming vital, lively ond fresh enough to stoy on top. We hove hod very good success, rating wise, with Ziv shows, ond we think that the Red Skelton Show will do o job for us right now."

WXLW, INDIANAPOLIS, IND., SAYS:

"Red Skelton Show sold os o spot corrier to: Sniders Studeboker Agency, Cassidy Home Insulation; Little Dovids; Richord E. Doniels Insurance Agency; Pilgrim Loundry; Ozmon Hotpoint Deolers; ond Downtown Hotpoint Deoler. Could hove sold the entire show to Hotpoint Dealers."

WXYZ, DETROIT, MICH., SAYS:

"Three half-hours of the Red Skelton Show sold to the Fronkenmuth Brewery."

WVLK, LEXINGTON, KY., SAYS:

"Red Skelton Show sold in holf-hour segments to: De Boor Loundry; Lowenthol Furriers; Mayflower Moving & Storoge; Von Doron Hardwore Co. (Appliances); Emmert Pocking Company of Louisville (Sousoge Mokers) The Red Gold Conning Co of Louisville olso wonted in the show but arrived too lote."

KPRC, HOUSTON, TEXAS, SAYS:

"Three holf-hours of the Red Skelton Show sold to the Lewis ond Coker Super Markets."

WMIE, MIAMI, FLA., SAYS:

"Radio Stotion WMIE is very happy to schedule the Red Skelton program on o five time per week basis for Jock's Cookie Company."

KSWO, LAWTON, OK

"All 5 holf-hours of the Re Show sold to: Popular Furni pony; Appell's Jewelers; The tionol Bonk; Kennedy & Com Fred Horris Applionce. It toc utes with eoch to sell."

WHEC, ROCHESTER, N.

"Rochester Gos & Electric Co ing Red Skelton 5 doys per weeks firm."

WTAR, NORFOLK, VA.

"Red Skelton Show sold to c sponsors: Certified TV Soles; reau Mutuol Insuronce; Servic (Mobilgas distributor). Hoppy thot it took only 8 presentotic three-fourths of the progrom."



WE'RE LOADED WITH ENTHUSIASTIC REPORTS LIKE THESE FROM *MORE* STATIONS THAN CARRIED SKELTON ON THE NETWORK.

HURRY! GET IN THE MONEY-MAKING SKE


STATIONS, SPONSORS, AGENCIES all tell the same happy story... SKELTON SELLS LIKE MAD!
P.S. MR. ADVERTISER, MR. AGENCY MAN: Ask your local station for availabilities on the fastest-moving show on radio...
"THE RED SKELTON SHOW" 260 HALF-HOURS
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD
Wire or phone for the facts on your market today!

SAVE UP TO 20%

BUY THE JOHN POOLE BIG IMPACT STATIONS

New Group Discounts are now in effect

In Central California

KBID-TV FRESNO Channel 53

POWER-BACKED 470,000 WATTS
COVERAGE OF THE WHOLE
CENTRAL SAN JOAQUIN VALLEY

KBIF *The Valley Music Station*

900 KC • 1,000 WATTS
1117 "N" STREET, FRESNO

In Southern California

KBIG *The Catalina Station*

740 KC • 10,000 WATTS
The Giant Economy Package
of Southern California Radio

Your Advertising Dollar
Buys More when you buy
the "B I" Stations

Save up to 20% with
combination discounts

**For details ask any
John Poole station salesman
or Robert Meeker Man**

**JOHN POOLE
BROADCASTING CO.**
KBID-TV • KBIF • KBIG
6540 Sunset Boulevard
Hollywood 28, California • HOllywood 3-3205

Timebuyers at work



Charles J. Zeller. *v.p., Guenther-Bradford & Co., Chicago, tells* SPONSOR *that the Chicago Television Council is working on standardization of station practices in that market. "Our attempt," says he, as chairman of the Council committee in charge of this effort, "embraces such subjects as placement of station logos, types and sizes of slides, standardization of rate cards." He explains that the Chicago effort to help timebuyers has set a precedent for a nationwide "Agency Poll for Standardization" to ease the load of paperwork facing timebuyers.*



John J. Sisk Jr. *Al Paul Lefton, New York, considers early-morning radio a good buy for several reasons. "Not only do we reach a maximum mixed adult audience early mornings," he explains, "but also, out-of-home listening, particularly in cars, is heavy at this time." He adds that early-morning radio gives an advertiser a psychological advantage since he can urge the listener to go out and buy his product that same day. Further he's reaching an audience that is still fresh and has not been subjected to numerous outside influences.*



Orrin Christy. *media director, Morse International, New York, likes daytime tv for family-use products that are generally bought by housewives. "There's one main question that advertisers usually ask about daytime tv," Orrin continued. "That is, how much distracted viewing is there during the day when women are busy with housework? We haven't conducted any direct consumer tests yet. Still, our feeling is that daytime tv serials with strong personalities or personality shows get good concentrated attention."*



Elaine Schachne. *Emil Mogul, New York, says that she believes, as the agency does, in saturation radio buys. "That is, we like to buy at least 20 announcements weekly for a client, because we feel that radio can then do its most effective job," she told* SPONSOR. *"Another basic belief here is that often a 52-week advertising effort with seasonal frequency cycles following advertisers' sales curves brings best results. For Manischewitz Wines, for example, we go heavy before Christmas and Easter but in most markets we stay on the air all year."*



FRIENDS

are the biggest asset of this county bank

Thrifty folks, folks who bought their first home through Monroe County Savings Bank's friendly services have beaten a path to the bank for more than a century. WHAM continues to spread the message throughout the area that this is the bank where a spirit prevails as friendly as a hand clasp.

The bank's many services are spearheaded by the theme, "purposeful saving," to reach the mass of people in Western New York on the hometown station. This homespun down-to-earth atmosphere pays off in humanizing the bank's business to its customers and contributes to its steady growth.

In good times or recessions, peace or war times, Monroe has never missed paying dividends to its depositors for more than 100 years.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc

GEORGE P. HOLLINGBERY COMPANY, *National Representative*

THE SOLID GOLD BOXCAR...

... would be appropriate symbol to dramatize Greater Cleveland's bonanza-like boom in business activity.

And with good reason. Monthly car loadings (that vital index of a market's industrial health) are today peaking 80,000—with Cleveland-made products worth multi-millions moving out to all parts of the world. In return, Clevelanders are taking home attractively bulging pay envelopes.

For Cleveland is geared to America's industrial might and WXEL, the action TV station, is geared to Cleveland.

There's a special vitality behind WXEL's programming, zip and appeal that is building an always-bigger audience among Greater Cleveland's TV families. For a solid gold Midas touch, let WXEL tell them about what *you* have for sale. It pays off (as other advertisers are discovering) in carload lots.

Ask the Katz agency for details.



Courtesy of Association of American Railroads

Channel 8 Cleveland

WXEL

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ammens Medicated Powder (Bristol-Myers), NY	Doherty, Clifford, Steers & Shenfield, NY	CBS TV 65	Garry Moore; T 2-2:15 pm; 4 May; no. wks not available
Best Foods, NY	Dancer-Fitzgerald-Sample, NY	CBS TV	Robert Q. Lewis Show; W 4:45-5 pm; 5 May; no. wks not available
Helene Curtis Ind, Chi	Earle Ludgin, Chi	NBC TV 65	Top Plays of 1954; T 9:30-10 pm; 1 June; 13 wks
Diamond Crystal Salt, St Clair, Mich	Benton & Bowles, NY	NBC TV 49	Today; M-F 7-9 am; 12 partic; 6 May; 8 wks
Int'l Harvester, Chi	Leo Burnett, Chi	CBS TV 40	Morning Show; W, F 7:50-55 am; 15 May; no. wks not available
P. Lorillard (Old Golds), NY	Lennen & Newell, NY	NBC TV 96	Truth or Consequences; T 10-10:30 pm; 18 May; new show in slot
Packard Dealers, Detr	Maxon, Detr	ABC TV 38	Martha Wright; Sun 9:15-30 pm; 18 Apr; 52 wks
Paper-Mate Pen Co, Culver City, Cal	Foote, Cone & Belding, LA	ABC TV 68	Stu Erwin Show; alt F 7:30-8 pm; 14 May; 22 wks
Quaker Oats Co, Chi	Bryan Houston, NY	ABC TV 56	Breakfast Club; T, Th 8:45-9 am; 1 June; 52 wks
Toni Co, Chi	Tatham-Laird, Chi	NBC TV 125	Tony Martin Show; M 7:30-45 pm; 26 Apr; 52 wks
Wynn Oil Co, Azusa, Cal	BBDO, LA	NBC TV 49	Today; M-F 7-9 am; 52 partic; 1 June; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	Biow, NY	CBS TV 54	Love of Life; M-F 12:15-30 pm; 3 May; 52 wks
Coca-Cola Co, NY	D'Arcy, NY	NBC TV 101	Coke Time with Eddie Fisher; W, F 7:30-45 pm; 28 Apr; 9 wks; also 25 Aug for '54-'55 season
Colgate-Palmolive, Jersey City, NJ	Ted Bates, NY	NBC TV 116	Colgate Comedy Hour; 3 of 4 Sun 8-9 pm; 19 Sep; 39 wks
Gillette Safety Razor, Bost	Maxon, Detr	CBS TV 100	Preakness; Sat 5:30-6 pm; 22 May only
Hotpoint Co, Chi	Maxon, Chi	ABC TV 67	Adventures of Ozzie & Harriet; alt F 8-8:30 pm; 2 July; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert S. Aitchison	Saunders, Shrout & Assoc, Chi, vp	Fensholt Adv, Chi, vp
Arthur Booth	Sterling Adv, NY, exec vp	Same, dir plans bd
Mel L. Brink	M. B. C. Adv, Kans City, partner	Warner, Schulenberg, Todd & Assoc, St Louis, acct exec, memb plans bd
Barbara Brooks	Bermingham, Castleman & Pierce, NY, coord bdcst activities	Whitebrook Co, NY, space & timebuyer
Eileen Cummings	Dancer-Fitzgerald-Sample, NY, timebuyer	Hicks & Greist, NY, timebuyer
Harold F. Davis	Ward Wheelock, Phila, acct exec	SSCB, NY, acct exec
Wm. M. Englehaupt	Helene Curtis Ind, Chi, div sls mgr	Earle Ludgin, Chi, mdsg dir
Franklin S. Forsberg	Forsberg & Church, NY, mgmt cons	Sterling Adv, NY, vp, gen mgr
John J. Hanselman	Hanselman & Clenaghen, Portland, partner	Blitz Adv, Portland, Ore, assoc
W. J. Haughey	Ingalls-Miniter, Boston, vp	Same, vp, gen mgr
Edward D. Kahn	Victor A. Bennett, NY, exec	Same, vp
Michael M. Karlan	Joseph Katz Co, NY, prod mgr	Whitebrook Co, NY, gen mgr
Peter Arnold Krug	Hicks & Greist, NY, hd radio-tv dept	Calkins & Holden, Carlock, McClinton & Smith, NY, dir radio & tv
Jos. H. Langhammer	Head own agency, Omaha	Ralph Sharp Adv, Detr, vp
Si Lewis	WPIX, NY, acct exec	Product Serv Adv, NY, hd radio-tv dept
Sydney Loewenberg	Joseph Katz, Balt, acct exec	Same, vp chg NY office
James L. Lothian	Erwin, Wasey, LA, copywriter	Mogge-Privet, LA, vp & copy chief
Hal Mathews	N. W. Ayer, NY, tv prodr-dir	Y&R, NY, tv comml dept
George P. MacGregor	Kenyon & Eckhardt, NY, vp, supvr fd accts	Biow, NY, vp, supvr Philip Morris acct
James W. McCandless	Ayer, Detr, dir Plymouth news bur	Grant Adv, Detr, dir pub rels
Harry Wayne McMahan	Five-Star Prodns, Hywd, pres	McCann-Erickson, NY, vp, memb copy plans bd chg radio-tv commls
Robert J. Noel	Campbell-Mithun, Chi, radio-tv dir	Needham, Louis & Brorby, Chi, creative stf, tv-radio dept
Timothy J. O'Leary	William Esty, NY, radio-tv timebuyer	Calkins & Holden, Carlock, McClinton & Smith, NY, radio-tv timebuyer
Edgar E. Peck	Look Mag, NY, circ prom mgr	Grey Adv, NY, acct exec
Dan Potter	Benton & Bowles, NY, vp media P&G acct	William Esty, NY, tv dept
John Rigor	Fuller & Smith & Ross, NY, acct exec	Grey Adv, NY, acct exec
Arthur R. Ross	W. B. Doner, Detr, radio-tv creative stf	Campbell-Ewald, Detr, radio-tv creative stf
Harold Sieber	Kenyon & Eckhardt, NY, print buyer	Same, media coord
Earl M. Willhite	KMO-TV, Tacoma, Wash, gen sls mgr	Hunter Adv, Hywd, partner
Dr. Joseph W. Wulfeck	Tufts College, Medford, Mass, asst prof of psychol	Reingold Co, Boston, consulting dir of research







Numbers after names refer to New and Renew category

Peter A. Krug (3)
Mel L. Brink (3)
Edward D. Kahn (3)
Robert J. Noel (3)
Si Lewis (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Cory D. Clark Jr	Carnation Co, LA	Same, adv mgr cereals prods
Stanley G. Fisher	Landers, Frary & Clark, New Britain, Conn, sls mgr elec hswares div	Same, vp
John S. Frietsch	Philco Corp, Cinci distr rep for appliances	Same, adv mgr radio div
Raymond B. George	Philco Corp, Phila, vp mdsg	Same, dir adv all consumer prod divs
William C. Gray	Carnation Co, LA, asst adv mgr Albers Milling subsid	Same, adv mgr Friskies Dog Food
George Hennessey	Storecast Corp, NY, exec vp	E. L. Adelman Assoc, Bronxville, NY, pa
Ralph R. Jugo	Landers, Frary & Clark, New Britain, Conn, sls mgr chg South Amer export bus	Same, vp
Leo L. Lindamood	Tidy House Prods, distr sls mgr Indpls	Same, Shenandoah, Ia (home off), asst to :
Lee Moss	Landers, Frary & Clark, New Britain, Conn, sls mgr vacuum cleaner div	Same, vp
Bernard C. Swis Jr	Tidy House Prods, territory slsmn, Cinci	Same, distr sls mgr, hq Cinci











5. Station Changes (reps, network affiliation, power increases)

CHEX-TV, Peterborough, Ont, new rep All-Canada Tv

CKDA, Victoria, BC, freq change from 1340 to 1280 kc; power incr from 250 watts to 5000 watts

KCRI-TV, Cedar Rapids, Ia, new natl rep, Venard, Rintoul & McConnell

KDEF, Albuquerque, NM, new natl rep, McGillvra

KIMN, Denver, natl sls rep, Avery Knodel

KOLN-TV, Lincoln, Neb, to be primary intercon affil CBS eff 1 June

KPIX, SF, purch by Westinghouse Elec Corp

KTTV, LA, power incr from 31 kw to 110 kw visual, from 15 kw to 68 kw aural

WABT, WAPI, WAFM, Birmingham, Ala, to be NBC affils eff July; prev CBS affils

WAIM, WAIM-TV, Anderson, SC, new natl rep, Headley-Reed

WBKB, Chi, visual power incr from 114 kw to 200 kw eff 20 May

WBTW (TV), Florence, SC, to be primary intercon affil CBS TV eff 1 Aug

WFMY-TV, Greensboro, NC, power incr to 100 kw visual eff Sept, coupled with completion of new enlarged bldg

WGRB (TV), Buffalo, new natl rep, Headley-Reed; basi NBC TV

WGKV, Charleston, W Va, ourch by Huntington bus including officers of WSAZ, Huntington, from Ka Valley Bdcstg Co

WHBQ, WHBQ-TV, Memphis, Tenn, purch by Gen Tel from Harding College, Searcy, Ark

WHKC, Columbus, purch by Hulbert Taft Jr, pres, Cincinnati, from United Bdcstg Co, Cleve, for $258

WKNB-TV, Hartford, Conn, power incr from 20 kw t kw visual (ch 30)

WLOS-TV, Asheville, NC, new natl rep, Venard, Rint McConnell

WLW-C, Columbus, switched from ch 3 to ch 4; powe from 26 kw to 100 kw visual, from 13 to 50 kw aur

WNBK, Cleve, switched from ch 4 to ch 3; power in 100 kw visual

WTVJ, Miami, now primary basic affil CBS TV

WUSN, WUSN-TV, Charleston, SC, southeastern rep, S. Ayers, 812 Glenn Bldg, Atlanta, Ga.

6. New Firms, New Offices, Changes of Address

Bryan Houston Inc, NY, new name of Sherman & Marquette agency

Dennison's Foods, Oakland, Cal, purch by Amer Home Foods

Roy S. Durstine, new address, 655 Madison Ave, NY 21, phone TEmpleton 8-4600; prev 730 Fifth Ave

KPOL, LA, new address, 4628 Wilshire Blvd, LA 5, phone WEbster 8-2345; prev 5087 Huntington Drive, LA

Sherman & Marquette, NY, name changed to Bryan Ho

John Sutherland Prodns, new NY studios at 404 Fourth NY

TVR Prodns, new tv prodn co at 9929-A Young Drive, H Allan A. Buckhantz, pres chg prodn, formerly dir K Hywd

Venard, Rintoul & McConnell, NY address, 444 Madison (radio-tv stn reps)

Numbers after names refer to New and Renew category

G. P. MacGregor (3)
Harold F. Davis (3)
R. S. Aitchison (3)
J. Langhammer (3)
J. W. McCandless (3)

Ralph R. Jugo (4)
S. G. Fisher (4)
Lee Moss (4)
Bernard C. Swis (4)
Leo Lindamood (4)



NOW WHO-TV BRINGS WHO'S RADIO STANDARDS TO TELEVISION!

Now on the air with TOP SHOWMANSHIP— TOP PUBLIC SERVICE— TOP AUDIENCE REACTION!

WHO has been preparing for WHO-TV for years . . . as to facilities, personnel and talent programming.

Operation-wise, our transmitter building, remodeled in 1948, was designed to include TV facilities. Our special vertical directionalized radio antenna, erected in 1951, was designed to carry all possible forms of high-gain TV antennas.

Personnel-wise, over the years we have accumulated people talented in radio showmanship, as well as having intimate knowledge of stage lighting, acting, and all other components that are necessary for outstanding *television* production, too.

Program-wise, our large talent staff has been signed with a special eye toward TV as well as radio. Like our Barn Dance, much of our radio programming has been planned with built-in video potentials.

We are now on the air. WHO-TV pledges you that in television as in radio, the highest standards will be maintained, resulting in the same audience preference and advertising results for which WHO is known throughout the Middle West.

WHO-TV

CHANNEL 13 • NBC

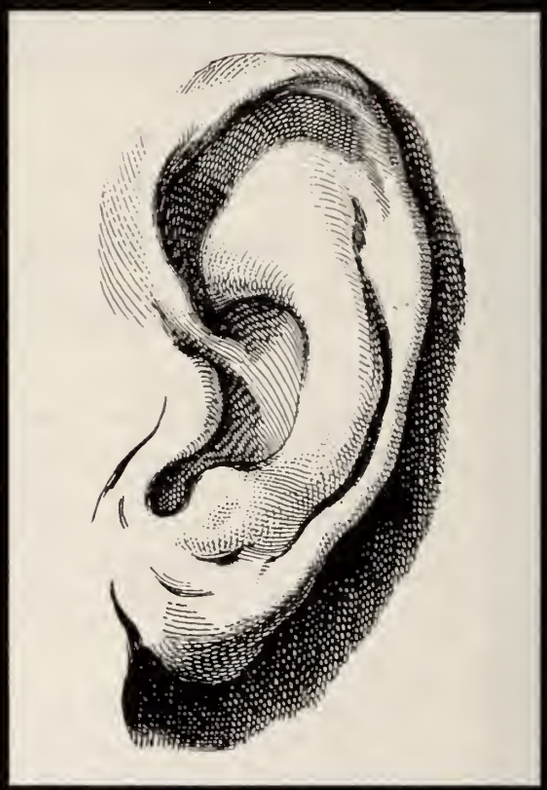
DES MOINES

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

...read as they will (or can) most people still find it easier to listen

H  I

Once upon a time, the world was a much smaller place. And whenever someone had something to say, all he did was speak up.

But soon people began to get out of earshot. And Communication became more and more difficult.

Till one day one man sat down on his stone, and chipped out something called writing. Then someone else passed along, decoded this sculpture, and reading came into the world. Lo! The primitive one-step process of talking and listening had been replaced with something more complex.

But it wasn't replaced after all. For read as they will (or can) most people still find it *easier* to listen. And people who want to get a message across still find it easier, and more *effective*, to talk.

Especially now that one medium of communication can carry a message to everyone: Radio. In 115 million places. The easiest, yet most forceful means of selling everybody that's ever been devised.

Radio is intimate, personal, persuasive. And when it's the voice of an old friend, people respect what they hear.

Radio is rhythm, music, sound effects—all the things that are fun to hear over and over. Things that are hard to forget.

Radio, in short, is *sound*. And being sound, radio moves one

step

at

a

time. As soon as the entertainment comes to a stop, the sales message immediately begins. The message is hard to miss. And since radio moves one group of *words* at a time, the sales points can't be skipped over.

Today, there's one place in radio where sound sells best, and that is CBS Radio. Presenting more of America's top programs . . . over more of the nation's best stations . . . CBS Radio is heard by bigger audiences than anywhere else in radio.

And offering the lowest cost for every sales message delivered, it's CBS Radio where more of the top national *advertisers* are heard. So many, with so much to say, that CBS Radio leads all other networks in billings for the fifth consecutive year.

RADIO



CBS Radio Where America Listens Most



"NO OTHER TOWER, ANYWHERE!"

WDAY-TV is the *only* TV station in Fargo, North Dakota's TOP market.

In fact, in *all* the fabulous Red River Valley, WDAY-TV is the *only* television station. (The nearest on-the-air station is more than 200 miles away — the nearest *grant* for a station-to-be is more than 50 miles away!)

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated With NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., *Exclusive National Representatives*



where the **balance**

is in **your** favor...

☆market

☆coverage

☆service

WTRF-TV'S WELL-BALANCED ASSETS, BIG MARKET-IMPACT IDEAL FOR ALL ADVERTISERS

The story of WTRF-TV, Channel 7, Wheeling, is, basically, the story of a station's phenomenal growth; one, as an instrument of influence in its coverage area and secondly, as an effective medium of sales and service to the advertiser.

The term "well-balanced" looms large and vivid in this story.

WTRF-TV started off with these enviable market advantages: (1) a highly industrialized economy that was exceptionally well-balanced and stable; (2) a retail sales total of $1,368,678,000 for its coverage average and (3) a metropolitan trading area that in terms of buying power ranked it among the first 48 such areas in the country.

Using these market advantages as a foundation, WTRF-TV has, for a station but six months on the air, built an extraordinary record of achievement—plus a handsome opportunity for the advertiser.

The two things that have contributed most to WTRF-TV's fast and decisive growth have been a well-batanced local programing structure and a conspicuously promotion-conscious management. The end results of WTRF-TV's local program creation have been (a) a tremendous impact on the viewing habits and good-will of the people in the area (b) very high ratings for local shows and (c) a superior level of set penetration.

For the advertiser, the end results of all this have been maximum penetration of his message and imposing sales. Read the next seven pages and you'll agree that WTRF-TV is where the BALANCE is in the ADVERTISER'S FAVOR.

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bodec, for WTRF-TV, Wheeling, W. Va.

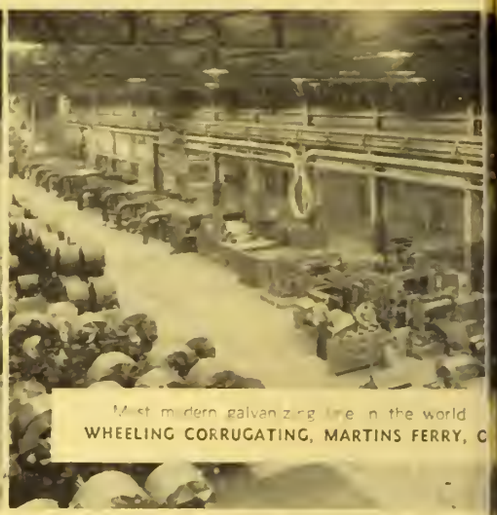
316,000 watts Where the balance is in your favor...
☆MARKET ☆COVERAGE ☆SERVICE
WTRF-TV CHANNEL 7
WHEELING, WEST VIRGINIA



Auto stampings
KAISER MOTOR CORP., SHADYSIDE, O.



World-famed dinnerware
HARKER POTTERY CO., CHESTER, W. VA.



Most modern galvanizing line in the world
WHEELING CORRUGATING, MARTINS FERRY, O.



Heavy chemicals, industrial plastic goods
ALLIED CHEM. & DYE, MOUNDSVILLE, W. VA.



World's largest independent producer of tinplate
WEIRTON STEL CO., WEIRTON, W. VA.



Chlorine, caustic soda, soda ash, chlorinated products
COLUMBIA SOUTHERN CHEM., NATRIUM, W.VA.

WELL-BALANCED, STEADFAST ECONOMY

Though great steel fabricating center, market contains hundreds...

Here are seven prime reasons why more and more national advertisers are including the market served by WTRF-TV in their television campaigns:

1. The market represents a highly industrialized economy that's exceptionally well-balanced and stable.

2. Because of the intense diversification of industry, the economy of the area is not subject to booms and depressions.

3. Employment has steadily expanded in recent years as a result of (a) the sharp growth of the chemical industry in the area and (b) enormous capital investments made for plant modernization and expansion.

4. The rate of employment and average wage earning have held up remarkably well throughout the area.

5. The 1,244,000 people in the WTRF-TV area have $1,368,678,000 a year to spend on retail goods. This retail spending averages out to $3,900 per household in the WTRF-TV coverage area, compared to an average of $3,677 for the country.

6. There's $1,980,000,000 in buying power among the 351,640 families in the area, an average of $5,631 per household. The countrywide average is $5,274 per household.

7. The penetration of television sets in the area has been uncommonly rapid. This, plus the intense degree of viewing (see Feb.-March Pulse for Wheeling area) assures the advertiser maximum audiences for his sales message.

What significantly characterizes the WTRF-TV market in terms of size is the closeness and density of the populated areas and industries. Take the Wheeling Metropolitan Area alone: in it are 35 cities and towns and 386 diversified industrial plants.

Following are some salient economic facts and factors about WTRF-TV's coverage area:

- New industries entering just the Wheeling Metropolitan Area over the last 10 years have represented an investment of over $130,000,000.
- Industrial expansion over the past three years in this area—covering modernization and increased production capacity—has represented an outlay of $55,000,000.
- Of the 173 metropolitan districts in the United States the Wheeling Metropolitan area by itself ranks as 48th in terms of consumer spendable income. (See 1950 Census.)
- In manufacturing employees the Wheeling Metropolitan Area ranks

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MARKET COVERAGE SERVICE
WTRF-TV CHANNEL 7
WHEELING, WEST VIRGINIA



Steel mill in foreground; coke mill across river
WHEELING STEEL, WHEELING



Fine handcrafted table glassware
IMPERIAL GLASS CORP., BELLAIRE, O.



Makes Mail Pouch and Kentucky Club brands
BLOCH BROS. TOBACCO CO., WHEELING

HARACTERIZES WTRF-TV'S ENTIRE COVERAGE AREA

nts manufacturing widest variety of consumer goods; site of growing chemical industry

among the first 40 of such areas in the country. One company alone, Wheeling Steel, paid out a total of $85,288,816 in wages and salaries during 1953. The average wage earned in this area was $72.38 for an average 37.5 hour week, the second highest for any area in West Virginia and appreciably above the national manufacturing average.

• Natural resources are in great abundance. They include the huge beds of crystal rock salts that have contributed largely to the fast development of the chemical industry in the area, and massive deposits of coal, oil, gas, clay, shale and sandstone.

• Outstanding among the area's rich water facilities is, of course, the Ohio River—in terms of both transportation and plant supply. It is estimated that in 1953 over 50 million tons of cargo passed along the Ohio River in the section falling within WTRF-TV's coverage area.

• Among the more recent big capital investments in the WTRF-TV area are Columbia Southern Chemical, Natrium, $60,000,000; Kaiser Motors, Shadyside, $5,000,000; U. S. Army Chemical Div., near Natrium, $3,000,000. Monsanto Chemical is also coming into the area.

• Shifts in factories generally occur 7 a.m., 3 p.m., 11 p.m. Much of transportation to work is by private car.

• Nationally known manufacturing companies located in Wheeling industrial area include:

Bellaire Enamel Co.
Bloch Bros. Tobacco Co.
Cleveland Graphite Bronze Co.
Columbia-Southern Chemical Corp.
Continental Foundry & Machine Co.
Cook-Waite Laboratories
Eagle Manufacturing Co.
Follansbee Steel Corp.
Fostoria Glass Co.
General Glove Co.
Hammond Bag & Paper Co.
Harker Pottery Co.
Hazel-Atlas Glass Corp.
Imperial Glass Corp.
Kaiser Motors Corp.
Louis Marx Toy Co.
National Analine Div. of Allied Chemical & Dye Corp.
Ohio Ferro-Alloys Corp.
Solvay Process Div. of Allied Chemical
J. L. Stifel & Sons (textiles)
Sylvania Electric Products, Inc.
Triangle Conduit & Cable Co.
U. S. Stamping Co.
Valley Manufacturing Co. (plastics)
Watt Car & Wheel Co.
Weirton Steel Co.
Wheeling Bronze Casting Co.
Wheeling Corrugating Co.
Wheeling Machine Products Co.
Wheeling Metal Products
Wheeling Stamping Co.
Wheel Steel Corp.
Wheeling Tile Co.

Here's what the Wheeling Metropolitan Area alone delivers

County	Population	Families	Retail Sales	Spendable Income
Ohio				
BELMONT	84,700	25,850	$65,187,000	$117,679,000
JEFFERSON	95,800	27,410	96,180,000	164,260,000
West Virginia				
BROOKE	25,800	7,200	17,327,000	40,080,000
HANCOCK	35,300	9,200	26,641,000	100,029,000
MARSHALL	33,500	9,530	22,769,000	42,796,000
OHIO (Wheeling)	71,900	22,030	103,628,000	170,341,000
METRO TOTALS	347,000	101,220	$331,732,000	$635,185,000

SOURCE: SRDS 1954 Consumer Markets

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WHEELING, WEST VIRGINIA

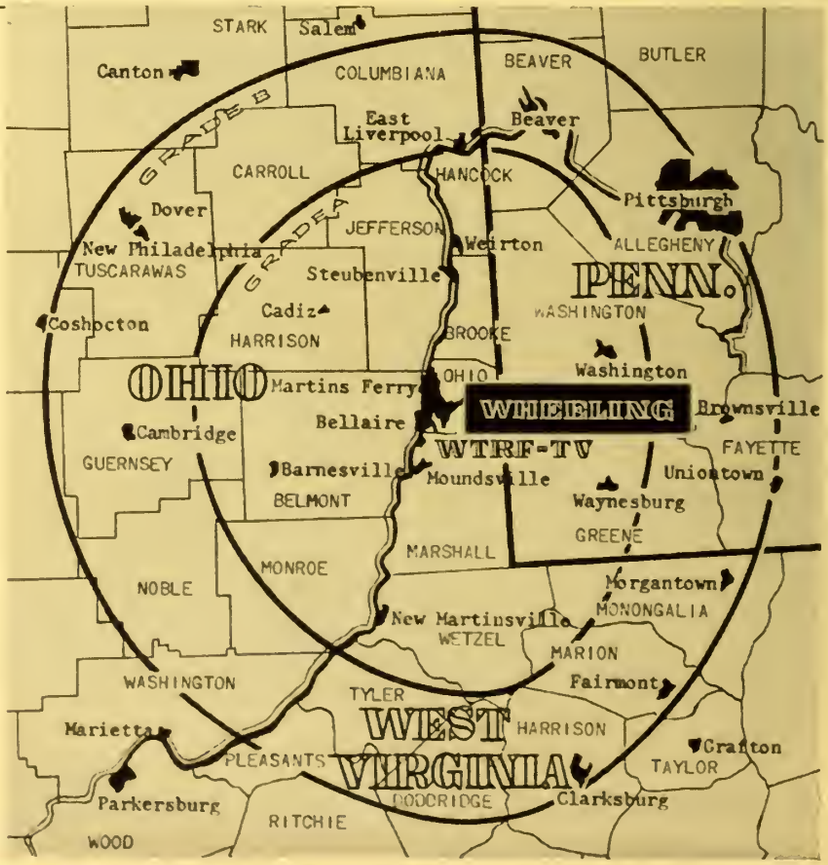
Factual data on the WTRF-TV market

COUNTY	POPULATION	FAMILIES	RETAIL SALES	FOOD SALES	DRUG SALES	GENERAL MDSE.	TV SETS	SPENDABLE IN
OHIO								
Belmont	84,700	25,850	$65,187,000	$21,581,000	$1,104,000	$4,095,000	18,830	$117,679,0
Carroll	19,600	5,740	25,874,000	5,560,000	368,000	2,485,000	4,173	20,616,0
Columbiana	102,100	30,810	124,534,000	32,026,000	3,019,000	10,744,000	25,482	161,520,0
Coshocton	31,300	9,990	31,876,000	6,802,000	743,000	3,598,000	3,372	49,160,0
Guernsey	38,300	11,720	33,688,000	7,901,000	567,000	3,824,000	6,625	47,564,0
Harrison	18,600	5,690	16,322,000	5,660,000	215,000	936,000	2,844	20,736,0
Jefferson	95,800	27,410	96,180,000	26,350,000	2,190,000	8,245,000	24,380	164,260,0
Monroe	14,100	4,290	7,412,000	1,425,000	126,000	1,106,000	1,360	9,979,0
Noble	10,700	3,250	8,805,000	1,438,000	110,000	1,238,000	872	9,267,0
Tuscarawas	70,800	21,770	83,171,000	21,924,000	1,975,000	8,344,000	17,427	107,231,0
Washington	44,700	13,800	44,574,000	10,805,000	920,000	7,715,000	6,619	56,903,0
OHIO TOTALS	**530,700**	**150,320**	**$537,623,000**	**$141,472,000**	**$11,337,000**	**$52,330,000**	**111,624**	**$764,915,0**
PENNSYLVANIA								
Fayette	186,700	51,750	$184,042,000	$46,461,000	$3,819,000	$27,795,000	41,833	$183,449,0
Greene	45,500	12,650	31,256,000	9,490,000	567,000	4,083,000	7,243	43,393,0
Washington	55,300	14,590	215,067,000	60,938,000	5,019,000	24,461,000	51,490	294,814,0
PENN. TOTALS	**287,500**	**78,990**	**$430,365,000**	**$116,889,000**	**$9,405,000**	**$56,339,000**	**100,566**	**$521,656,0**
WEST VIRGINIA								
Brooke	25,800	7,200	$17,327,000	$5,629,000	$357,000	$717,000	4,611	$40,080,0
Doddridge	7,800	2,140	4,073,000	1,214,000	49,000	438,000	130	5,140,0
Hancock	35,300	9,200	26,641,000	9,440,000	856,000	1,300,000	6,001	100,029,0
Harrison	81,000	23,520	86,207,000	20,813,000	1,836,000	9,660,000	6,402	119,909,0
Marion	68,200	19,910	58,762,000	15,851,000	1,290,000	9,538,000	8,538	96,692,0
Marshall	33,500	9,530	22,769,000	9,766,000	583,000	1,090,000	3,822	42,796,0
Monongalia	59,000	15,940	50,903,000	14,036,000	1,265,000	5,618,000	7,231	84,156,0
Ohio	71,900	22,030	103,628,000	21,831,000	2,372,000	18,216,000	15,039	170,341,0
Pleasants	5,900	1,690	4,737,000	1,353,000	64,000	310,000	438	4,192,0
Ritchie	10,800	3,180	6,076,000	1,641,000	152,000	904,000	915	7,851,0
Tyler	9,200	2,760	4,975,000	1,784,000	143,000	421,000	780	7,422,0
Wetzel	18,200	5,230	14,592,000	4,225,000	313,000	916,000	1,604	14,926,0
WEST VA. TOTALS	**426,600**	**122,330**	**$400,690,000**	**$107,583,000**	**$14,131,000**	**$49,128,000**	**55,511**	**$693,534,0**
MARKET TOTALS	**1,244,800**	**351,640**	**$1,368,678,000**	**$365,944,000**	**$34,873,000**	**$157,997,000**	**267,701**	**$1,980,105,**

SOURCE: SRDS 1954 Consumer Markets. *April 1, '54 estimates based on CBS-Neilsen May '53, RETMA '53 and Jan. '54. Cities in these COUNTIES: OHIO—Bellaire & Martins Ferry, BELMONT; E. Liverpool, COLUMBIANA; Cambridge, GUERNSEY; Steubenville, JEFFERSON; Marietta, WASHINGTON. PENNSYLVANIA—Uniontown, FAYETTE. WEST VIRGINIA—Weirton, HANCOCK; Clarksburg, HARRISON; Fairmont, MARION; Moundsville, MARSHALL; Wheeling, OHIO.

WHEELING RETAIL HUB OF BUSTLING MARKET

The core of WTRF-TV's coverage area along the Ohio River has something quite in common with the Providence metropolitan area: the towns are strung so closely together and so thickly populated that it's hard to tell when you're in one or out of the other. This concentration of population has made Wheeling, for a city of its size, the biggest dollar-wise trading center in America. As the hub of an area that has known neither boom nor depression, Wheeling demonstrates a constant, firm stability on the retail sales level.



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MARKET COVERAGE SERVICE
WTRF-TV CHANNEL 7
WHEELING, WEST VIRGINIA



Kloss Inn: Bob Kloss (inset) includes on the Saturday afternoon installment of his disk jockey program a dancing session among invited highschool couples which draws 'em to the WTRF-TV screen—both young and old—like a magnet. Feb.-Mar. Pulse gave this a 29.5 rating

HIGH RATINGS ACCRUE FROM WTRF-TV'S WELL BALANCED LOCAL LIVE PROGRAMS

The people in the WTRF-TV area are predominantly homebodies, down-to-earth and neighborly. In its six months on the air WTRF-TV has demonstrated handsomely that television is the ideal medium of entertainment for penetrating to these people.

A great deal of effort is made to absorb that neighborly spirit into WTRF-TV's local programing. Three basic rules guide this effort:

1. *Try to get a minimum of* 200 *faces of people living in the area on WTRF-TV's screen each week. And make sure that at least* 50 *of them are before the "Calling All Carrs" cameras.* (How well this rule has paid off for "Calling All Carrs," particularly, was attested by the 14 rating it got in Feb.-Mar. 1954 Pulse.)

2. *Maintain an air of informality by talking with the people on your show and not at them. Treating our viewing audiences as though the cameras were located on the other side of their livingrooms.*

3. *Meet the challenge inherent in the diverse population within our coverage area by creating a quality of programing which has relationship to the lives they live and the things they like in entertainment and information.*

The people in the WTRF-TV area are singularly music conscious. WTRF-TV carries as much as 12 hours a week of live local programing containing music of all types. WTRF-TV was but a few weeks on the air when Music Editor Dr. Paul N. Elbin wrote in the *Wheeling News Register*:

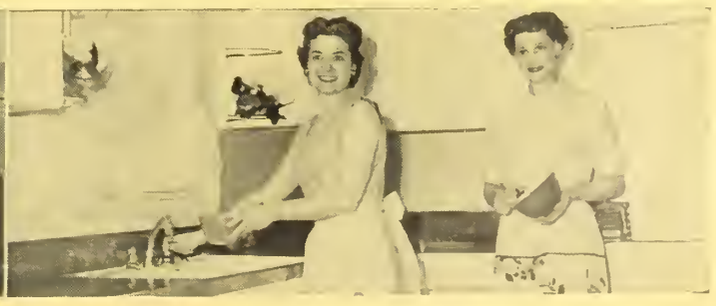
"It's evident already WTRF-TV is determined to offer a **balanced program schedule** . . . balance in a program schedule means something for everybody, and something for everybody, as WTRF-TV exemplifies it, means music both low-brow and high-brow."

Of the 107 hours of programs telecast weekly in April by WTRF-TV, 41% were network originated, 28% were local live and 31% film. Local live originations added up weekly to 43 programs and 25½ total hours.

Calling all Carrs: Bob and Jan Carr (left of baby), with rare "neighborly" touch, zoomed this daily matinee event to 14 Pulse



Kitchen Camera: Food and other advertisers find way Esther Samuel and Marjorie Lee dish up commercials and recipes a surefire buy



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WHEELING, WEST VIRGINIA





Movie Marshal: (top) has within but several months not only reached top ratings for kid shows in an area but captured the enthusiasm of parents; show's also among WTRF-TV choicest mail pullers and is effectively merchandised at points of purchase

Uncle Harry's Kiddie Corner, a novelty that's as clever as it's captivating, caters to the same audience as "Ding Dong School"; it's chockful of mail appeal and also merchandising possibilities and assures maximum returns at minimum cost-per-1,000

These local shows deliver topnotch ratings

Calling All Carrs: Only three months on the air and this youthful husband and wife team—Bob and Jan Carr—pulled a 11 average rating (Feb.-Mar. 1954 Pulse). They're endowed with all the qualities that build firmly loyal audiences and build saturation sales for the advertiser. The Carrs' format in essence: a wide variety of human and humorous interviews with the very people who live in the area and gimmicks that blend in perfectly with the day-to-day interests and characteristics of the area. The gimmicks include the Carr Baby of the Week, picked by mail vote; studio quilting parties; garden hints from experts on camera; household hints from viewers; hobby exhibits by invited guests; hair and fashion style demonstrations and information about pets, with the Carrs finding a home each week for a puppy from the local animal shelter. Schedule: 3:15 to 4 p.m., Mon. thru Fri.

Kloss Inn: Another meteoric success that has emerged from WTRF-TV's six-months' existence. Bob Kloss' dynamic personality, resourceful showmanship and familiarity with the nation's top recording stars were the main ingredients that got this daily disk-playing session off to a fast start. It's perhaps one of the few programs in broadcasting history whose format was revised because of its spectacular popularity. It began as a record-request-via-telephone idea. The deluge of request calls—telephone officials reported 10,212 calls were counted in a three-hour period—not only seriously hampered regular telephone service in Wheeling but tied up the trunk lines to many outlying communities. The record-playing is interlarded week-days with interviews of local personalities and various types of area and national celebrities, while on Saturday six highschool couples are invited to Kloss Inn for a dancing party. Schedule: 1:30 to 3:00, Mon. thru Fri.; 6 to 7 p.m., Sat. The Feb.-Mar. Pulse gave this show a week-day average of 10 and 29.5 for Saturday.

Kitchen Camera: Esther Samuel and Marjorie Lee Smith, former home service representatives for leading appliance makers and who are known by housewives throughout the area, have an exciting way of presenting the cooking-type program. With families of their own, the pair put the emphasis on practical and economic meal preparation. Added to their home economics background is a know-how to selling a product. Schedule: 1 to 1:30 p.m., Mon. thru Fri. Preceded by the Betty White Show (NBC); Kloss Inn follows.

Movie Marshal: The Feb.-Mar. Pulse gave this daily kid show an average rating of 24.6, all of six points ahead of its predecessor on WTRF-TV schedule. Howdy Doody. Bud Schenk, with a terrific following in the area, fills the Movie Marshal role. Format: On each show the Marshal and seven of his boy and girl "deputies" gather in his "bunkhouse" to observe birthdays (with the program sponsors' own cake, milk and candy as part of the party spread) and view cartoons. Mon. thru Fri. 6-6:30.

Uncle Harry's Kiddie Corner: A daily quarter-hour for the preschool-ager. A distinct novelty. Has enthusiasm of mothers; promises to match rating of its schedule-mate, Ding Dong School; lends self to lots of merchandising; big mail puller. Format: "Uncle Harry" plays children's records and draws amusing cartoons of characters and scenes mentioned in songs.

Amateur Spotlight: Features amateur talent from all sections of tri-state area. Program is femceed by WTRF-TV's Program Manager, Judith Lawton. Saturday, 10:30-11 p.m.

WTRF-TV Newsroom stresses quick, complete area coverage

Area coverage is the key word in the operations of the WTRF-TV newsroom. The staff is geared for instant coverage of a news story within a 75-mile radius, including coverage by still or sound motion pictures. George Diab, news editor, Del Taylor and Jim Moore are all old hands in the gathering, writing and presenting of news in this area, while Paul Howard holds top rank among sportscasters up and down the Ohio Valley. Each has long sponsorship records.

Del Taylor *Paul Howard* *George Diab* *Jim Moore*



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MARKET COVERAGE SERVICE
WTRF-TV CHANNEL 7
WHEELING, WEST VIRGINIA



Tv College: Exemplifies the topnotch type of well-balanced educational-public service fare on which WTRF-TV has set its sights; viewers are made to feel that they're actually part of classroom

SCHOOLS, PRESS PRAISE WTRF-TV SERVICE PROGRAMS

WTRF-TV tailors its public service programing according to a preconceived, affirmative philosophy. It does not succumb to the easily obtainable and produceable. It has marked out certain fields which the management discovered out of its radio experience are of uppermost interest to this specific area and, after scouring the area, it has slotted as regular features ideas, people and techniques that were best representative of these fields.

The management's approach to public service programming has brought it such encomiums as . . . "West Liberty State College is pleased that our local television station is in the hands of men who have proved their devotion to education" (College President Paul N. Elbin). and . . . "the wonderful way you treated our Junior Choir on the telecast of March 14 makes it most gratifying to us adults to know that such fine people were behind the scenes of tv" (a Sun. School Supt.).

The three public service shows that have made an especially deep impress in the WTRF-TV area are:

Tv College: A professor and group of students conduct class in the WTRF-TV studio. The setting, atmosphere and camera treatment contribute to the ultimate in mental stimulation. A Pittsburgh tv editor, commenting on all this and the flexibility of he program's format, wrote . . . "this is educational television as it should be presented."

Town and Country: A project of the Agricultural Extension Service in the area which covers a great variety of better living for people in both urban and rural areas. Its participants include agricultural and home demonstration agents from nine counties and 4-H Club members.

Children's Tv Chapel: Youth choirs from 26 counties in WTRF-TV's coverage area appear in this heart-warming Sunday afternoon series. It gathered a 20 rating in the Feb.-Mar. Pulse.

PRIZE-WINNING PROMOTION

One of the most promotion-minded stations in the country, WTRF-TV has already won several prizes awarded by national advertisers for outstanding promotion. Its latest recognition was the first prize in the "Big Story" contest. Just the week before that WTRF-TV's promotion and m rchandising department received one of the top 11 prizes for the "Bob Hope Show" promotion.

WTRF-TV's bases its merchandising and promotion services not on expenditures for time but on the specific situation.

WTRF-TV's promotion-merchandising services include:

ON-THE-AIR courtesy announcements start before first broadcast and continue through the life of the program.

PROGRAM LISTINGS—in 53 newspapers in West Virginia, Ohio and Pennsylvania (with a combined circulation of more than 2,145,000) and TV Guide.

DISPLAY ADVERTISING—in the Wheeling News-Register, the Wheeling Intelligencer and the Martins Ferry-Bellaire (Ohio) Times-Leader. Sponsor's name and/or product is included in ad.

NEWS RELEASES—mailed weekly to 160 newspapers.

MERCHANDISING MAILINGS—by arrangement, to food, drug, appliance, or gas and oil retailers in WTRF-TV Grade A & B areas.

DISPLAY MATERIAL—by arrangement, for point-of-purchase and floor or window display.

PERSONAL CALLS on retailers, wholesalers and jobbers to determine advertiser's distribution.

ADVERTISERS are invited to use the WTRF-TV letterhead and signature for dealer and jobber mailings.

REPORT of merchandising and promotion activities sent to advertisers and their agencies regularly.

Audience promotion: As do all of WTRF-TV's staff talent, here are Bob and Jan Carr attending by invitation a neighborhood fete



WTRF-TV promotes at point-of-purchase

With the program's personality himself making some of the rounds, over 1,000 of these handsome foam-plastic displays were placed among taverns in the area



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WHEELING, WEST VIRGINIA

WTRF-TV'S WELL-BALANCED SERVICES WIN APPROVAL OF ALL RANKS IN AREA

Nothing pleases a broadcasting station as much as the discovery that the policies and objectives to which it has geared itself have been quickly and explicitly recognized by the viewers.

Having been singularly successful with radio in this same area, WTRF-TV's management has extended to television the same basic credos that distinguished its radio service. It astutely applied the principle that the medium belonged to every cultural stratum of the area or community and that the tastes and preferences of all elements must be accorded a place in the week's program schedule. WTRF-TV, now in its sixth month of operation, has carried out this concept of well-balanced programing with imagination, resourcefulness and a keen sense of showmanship.

And it wasn't long before WTRF-TV found out that the viewers in its coverage area were deeply aware of the management's programing philosophy. Increasingly, viewer correspondence had something to say about it. Like this quote from a letter that came to WTRF-TV March 24, 1954 from Cambridge, Ohio, and was signed, "George W. Duncan and family":

"All of us appreciate the tremendous job you have accomplished in such a short time in bringing to your viewers the finest in television viewing.

"Your programing is well-balanced and furnishes viewers with a diversified selection of programs covering every interest."

WTRF-TV's "fan mail" has been somewhat novel to this extent also: it has included letters from many businessmen's organizations officially extending congratulations to the station for, as one of the letters put it, "your excellence of programs, scope of national and local news coverage and general progress."

The tempo and degree of this progress can be largely credited to the sum total of WTRF-TV management's experience and record of service, to both audience and advertisers, in the broadcast media. It is the only station in its coverage area with complete broadcast facilities—tv, am and fm.

Here's a pertinent note on the ownership of WTRF-TV:

The controlling stock is divided into three basic groups. The News Publishing Co. (publishers of the Wheeling News Register and the Wheeling Intelligencer) owns 30% of the stock. Another 30% of WTRF-TV stock is owned by a competitor of the News Publishing Co.—the Dix brothers (publishers of the Martins Ferry-Bellaire Times-Leader). The balance of the stock is owned by principals of Bloch Bros. Tobacco Co. and Mail Pouch Tobacco Co. The competitive situation in the Wheeling area—mass media-wise—is extremely active and vigorous, with no concentration of power or control. Tri-City Broadcasting Co. owns and operates the above single tv-am-fm property and has no expansion ambitions other than to provide the people of the Wheeling-Ohio Valley area with the finest possible service on these three facilities.

Concerning color, WTRF-TV—a primary network affiliate of NBC and a secondary of ABC—will have RCA transmitting equipment delivered in the fall and expects to broadcast NBC's color programs by September 1. It will be the only station in the Wheeling area with color tv this year.

By its policies and record to date WTRF-TV has gained the high regard of opinion leaders in its coverage area. It considers the kindly relationship that exists between itself and the press throughout its coverage area as one of its proudest achievements.



Robert W. Ferguson
Vice President & Gen. Mgr.; only top exec in area with newspaper, radio, tv background; made each transition with complete ease



H. Needham Smith
Sales Mgr. experience in both radio-tv included WSAI, Cincy, WBNS-TV, Columbus; also sales mgr. of big manufacturing firm



Judith Lawton
Program Manager; on creative side of programing in radio, tv for 17 years; was Peabody Award Winner in 1946



Howard Daubenmeyer
Chief Engineer; seven years with WTRF; fifteen years radio, tv; supervised planning, construction of WTRF-TV



Frank Curtis
Sta. Mgr. WTRF-Radio; assists in WTRF-TV, of which he was original program mgr.; also grounded in production, sales



James Kontoleon
Production Mgr.; received master's degree in tv from Syracuse University; also B.S. from Union College



C. Greg Van Camp
Promotion director; six years in radio, tv, including Armed Forces Radio Service; audience building specialist



Albert M. Jones
Merchandise Manager. Six years in radio, tv, ad agencies, including WNAX, Yankton, S. D.; creator of point-of-sales ideas



George Diab
News Director; seven years with WTRF; has had wide newspaper, radio background as reporter, editor



William Ney
Film Director; sixteen years in commercial film and tv business, including film-making in U.S. Navy

National Representatives: **George P. Hollingbery Co.**

NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS INC., under the supervision of Ben Bodec, for WTRF-TV, Wheeling, W. Va.



P.S. He Had the Job

"CALL OUT THE FBI. Get Superman. Order one of those electronic brains to think this out. Do something — this chaos gotta go!"

Thus spake many a station manager when tv first reared its pretty, turbulent head. Ours was no exception.

"FBI man? Righto, I'll—"

"Give me a calm guy, one who's got nerves like a train dispatcher so he can feed copy on time. Give me a diplomatic guy who can coax words out of writers, scripts out of agencies, okays out of sponsors. Give me a guy who can edit, a guy with an ear. Gimme a stout-hearted man. . ."

"Rose Marie went thata way—"

"Don't interrupt. Give me a guy young enough to have been in service. This is war."

"Okay, H.B., I'll—"

"Gimme a guy old enough to have a family. This takes maturity."

"I'll go right to work on—"

"He shoulda been an announcer so he knows his way around fluffs."

"Anything else?"

"Yeah. Need him tomorrow."

If you think that conversation ever got said, we'll take up documentary writing mañana.

But it could have, and Earl Johnson could have been the guy our personnel office turned up. It didn't and he wasn't. He was here already—in Production. He had been in Film and Traffic. He had been an announcer. He spent a spell on a destroyer. He had been with the FBI. He was married and had a family.

Earl Johnson's responsibilities include the care and feeding of scripts and commercials for local advertisers, the utilization of copy provided by agencies (like having it where it ought to be when it ought to be there), and stretching an eight-hour day so far into the night that he sometimes wonders if he isn't back in the Navy on the dog watch. He's not, fortunately. We need him more than the Navy.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with **WEOA**, Evansville; **WFDF**, Flint; **WOOD AM & TV**, Grand Rapids



Whether you're selling panties or peonuts—dog food or dishwashers . . . KSDO tells the *most* people all about it in San Diego's *billion* dollar market.

Measured by the HOOPER yardstick . . . KSDO is *first* in San Diego . . . delivers the *most* audience.

May we prove we can sell something for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Doren McGovren — San Francisco
Wolt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Having had a working tv color set at home for 48 hours, I will follow the pattern so firmly established in the medium and qualify myself as an expert. From the rich depths of my experience you may henceforth expect pronouncements of economic and aesthetic import. In fact, since I've seen one show telecast in color (at home) so far, I'll begin at once.

In the first place there is a difference in quality in what you view at home and what you get on-the-line over a monitor at the station (where I've seen any number of colorcasts). It could be that the added difficulty of sharp-tuning color plus the normal loss of quality in transmission makes the difference. But let me hasten to add that the set I'm watching on has *no* outdoor aerial, only those antlers. However, it's still mighty fine to sit by.

What puzzles me most are the strange hues that the black-and-white pictures give off. They are not gray like those from a regular black-and-white set. Not sepia either. They seem to have a bluish cast, not disturbing in the least, but which has added depth gradation and definition as well as warmth to the total effect.

But all this is trivial. What's most fascinating is that my family is now experiencing once more all the wonderments as well as annoyances that took place when black-and-white television first made its appearance in the home. Remember those days? The few who owned sets ("giant, life-size 10-inch screens") were famed in their neighborhood. Friends and near-friends and even casual acquaintances came by to see the sights and drink your liquor, trample your children and complain about your dog.

Well here we are again. As the huge carton reposed in our dining room, before installation, and another giant box which contained the tube sat in the bedroom, neighborhood gossip spread like wildfire. The elevator man told the door man. The door man told the other tenants. Tenants told neighbors. The kids told their schoolmates. And, of course, I shot my mouth off, too. So the news was out. I've ordered six cases of scotch and am constructing bleacher seats right now to accommodate the overflow.

But back to some pronouncements. As mentioned, I saw one show—*Kraft Theatre* on NBC. The color was fine but

(*Please turn to page* 83)

'51 "Glad dad" February 1951, Movie Stars Parade Magazine acclaims Robin Seymour youngest of winning disc jockeys.

'53 "Red hot item" Billboard, bible of show biz places Seymour in nations top 10 platter spinners.

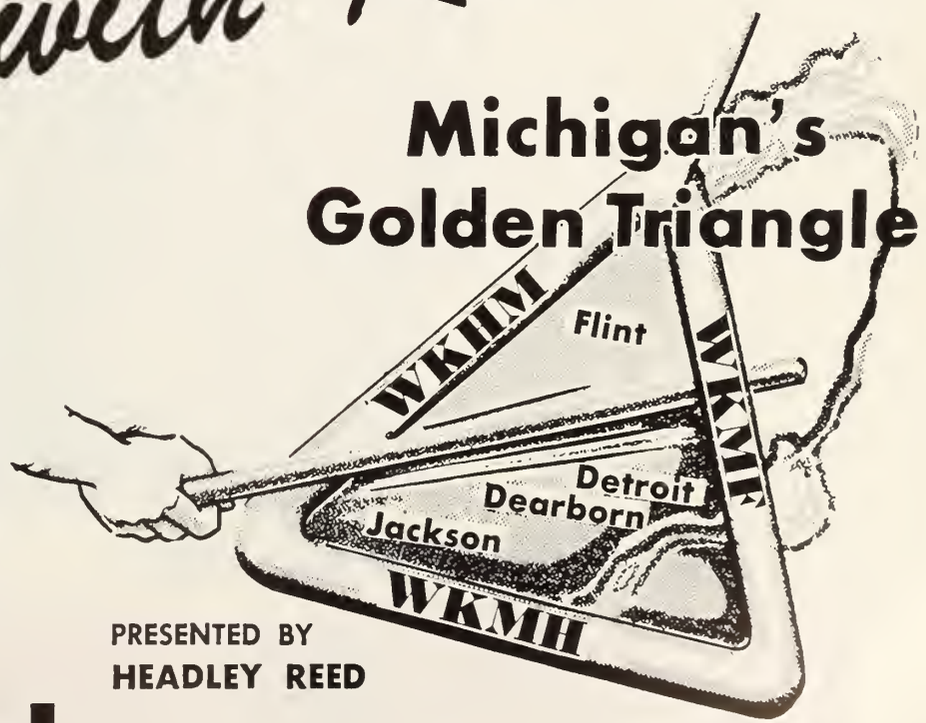
'54 "man-O-man" Hit Parader, national song sheet rates Robin the Bobbin man 3rd in the entire nation!



Here's your opportunity to drop a real bomb on the Detroit Market! Bobbin with Robin is nationally acclaimed the number 3 disc jock show . . . your sales message on this top program reaches the tremendous Detroit-Wayne County billion dollar market—and it's a fact, "Almost everyone in Detroit listens to WKMH."

Bobbin with Robin

Michigan's Golden Triangle



77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures—radios in nearly 100% of the homes—over 85% of the automobiles. A package buy of these three strategically located Michigan stations offer you maximum coverage at minimum cost.

PRESENTED BY
HEADLEY REED

WKMH
DEARBORN
5000 WATTS
1000 WATTS — NIGHTS

WKHM
JACKSON
1000 WATTS

WKMF
FLINT
1000 WATTS

*Adapted from the outstanding bes

*Eagerly awaited by millions o

THE ADVENTURE



starring **HUGH MARLOWE** with Florenz Ames as Inspector Qu

a tpa sales builder

tpa

our times . . .

F ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of sueeess.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office". On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voiee of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top produetion—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commereial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatie programming. Call, write or wire for the full story, and for franehises in areas where you nced a show that ean't miss.

television programs of america, inc.

477 MADISON AVENUE, NEW YORK 22, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

SHREVEPORT'S MOST INTENSIVE LISTENER SURVEY—[1]

Over 27,000 calls in a 2-week period—

PROVES:

- **KTBS** Leads in overall listeners.
- **KTBS** Leads in the $10,000 to $25,000 a year Economic Group.[2]
- **KTBS** Leads in the $4,500 to $10,000 a year Economic Group.[2]
- **KTBS** is a close Second in the $2,500 to $4,500 a year Economic Group.[2]
- **KTBS** is Second in the Economic Group earning under $2,500.[2]

These Figures extended into the KTBS primary Service Area[3] of 401,502[4] Radio Families—give KTBS the lowest Cost per Thousand in the Market.

1 Radio-Television Ratings

2 Economic Area Breakdown was made by Centenary College Commerce Department.

3 Computed according to NARTB and AAAA Standards.

4 SRDS Consumer Markets 1954.

See Your Petry Man For Details

KTBS

10,000 Watts Day
5,000 Watts Night
710 on the Dial
Shreveport, La.

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

RATING SERVICES

Some time earlier this year, one of your issues carried a very complete and educational story on the various rating services and how they compare with each other ["What's wrong with the rating services?", 28 December 1953].

I found it such an interesting article that I routed it to a number of people within the office, with the result that I can now no longer put my hands on it.

I would appreciate it very much if you could send me two copies of this issue so that I can have it as a permanent reference.

ROBERT E. MANGAN
BBDO, San Francisco

The December 28, 1953 issue of SPONSOR carried an article entitled "What's wrong with rating services?"

We would like to obtain six reprints of this article, if they are available.

BARCLAY HALLOWELL
The Aitkin-Kynett Co.
Philadelphia

Your reprint of the 28 December 1953 "What's wrong with the rating services?" is most enlightening. May I have three more copies?

F. D. WIEDEN
Director of Radio & Tv
Joseph R. Gerber Co.
Portland

I would appreciate receiving 10 copies of your reprint entitled, "What's wrong with the rating services?"

Please reserve for me an All Media Evaluation Study which, I understand, you are publishing in book form shortly.

FRED E. FARR
Account Executive
Lannan & Sanders, Dallas

● Single reprints of "What's wrong with the rating services?" cost 20c apiece. Quantity prices on request. The 25-article All Media Evaluation Study will be reprinted in book form this summer. You may reserve a copy now by writing to 40 East 49 St., New York 17.

EXTRA COMPARAGRAPHS

If extra copies of your Comparagraph are available at no charge to subscribers, will appreciate you putting me on the list for three such copies each month.

EWART M. BLAIN
Sales Director
WEEU-TV, Reading

● Extra copies of SPONSOR's Tv Comparagraphs are available at no cost to subscribers.

SPOT CHECK

Thanks for helping me locate a dependable spot radio check service. I was able to contact them immediately.

Also, may I add that I am an ardent defender and promoter of the excellence of your magazine.

PAUL K. ABRAHAMSON
Advertising Manager
Borden's Instant Coffee
The Borden Food Products Co.
New York

● SPONSOR's Readers' Service Dept. referred Mr. Abrahamson to Radio Reports, a radio spot check organization.

PROGRAM GUIDE

A truckload of congratulations to all at SPONSOR for the 1954 *Radio-Tv Station Program Guide.*

This type of publication has long been desired in the field, particularly in the ever-growing niche known as Spanish-language radio.

The section devoted to Mexican-American programing is the finest thing of its kind ever published and is sorely needed by agencies and clients alike.

RICHARD O'CONNELL
President
Richard O'Connell
New York

● SPONSOR's *Program Guide* is available free to subscribers. Extra copies cost $2 apiece.

DRUGCASTING

We are deeply appreciative of your wonderful article about WWDC-FM Drugcasting in the April 5 issue of SPONSOR [page 46].

In giving you information for this article, we inadvertently listed Wildroot Cream Oil as one of our Drugcasting sponsors. Wildroot has been one of our substantial advertisers on our am station but they have at no

SUMMER TIME IS SELLING TIME

IN COASTAL CALIFORNIA

★ More People
★ More Money
★ More Sales

KEY-T covers California's largest single station market with programming from all 4 major networks

CBS ★ NBC
ABC ★ DU MONT

LOW COST PER THOUSAND

LARGE UNDUPLICATED AUDIENCE

BEST OVER-ALL PROGRAMMING IN AMERICA

THE KEY TO COASTAL CALIFORNIA
KEY-T channel 3

Video power 50,100 watts
Audio power 25,100 watts
Antenna 4,211 Ft. above sea level

Represented Nationally by
GEORGE P. HOLLINGBERY COMPANY

KEY-T

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

time used WWDC-FM Drugcasting.

Since we apparently inadvertently embarrassed a sponsor, we would appreciate your running a correction.

BEN STROUSE
Vice President
WWDC, Inc.
Washington, D. C.

LET'S SELL OPTIMISM

Enclosed you will find a picture of my little daughter depicting, I think, a very clever idea (see below).

If you wish, you may pass it on.



Someone may have an idea for its use that would boost our morale a little.

D. L. CRADDOCK
President & Treasurer
WLOE, Inc.
Leaksville, N. C.

• Nine-year-old Jeannine Craddock is passing out "Business is Good" buttons. Her costume is covered with hundreds of Booster Buttons.

STORYBOARD SAGA

I read with interest Bob Foreman's storyboard saga [8 March 1954, page 16]. As a producer we are up against the same situation with both agencies and clients. Inasmuch as tv commercials cost dough, we now have a new approach which we hope will work.

We have the agency art department prepare artwork that is better than the storyboard type. We combine this with photos of the action and film the art and photos on 16 mm. film timed to the length of the spot.

We next make a tape recording of the audio part and use it as a means of transferring the sound to the film which has been cut. This film is magnastriped and the tape transferred. The net result is a film containing sound and picture in the rough which corresponds to the storyboard.

This method gives the agency and client a more or less visual idea of what the film will contain. It also gives us a good guide to work with in cutting and filming.

This may not be the real answer but to me it's better than a storyboard presentation. The costs involved are nominal, but they can be absorbed in the over-all price.

JACK LEWIS
Jack Lewis Studios
Richmond

ANTELL AIR TECHNIQUES

I am in urgent need of gathering material on the radio techniques used to sell Charles Antell products a year or two ago. Undoubtedly your magazine covered this story in at least one of its issues. Could you please send me tearsheets or back issues containing whatever articles you might have on this subject?

It is essential I have these as quickly as possible. If they are available, please send them to me air mail and bill me for whatever charges are incurred.

NELLENE ZEIS
Librarian
Krupnick & Assoc.
St. Louis

• SPONSOR has done one full-length case history article and one P.S. on Antell's air advertising.

RADIO SET SALES

The January 25 article on radio set sales is certainly interesting and useful information and of great general help to the industry. It confirms once again the fact which most of us have come to learn in the past 24 months—the fact that the resurgence of radio now seems to be complete and it has taken its rightful place, in maturity, as a mighty sound cost-per-1,000 advertising medium.

HOWARD W. MASCHMEIER
Asst. Sales Manager
WFIL, Philadelphia

• Reprints of "Radio set sales lead tv by 69% in big tv markets" are available at 5c each. Quantity prices are furnished on request.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

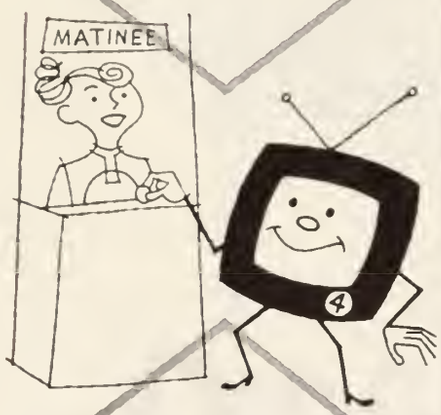
Ringed by mountains, this independent inland market is 90 miles from San Francisco and 113 miles from Los Angeles. Beeline listeners here spend more than $2 billion annually at retail. *(Sales Management's 1953 Copyrighted Survey)*



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

1100 LEADS IN 5 DAYS!



1100 LEADS FOR A $118 ITEM with no bonus offers, prizes or other gimmicks...

TOM FRANDSEN

did this for one of his participating sponsors on

"FRANDSEN'S FEATURES"

1-2:15 p.m. Mon.-Fri.

and

"LATE DATE AT THE MOVIES"

11:20-sign off Mon.-Fri.

•

Let Tom sell for YOU!
Call **KNBH** Hollywood
or **NBC SPOT SALES**

New developments on SPONSOR stories

P.S.

See: "Tartan's summer strategy: beauty and radio"

Issue: 9 April 1951, page 40

Subject: Seasonal product promoted with air media

Here she is, men, the Tartan suntan lotion girl (see below). She'll be on your tv screens in a few days as Tartan begins its two-month summer selling drive—using heavy tv and radio campaigns.

Tartan has an even shorter season than most seasonal products. Its season is June and July; before June, its too cool in most parts of the country to go sunbathing, and after July most people seem to hang on to the suntan lotion they've already bought.

For Tartan's big push this year spot television announcements will be used in some 40 markets. Agency: Ellington & Co. Supplementing this will be spot radio (Tartan uses short weather reports), newspapers. Total budget: a SPONSOR-estimated over $600,000.

First tv and radio campaign this year—to start this week or next—will run for six weeks in 15 Eastern, Southern and Pacific Coast cities. Nighttime tv I.D.'s and daytime radio will be used. ★★★

P.S.

See: "How spot helped build Paper-Mate 22 February 1954, page 40

Issue: to No. 1 ball point"

Subject: Paper-Mate is upping over-all budget to add network tv

In five years Paper-Mate Pen Co. grew from zero to a multi-million dollar company selling more than 67,000 $1.69 ball-point pens every day.

For three years spot radio and tv have been used, built around the same theme all this time—the well-known Paper-Mate jingle.

Now Paper-Mate is adding network television—but it's keeping its $2.8 million spot radio-tv budget intact. The tv program, *The Stu Erwin Show*, which will cost about $1 million, won't cut into current advertising; the budget is being increased to $5.5 million.

Starting last week, Paper-Mate began alternate-week sponsorship of the *Stu Erwin Show* (ABC TV, Friday, 7:30-8:00 p.m.).

One other change in Paper-Mate strategy has been reported. The jingle is being given an "American Calypso" treatment. ★★★

Tartan uses spot television, spot radio (and this girl) to sell suntan lotion





ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

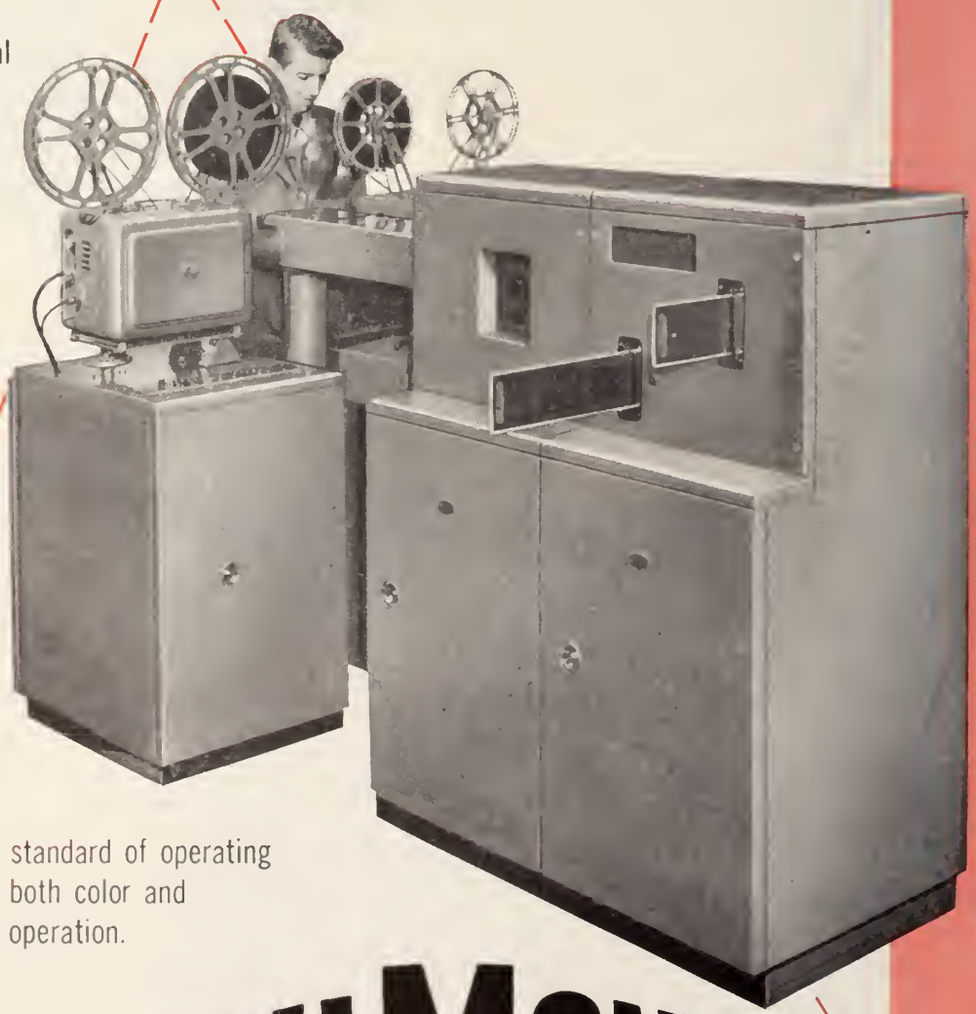
Any way you look at it...

Excellent color fidelity. Special Masking Amplifier plus overall quality of system results in superlative reproduction.

Continuous film movement. No intermittent action. Optical immobilizer eliminates claws and shutter.

Film may be run forward or backward. Stopped at any point. Speed may be varied.

Sensitivity of system faithfully reproduces all tonal gradations through gamma-corrected amplifier.

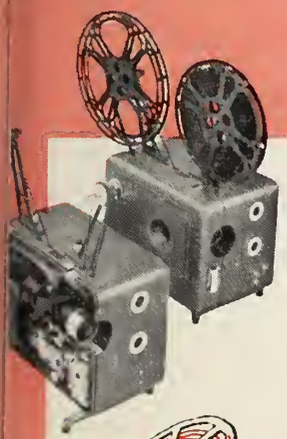


No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic from remote panel.

Entirely new standard of operating economy for both color and monochrome operation.

DUMONT®

YOU'RE YEARS AHEAD with the DU MONT COLOR MULTI-SCANNER



Here is the one system that puts you years ahead . . . whether for monochrome or color. The Du Mont Color Multi-Scanner permits you to be ready for the day you start color broadcasting, and at the same time provides a means of monochrome-film, slide and opaque pickup surpassing all other systems in quality of performance, operating economies and dependability. Yes, sir . . . anyway you look at it . . . you're years ahead with the Du Mont Color Multi-Scanner — the **only** continuous-motion scanner now ***IN PRODUCTION!***



16 mm. COLOR FILM

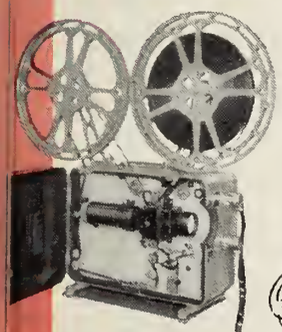


COLOR TRANSPARENCIES

. . . FOR COLOR

Permits the average television station to prepare for color now, without the large investment required in specialized color equipment. The cost of the system may be amortized over both current monochrome broadcasting operations and future color operations.

The Color Multi-Scanner eliminates registration and other technical problems inherent in triple pick-up tube camera designs. The single scanning tube along with the unparalleled sensitivity of the Du Mont Multiplier Phototube results in a color signal source far surpassing that of other systems.





16 mm. FILM MONOCHROME

. . . FOR MONOCHROME

The Color Multi-Scanner can go right to work on monochrome transmission. Utilization of the same equipment provides fine quality black and white reproduction. At the flick of a switch—your choice of color or monochrome—it's as simple as that!

The Color Multi-Scanner is basically the same as the famous Monochrome Multi-Scanner with the exception of a light-splitting mirror system and additional unitized channel amplifiers. All operational advantages and economies have been retained.



MONOCHROME TRANSPARENCIES

. . . AND OTHER DU MONT COLOR EQUIPMENT



MONOCHROME OPAQUES

Incorporated in the Du Mont Color Multi-Scanner and available as a separate unit for improving other color signal sources, the Du Mont Color Masking Amplifier adds new realism to color signals. It permits compensation for dye and filter deficiencies and adds new qualities to any color setup.

Get details on the complete line of Du Mont color transmitting accessories. As always . . . in color or monochrome . . . it's Du Mont to be first with the finest!

TELEVISION TRANSMITTER DEPARTMENT **ALLEN B. DU MONT LABORATORIES, INC.** **CLIFTON, N. J.**

MONTREAL GROWS!

At present there are more than 4,500 industrial plants in the Greater Montreal Area, and new establishments are coming into existence at the rate of more than 400 a year.



CFCF GROWS!

Local business is up 424% in the past five years.

(February, 1949-February, 1954).



CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Edwin Ebel

Director of the Corporate Marketing Office
General Foods Corp., White Plains, N. Y.

Ed Ebel, General Foods' director of the corporate marketing office, is an old-time agencyman. In the Thirties he worked at Calkins and Holden and at Pedlar & Ryan. During World War II he served as a major in the Subsistence Division of the Army. But despite this rugged schooling in handling sizable budgets, problems and crises, he feels sure that March 1954 was a particularly unusual month.

He's referring, of course, to the work and planning that went into *General Foods' 25th Anniversary Show* telecast over 255 stations on all four tv networks on 28 March (through Young & Rubicam).

"I live in Chappaqua, New York, with my wife and four kids," he told SPONSOR. "But for a while there I thought I'd never see home again. The company was moving to White Plains from New York just at the time when we were working on the anniversary show. . ."

Now that the show is a thing of the past, he can sit back for a breather and consider whether this SPONSOR-estimated $1 million tv one-shot was worth all the money and effort.

Over $10,000 per minute on the air may sound like steep spending, but Ebel remarked almost apologetically, "The show really didn't cost so much when you stack it up to our annual budget."

General Foods network shows now on the air include six tv programs and nine radio programs, placed through the three GF agencies: Y&R, Benton & Bowles, and Foote, Cone & Belding.

Despite this heavy and continuous advertising barrage, Ebel feels that the anniversary show produced the desired results for GF. "Public response after the show has already shown us that a lot of people learned about a number of products we make that they had not previously associated with General Foods." According to Nielsen the program reached 21,060,000 different tv homes—largest audience in tv history.

Besides, he added, if he ever recalls the Ides of March with an overwhelming weariness, he need only flip through some of the thousands of letters from consumers that came streaming in to General Foods, to feel that it was worth it.

He then pointed to a letter from a viewer in Tulsa, Okla., who wrote: ". . . Thank you for the Rodgers and Hammerstein show. . . . I won't forget it on my next trip to the grocery store." ★ ★ ★

The Fishin's GOOD...

and the big ones are biting
when you cast your line on Detroit's Channel 2
in the rich Midwest market.
Use results as your guide, and you'll buy
the full-power station . . . 100,000 watts, 1,057 foot tower

WJBK-TV, DETROIT

Catch 'em while they're watching
top CBS, Dumont and local programs
and reel off your own success story
to match the hundreds in our files.



A STORER STATION

Represented Nationally

National Sales Director TOM HARKER 118 E. 57th, New York 22, ELDORADO 5-7600

On an average day she sees 41 TV Commercials



YOUNG & RUBICAM, INC.

ADVERTISING • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexica City London



Preview of the NARTB Convention

In the annals of NARTB convention history 1954 may well go down as the year of the "Corridor Clinic."

The number of these informal bull sessions in which broadcasters and admen hash over their current problems with other broadcasters will probably be of record proportions.

That's because a record number of major headaches, problems and unresolved puzzles confront the radio-tv industry as the 32nd Annual NARTB Convention gets ready to roll at Chicago's giant Palmer House next week.

Whether they plan to attend the convention or not, admen will do well to take careful note of the subjects due to be discussed at these "Corridor Clinics."

Like a mirror held up to the industry, they reflect the doubts and fears as well as the latest plans and proposals of the nation's broadcasters from the largest and oldest radio stations right down to the newest uhf tv outlets.

As the general manager of a Midwestern am-tv outlet told SPONSOR recently:

"What's decided at this convention, on and off the agenda, will affect this entire industry for years."

What will be the hottest topics of corridor confabs? What do the estimated 2,500 broadcasters, admen, exhibitors and reps who plan to attend the convention hope to see accomplished? What effect will the convention ultimately have on the day-to-day buying of radio and tv by

SPONSOR at NARTB: here's where

Agencymen, advertisers and industry executives attending the 1954 NARTB Convention at Chicago's Palmer House, 23-27 May, are invited to stop in at Room 825. There they will find SPONSOR-ites Norm Glenn, Bernie Platt, Bob Mendelson, Ray Lapica, Ed Cooper, Wally Engelhardt and Homer Griffith on hand to discuss convention topics, industry activities. SPONSOR to pioneer dinner on 23 May.



Top-level executives of NARTB have planned agenda for 1954 convention in Chicago which will tackle topics ranging from color tv to labor relations. Seen above, left to right: Harold E. Fellows, NARTB president; Robert K. Richards, administrative v.p.; Thad H. Brown, tv v.p. and Tv Board counsel; Ralph W. Hardy, v.p. of NARTB's Government Relations Dept.

President Fellows told SPONSOR he felt the upcoming NARTB Convention to be especially significant to timebuyers and agencymen since the meeting will mirror "in conversation and in tangible exhibits the complete story of the factors that give radio and television their continued command on listener and viewer habits and desires. Now, the timebuyer can understand the current problems and opportunities confronting the entire broadcast industry, and the individual licensee."

In the past year, NARTB said, it has achieved many goals, including: (1) a positive public relations program for broadcasting, particularly through its Tv Information Committee; (2) met with NCAA to discuss problems and costs of sports broadcasts; (3) worked with the AMA and ADA in cleaning up too-liberal use of "dramatized" medical blurbs; (4) sparked new air wage laws to aid industry.

advertisers and agencymen?

Knowing that the 1954 NARTB Convention will be one of the most crucial in the trade group's history, SPONSOR has sought the answer to these questions for nearly two months. Some 250 radio and television stations in all parts of the U.S. were polled in a special postcard survey (see top of facing page) to determine what they would like to see accomplished at the convention of a constructive nature. In addition, NARTB officials, admen, reps, equipment makers, film and transcription companies and research firms were queried on their convention plans and problems.

Here are the half-dozen topics which are therefore likely to be hottest at the 1954 Chicago meeting of the NARTB:

Uhf: Uhf tv stations are fighting mad. Many feel that they are not getting a square break, that on the one hand they face obstacles and that on the other news of their difficulties has been exaggerated so that all uhf stations are marked bad.

"I've got everything—a good signal, a high rate of uhf conversion, a good network affiliation—everything but business," a uhf station owner in a Southern market told SPONSOR. "I can't fight this battle any more by myself. I need advice and help from the NARTB. And, I need it right now!"

So far, the biggest stumbling block for uhf operators has been agency acceptance, particularly if the station is telecasting in a market which is a mixture of uhf and vhf television.

What can the NARTB do? Uhf-men have a number of ideas which they intend to present, officially and unofficially. These range from persuading the NARTB to set up special sales clinics for uhf or suggesting a second "freeze" to recommending to manufacturers that they no longer make vhf-only sets.

Network spot carriers: As admen are fully aware the sales patterns of network radio and to some extent tv have changed radically during the past two or three seasons. Networks are trying to sell more shows to the small advertiser, the seasonal advertiser and the client who wants a short-term campaign. This has meant an increase in the number of programs sold on a "participating" basis, and the emergence of packaged availabilities with names like "Pyramid Plan," "Power Plan," "Three Plan" and the like.

Many a network affiliate and station rep have objected strongly to these network developments, feeling that they are "poaching" on spot radio and tv. Accordingly, top network executives will be on hand to explain to stations the reasons for network "spot carriers."

A top-ranking network executive who plans to attend the



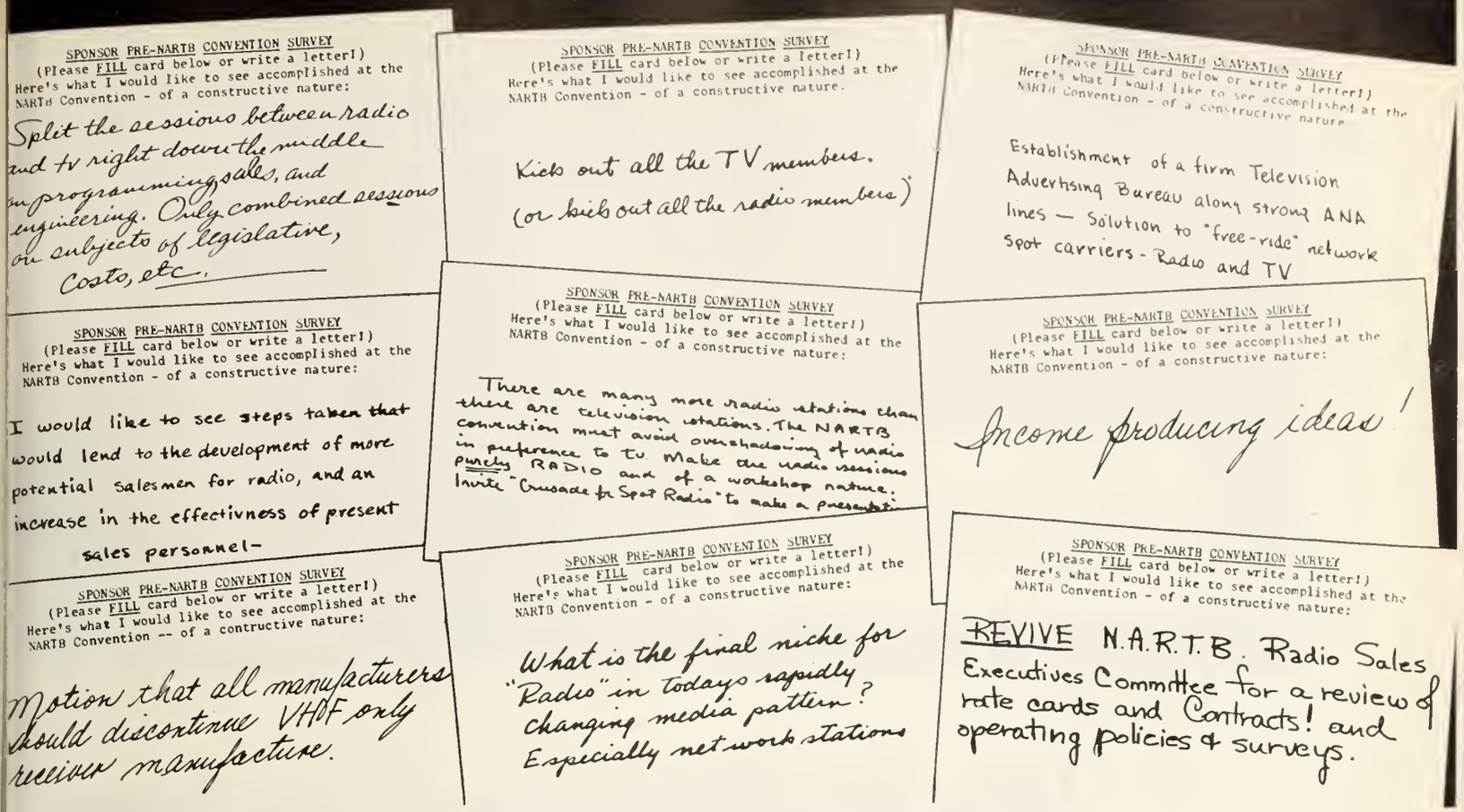
by Kevin Sweeney, president Broadcast Advertising Bureau

Radio and BAB have both changed a great deal since the NAB convention three years ago when a newly-hatched BAB was introduced to the broadcasters as one solution to their growing sales problems.

Radio has since proved what everyone was then nervously hoping—that it has vitality enough to meet any competitive challenge.

During the last three years Americans have testified to that vitality by putting down close to $1,400,000,000 at retail just to buy new radio sets. Certainly, that's proof beyond the whisper of a doubt that radio broadcasters are offering something that Americans are willing to pay for.

(*Please turn to page* 142)



TO GAUGE PRE-CONVENTION STATION SENTIMENT, SPONSOR SURVEYED SOME 250 OUTLETS (SEE TYPICAL POSTCARDS ABOVE)

convention summed up much of the networks' corridor strategy when he told SPONSOR: "Network radio as we've known it in past years just doesn't exist any more, particularly at night. New sales plans must be developed to meet changing conditions, and stations must realize the role they have to play in these plans if we are to have network service at all."

At the same time, a number of broadcasters attending the convention hope to use their free time at the convention to rally opposition to these network plans. The radio affiliate groups of both NBC and CBS Radio networks, for example, plan to have caucus sessions at the NARTB meeting concerning "spot carriers." The CBS Radio Affiliates have already gone on record as saying they would "vigorously oppose" any move by CBS to set up spot announcement schedules on the network. In addition a number of leading radio reps told SPONSOR they plan to have similar informal huddles with their stations to oppose network spot plans.

The TVAB: With competition for the spot tv dollar increasing because of the general rise in tv overhead and the influx of additional tv stations since the freeze, the recently founded Television Advertising Bureau is sure to make NARTB news, on and off the convention floor.

More than a year ago, according to NARTB officials, the trade group started to gather material and map out tentative plans against the day when an NARTB tv promotion bureau, along the lines of BAB, might be established. (See "Should there be a Television Advertising Bureau," SPONSOR, 30 November 1953.) Appointment of a committee to get the project started has been under study at NARTB for several months and the subject is definitely scheduled for consideration at the June Board Meeting of NARTB.

(*Please turn to page* 108)

NARTB Convention exhibitors

Exhibits at the 1954 NARTB Convention will range from color tv and audience research to screenings of new tv film properties. List below, gathered at press time may have some omissions.

NEWS SERVICES: The Associated Press; International News Service, Tv Dept.

RESEARCH ORGANIZATIONS: A. C. Nielsen Co.

SERVICE ORGANIZATIONS: Keystone Broadcasting System, Inc.; Standard Rate & Data Service, Inc.

TELEPHONE: American Telephone and Telegraph Co., Long Lines Dept.

EQUIPMENT MANUFACTURERS: Allied Radio Corp.; Altec Lansing Corp.; Ampex Corp.; Andrew Corp.; Blaw-Knox Equipment Div., Blaw-Knox Co.; Century Lighting, Inc.; Collins Radio Co.; Continental Electronics Mfg. Co.; Dage Electronics Corp.; Allen B. Du Mont Laboratories, Inc.; Television Transmitter Div.; Electro-Voice, Inc.; Elgin Metalformers Corp.; Federal Telecommunication Laboratories, Television Branch; Federal Telephone & Radio Corp.; The Gabriel Co., Electronics Div.; Gates Radio Co.; General Communications Co.; General Electric Co.; General Precision Laboratory, Inc.; Gray Research & Development Co., Inc.; Graybar Electric Co., Inc.; The Houston-Fearless Corp.; Hughey & Phillips, Inc.; IDECO Div., Dresser-Stacey Co.; International Business Machines Corp., Time Div.; Kalbfell Laboratories, Inc., Kliegl Brothers, Universal Electric Stage Lighting Co.; Machlett Laboratories, Inc.; Musicolor, Inc.; Phelps Dodge Copper Products Corp.; Philco Corp., Government and Industrial Div.; Presto Recording Corp.; Prodelin, Inc.; Radio Corp. of America, Engineering Products Div.; Raytheon Mfg. Co., Communication Equipment Sales; The Rust Industrial Co., Inc.; Paul Schafer Custom Engineering; Standard Electronics Corp.; Teleprompter Corp.; Tel-Instrument Co., Inc. Tower Construction Co., Television Specialty Co., Inc.; Willys Motors, Inc., Electronics Div.

(*Please turn to page* 108)



Without advertising Good Humor over 26-year span built a small Ohio ice-cream vending operation into 1,600 trucks selling in 8 cities. Truck identification coupled with quality product kept Good Humor in top place throughout war

Why Good Humor went from

Firm holds lead position against new competition through seasonal saturation announcements

During the hot months the Good Humor man is as familiar a sight on many city streets as the mailman. The sound of the bell on his truck represents multi-flavored Good Humor popsicles to kids in city neighborhoods. But to the Good Humor Corp., it represents over 30 years of growing profits.

Strangely enough the firm's success was achieved without advertising. Then, three years ago Good Humor's management allocated a $100,000 budget for a summer campaign. This year, Good Humor is putting its entire $225,000 budget into an eight-week saturation radio-tv campaign (through David J. Mahoney).

What are the reasons for this reversal of management policy?

Competition. From its birth in 1928, Good Humor Corp. faced competition from store-sold ice cream. Then in the Thirties a number of well-established ice-cream manufacturers like Borden's began selling their ice cream through trucks on a franchise basis. But Good Humor maintained its supremacy among street-vending ice creams throughout the war.

Since World War II, however, a large number of local and regional street-vending ice-cream operations have grown up in competition with Good Humor Corp. Like Good Humor they concentrate in large and well-populated metropolitan centers.

Howard Johnson, for example, began operating a fleet of trucks with the well-known Howard Johnson trademark about four years ago. Today Howard Johnson has about 400 such trucks—80 to 100 in the New York area, which is Good Humor's own best market; 50 to 75 trucks in New England, where Good Humor has no distribution at all. However, when Good Humor expands its distribution, the firm will have advertising experience that will be invaluable with established competitors in new markets.

In New York alone independents like Bungalow Bar and Judy Ann ice-cream vendors vie for the kids' 12c. Price, incidentally, poses another competitive problem for Good Humor: Good Humors cost 15c each.

Some 98% of Good Humor sales come from street-vending vehicles—trucks, carts, tricycles. The bulk of these sales comes from eight large metropolitan centers only: New York, New Haven, Philadelphia, Baltimore, Cleveland, Detroit, Chicago and Los Angeles. Good Humor has radio and tv advertising in each of these cities.

In summer 1953 when Good Humor first put 100% of its ad budget into the air media (through David J. Mahoney), about 40% of the $175,000 budget went into radio, 60% into tv. The 1954 campaign follows approximately the same pattern, with a 30% budget increase as the only major difference.

Here's how Dave Mahoney, president of the agency as well as Good Humor account executive, explains Good Humor's strategy:

"Essentially, we use tv to get the kid audience, radio for mixed adult listeners.

"Our tv commercials are placed adjacent to kid shows during weekday

case history



With advertising Good Humor maintains No. One position against postwar competition. Saturation radio-tv announcements during short summer season stress identifiable bells on Good Humor trucks as well as quality, cleanliness and service

lvertising to $225,000 on air

afternoons and on Saturdays. But, though the entire tv effort is geared to kids, with some live, but mostly animated commercials, we also reach a sizable housewife audience.

"Our primary reason for using radio is to get the out-of-home listening audience. Good Humor's radio commercials are therefore concentrated over the weekend to cover adults in resort areas or driving along the highways."

Since the two air media are being used to reach two distinctly different audiences in different atmospheres, the buying pattern has been the following:

Tv commercials, both 20- and 60-second animated cartoons, are seen in children's participation programs, Western films, adjacent to space adventure shows or films with kid appeal during mid- and late-afternoon on weekdays. Saturdays, and to a lesser degree on Sundays, they're scattered through the kiddie programing block. Young viewers are generally snack conscious while glued to their tv sets. Tv commercials are supposed to key them to the sound of the bell on the Good Humor truck when it passes by.

Radio commercials, one-minute long combinations of musical jingle and hard sell, are concentrated on Saturdays and Sundays when adults may be listening to their sets on beaches or out in the country. They're also placed adjacent to sports and newscasts during the late-afternoon hours on weekdays when people are driving home after work, as late as 8:00 p.m., when they may be out for a refreshing drive after dinner. Since Good Humor trucks are rarely on the highways or streets after 8:30 or 9:00 p.m., no commercials are placed after that hour.

Since close to 60% of Good Humor's sales come out of the New York metropolitan area, the air campaign is most concentrated in the New York market: From the end of May through July Good Humor commercials will be heard over eight New York radio sta-

(*Please turn to page* 122)



"Friendly Good Humor Man" appeals to adults in musical radio jingles, to kids in animated tv cartoon commercials

Dave Mahoney uses the two air media to appeal to two distinctly different potential Good Humor consumers. Radio commercials are aimed at a mixed adult audience. They're concentrated during the weekend to reach adults at beaches or out in the country when they're listening to car radios or portable sets. Radio announcements are also scheduled during late afternoons and early evenings when people may be driving home from work or out for an after-dinner drive along the highways. Good Humor's tv advertising is geared to the youngsters: animated cartoon commercials are bunched into the kiddie programing blocks on weekday afternoons and Saturdays, as well as adjacent to Saturday adventure or Western film programs with kid appeal.



A week at BBDO

SPONSOR editor goes behind doors of nation's top air agency to see what makes it tick. First part of 2-part series

BBDO President Ben Duffy shows appointment book to SPONSOR's *Jaffe as secretary Rita Fitzgerald looks on*

by Alfred J. Jaffe

The week was over.

It was 5:30 p.m. when I walked to the bank of elevators on the sixth floor of 383 Madison Ave., New York City.

It could have been almost any other of the nine floors occupied by Batten, Barton, Durstine & Osborn, Inc. They all look pretty much alike: a forest of five-foot glass and metal partitions framed by a belt of offices.

I looked back for a moment. It was quiet. BBDO's working day ends at 5. A giant replica of a pack of Lucky Strike poked up above the partitions as if it were waiting for midnight to come alive and start dancing or whatever giant cigarette packs would do at midnight. A near life-size cardboard photograph of Dorothy Collins seemed to be telling me I should go out and get a pack of Luckies right away.

There were a few vague sounds of activity. I recalled a paragraph from a booklet BBDO gives to all new employees: "Because BBDO is a friendly place—and an extremely busy one—people sometimes hang around after 5, even come in on an occasional Saturday. There isn't any law against it—if there's a rush job that has to be done."

It actually wasn't much quieter than during working hours. There is a quiet, intense hum about BBDO at work, a sense of everyone doing his job in a business-like, unspectacular, unselfconscious way. The sixth floor could almost be the accounting office of a large, impersonal corporation (minus machines), though BBDO is anything but impersonal when viewed from the inside.

There was little to indicate among this forest of partitions that BBDO bought nearly $140 million worth of advertising last year or that it is first in radio-tv billings and is up to its neck in glamorous video.

I was trying to sum up BBDO.

Is it a large, efficient advertising machine? Yes. BBDO men and women turn out 10 du Pont advertisements for print alone during every working day.

Is it an informal, creative advertising group? Yes. Its "brainstorm" sessions are free-wheeling affairs where rules are thrown out the window, where even the screwiest ideas are encouraged, where suggestions gush out like water from a fire hydrant turned on full force in the hope that some diamond may be found among the dross.

Does that sum up BBDO? There was still more to it. I remembered Charlie Brower telling me: "BBDO has no classy front. Some people may think of us as country bumpkins compared to other agencies, but our clients can relax with us. We are honest to the point of naivete." Brower, who is executive vice president in charge of creative services, wasn't trying to kid.

Corny? Maybe. But then there's that one hundred and forty million bucks.



Assigned to a BBDO cubicle, man from SPONSOR, Alfred J. Jaffe, writes radio commercial

And then my eye fell on an uncompleted partition of glass blocks. *Still expanding.* The sixth floor was being renovated as part of a shifting around of offices with the acquisition of new space. *BBDO's growth seems almost relentless.*

A week before I had come to BBDO to find out something about the reasons for this growth, to see how the agency ticks. I talked to people, watched wheels turn, did some advertising work myself. I looked at some organization charts, found them a little helpful, a little misleading. In my anxiety to set up a simple, logical description of the organization, I tried pigeon-holing everything. But I found myself bucking up against the superior logic of getting things done. Sometimes, when I'd ask someone for his title, I'd only get a blank stare or a confused mumble from an adman trying to be helpful but not knowing how.

Anyhow, I thought I had some of the answers.

On the way to the elevator, I passed a cigarette dispensing machine. I took out a quarter and looked for my brand. There was a long line of cigarette labels—all Lucky Strike. I shrugged and put in a quarter.

* * *

You can't call any single department the "heart" of BBDO. But there's no better way to get a good look at radio-tv advertising at the nation's top radio-tv agency than by going behind the doors of the radio-tv copy and art department.

Top man there is Art Bellaire, a friendly unassuming chap who, when I walked in, had one leg draped over the arm of his chair, displaying green socks with a blue suit. He was talking with commercial writer Hal Longman about some orchestral effects for some new radio commercials.

When Longman left, Bellaire explained: "You can do an awful lot with radio commercials nowadays that you couldn't do in the old days. Recording techniques and better record-

(*Article continues next page*)

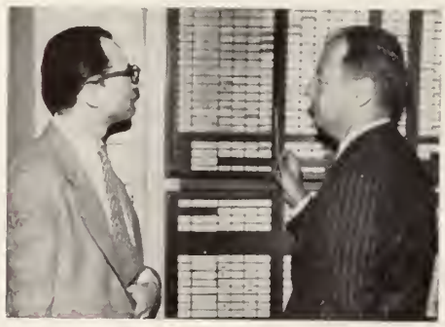
BBDO BILLINGS

1929	$32.6 million
1930	31.4 million
1931	26.6 million
1932	17.3 million
1933	14.8 million
1934	16.2 million
1935	15.7 million
1936	19.4 million
1937	20.3 million
1938	17.5 million
1939	20.2 million
1940	21.7 million
1941	23.5 million
1942	25.2 million
1943	27.6 million
1944	33.7 million
1945	43.0 million
1946	50.4 million
1947	59.1 million
1948	71.3 million
1949	81.4 million
1950	87.4 million
1951	104.1 million
1952	118.0 million
1953	137.5 million

ing—that's one of the big reasons. You can use a 14-piece orchestra and make it sound like 50. It's only a matter of putting together identical sound tracks. Even sound that you don't play around with sounds better. You'd be amazed at some of the technical tricks you can do."

The conversation veered around to Bellaire's department.

He thought for a moment. "Let's see. I've got about 30 radio-tv writers. Then there's about a dozen art people under Larry Berger who work on commercials. You might be interested in this guy Bill Mogerman. He's in my department and he's scientific adviser on all accounts. He helps the space people, too. Yes, he writes some commercial copy, too. Works on industrial institutional accounts like du Pont, U. S. Steel, General Electric. He's a lot of help when the commercial writers visit a factory to pick up information. Bill can talk to the technical and research people at the factory on their own level and then explain things to the writers on *their* level."



Bob Foreman, right, v.p. in charge of tv at BBDO, shows SPONSOR's Jaffe list of 24 video network shows now used by agency clients

Bellaire started as a space writer, was in that job two years, then transferred over to the radio writing department under Bob Foreman. When Foreman became head of the tv department, Bellaire moved into Foreman's job.

"I like a man with space background in my department. The experience is important. You can teach the technique of radio-tv commercial writing, but advertising background takes time to acquire. We have space and radio-tv writers work together as much as possible. I guess you can say the space people have created more campaigns in the past, but the radio-tv group is doing more in the way of initiating campaigns as they get more experience. Don't forget there are about three times as many space writers as radio-tv writers. Space writers as a group have been around longer. They've got five vice presidents over there. We don't have any.

"Don't get the idea that radio-tv commercial writing is just an extension of space writing. Not at all. When you do something like tv animation, you've got something entirely different. You'll see what I mean in a couple of minutes. We're got three guys here who work on Lucky Strike commercials. I'm having them come in to bat around a few ideas for some new commercials for Royal Crown Cola."

The trio came in a few minutes later. There was Gran Burland, 27, stocky, bouncy, with expressive features; Bob Kroll, 31, husky, with cropped blond hair and a cigar tilted at an angle in his mouth; Dick Mercer, 30, thin, medium height, who walked in imitating Red Buttons.

Bellaire explained the problem. "We've done some RC commercials with a barn dance theme. They were basically simple and direct."

"Animated?" asked Burland.

"Yes." answered Bellaire. "I'll get you some storyboards so you can see what they were like. The new ones are to be animation, too."

Someone walked in swiftly, wrote a note on Bellaire's pad, whispered something in his ear and walked out.

"Point of order, Mr. Chairman," said Mercer. "I think we should all see that message. We cannot let insinuations confuse this hearing."

Bellaire grinned and continued: "The new commercials should be more sophisticated. You know the teenagers—and that's who we're trying to reach—are pretty hep nowadays. They're exposed to a lot of stuff on tv and a lot of good tv commercials.

"Now, you don't have too much to say about a cola drink but you've got a minute to say it. I don't have any particular ideas. Anything goes, as long as it's good. You can start from scratch if you want, except that we've got a jingle theme that should be worked in. You can modernize it, if you want to."

Burland, the piano-playing member of the trio, asked: "What about the music?"

"All we've got is a sound track of voices singing the jingle with a calliope effect." said Bellaire. "You can

use that if you want to."

"Can we use an orchestra?" asked Mercer.

"If you have a good reason for using one, use one," said Bellaire. "You can simulate music, if you want. For all I care, you can use a comb and toilet paper."

Burland put in: "In other words, so far as cost goes, the sky's the limit but there's no money."

Bellaire ignored the crack. "One last thing. Don't get the idea we're only after teenagers. The commercial should be interesting enough to attract adults."

Burland said: "I get it. Roughly, from 6 to 60. It's practically on the air."

After a little more discussion the trio decided to meet that afternoon at 3:00 p.m. in commercial writer Joe Hornsby's office, where there is a piano.

* * *

We gathered on the dot in Hornsby's office. I had met Hornsby at a brainstorm session that same morning.

"What you don't know," said Mercer, "is that Joe Hornsby is 'Mr. Music of Madison Ave.'"

Hornsby works on jingles for all accounts. He also writes copy for RC and Wildroot. Together with Raymond Scott, conductor of the *Hit Parade* orchestra, Hornsby worked out the "Be happy, go lucky" theme, as well as those now used for Crosley and Schaefer. Hornsby, who does copy as well as music, has been a BBDO man for 15 years. He had just collaborated with Bob Foreman on a song called, "The Wrestler's Polka."

"Mind if I watch you animation geniuses?" asked Hornsby.

"We'd love it," said Burland. "We work best in front of an audience."

"Hey, we need you," Kroll said. "How does that RC jingle go?"

Hornsby, who wrote it, bent over the piano and sang softly:

RC makes you feel like new.
Feel like new?
Feel like new.
RC's best by taste-test, too.
Get Royal Crown Cola today.

The session started off, after a little groping, when Mercer said: "Hey, here's something. You see a juke box.

(*Please turn to page* 136)

Three men on a commercial: Senior Editor Jaffe watches as trio from radio-tv copy department work on animated tv commercials for Royal Crown Cola. The trio are, left to right, Gran Burland, Bob Kroll, Dick Mercer. During creative session pictured they talked continuously, bounced ideas back and forth until they hit on something they liked. Description of what went on will be found in story



Music libraries: what do you kno

Much misunderstood, libraries today are source of high-quality radio shows, s



NEEDED: New name for "music libraries." Once they were, as sketch above implies, collections of music transcriptions for radio stations. Now they are services which aid stations in selling; provide complete programs. But confusion results since no one has coined new name which fully describes functions performed by today's libraries.

Every week dozens of advertisers use music library programing on radio stations all over the country. Yet few admen are aware of the role music library shows play as vehicles for their selling messages. Fewer still are aware of music libraries—period.

Music libraries, in fact, are not even well understood by some of their own customers, the radio stations.

Why are music libraries confusing?

Mainly it's semantics. The term music library (or transcription library) is out of date. Most of the business in the field is being done today by companies which are not solely music libraries.

A better word for them would be — and there's a problem. Nobody has a better word. Two of the expressions used in the field are sales service and program service. Neither is adequate to describe a company which gives the station:

A transcription library consisting of about 5,000 musical selections plus monthly pressings of new songs; scripts to accompany the records; hundreds of recorded jingles to use as leadins for commercials; detailed tips on selling radio to local advertisers; merchandising material for local advertisers; complete programs up to an hour in length which sound as if they came from a network studio (these are built out of the library's selections plus "voice tracks" by recording stars); promotion and publicity kits for each show.

Music libraries are of interest to the adman who uses radio because of their role in keeping the medium healthy by stimulating local business (see box). But, more directly, they can represent a source of low-cost programing of known quality for national spot and co-op campaigns.

This report will suggest how you can use music libraries in radio campaigns even though as an adman you will never lay down a single dollar to buy them directly. But first, to get you oriented, some background in question-and-answer style.

Q. *What was the original function of music libraries?*

A. You couldn't use ordinary phonograph records on the air back in the early days. A soprano sounded like Andy Devine calling the hogs if you played a plain wax record. The music libraries filled the gap by supplying high-quality transcriptions. These were catalogued for easy use and kept up to date periodically with new releases. You got everything from classical to waltz to folk music. Plus pop tunes in arrangements made exclusively for the stations.

Q. *What are the economics of the business?*

A. Libraries are set up on a rental basis. The station signs a contract for a minimum usually of three years. It pays a monthly rental fee ranging anywhere from $60 to $350, depending on the station, the market and the library. Often the library goes to one station in a city exclusively though this isn't true in the larger markets. The libraries are able to keep their rental fees down and still make money because of the number of stations they sell.

programing

Q. *Who are the companies in the field?*

A. There were originally six companies which provided big all-purpose libraries. All six rented on a monthly basis. All six issued new disks monthly. Their names (alphabetically): Associated Program Service, Capitol Records, Lang-Worth Feature Programs, RCA Recorded Program Services (RCA Thesaurus), Standard Radio Transcription Services, World Broadcasting System.

Today three of the companies continue in active production of new records every month. The other three companies have discontinued production and two of them are selling their libraries outright.

Lang-Worth, RCA and World are the companies remaining in active production of new monthly releases.

How libraries sell time

Many stations have reported they were never able to sell a particularly tough prospect until they used sales aids furnished by music library. Libraries give stations recorded jingles for variety of sponsors. Station can then write and record copy to fit jingle, go to sell sponsor with something specific. Brochures libraries furnish are something specific to sell with as well. They give the salesmen impressive art, all the facts needed to make local client grasp stature of show. In addition libraries furnish tips on radio selling methods. They help station do good job for local sponsors, can help national and regional sponsors as well (see text).

bout them?

s for stations

Associated continues to rent its libraries on a monthly basis (at a reduced rate) but has no new releases, or program service.

Capitol and Standard are selling their libraries out to existing station subscribers as well as other stations.

Other libraries are: Sesac, C. P. MacGregor, M. M. Cole. Sesac is a music licensing firm which sells stations rights to broadcast music and a library service as well. Sesac is broader in range than MacGregor or Cole but is still heavier in religious and band music than Lang-Worth, RCA or World. MacGregor is said to be the oldest of the libraries. dating back to 1928, but concentrates on only a few shows. Cole is known for folk, Western and novelty in particular. Reflecting the increased emphasis on sales services, Sesac says it is upping the amount of sales aids for subscribers.

Q. *What are the programs like?*
A. They retain the flexibility of local shows. Disks can be combined to meet the taste of area listeners. Yet they have the production values of network shows.
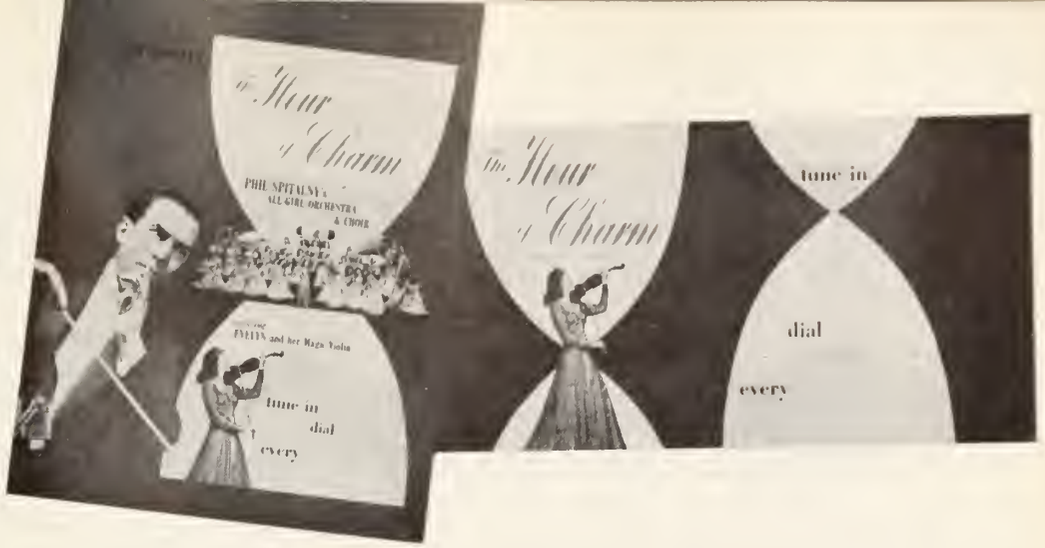
Here's what a library show can sound like today.

First there's a theme with smooth announcement of the show name. Then the local announcer comes on at a voice cue to give his opening commercial. Back to the music with dialogue from stars of the show to introduce it. Then frequently throughout the show more dialogue from stars. The dialogue sets the stage for the music, adds warmth. At close there's again smooth production and closing theme.

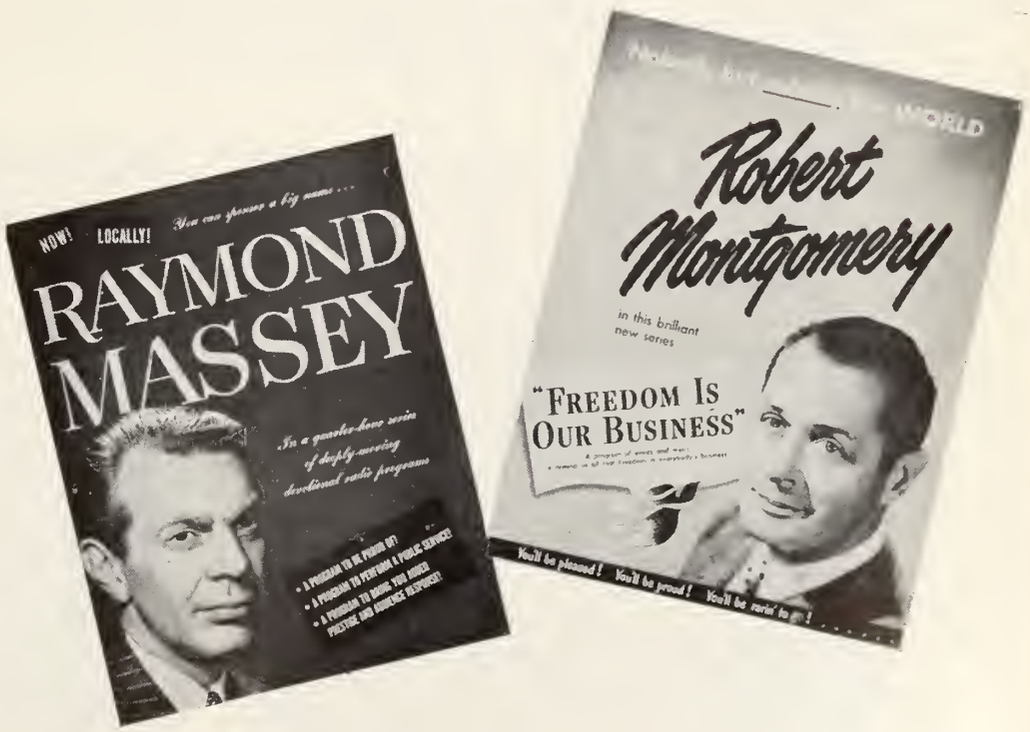
Here are some titles of shows which suggest the kind of talent available.

Lang-Worth: *Rhythm Rendezvous* (Patti Page and Ray Anthony); *The Allan Jones Show; Russ Morgan* (doing a d.j. show); *Mantovani* (well known semi-classicist).

(*Please turn to page* 132)







VARIED SERVICES OF TODAY'S LIBRARIES are illustrated by samples above. (Top) RCA Thesaurus makes available new merchandising pieces for sponsors of Phil Spitalny all-girl orchestra. (Next) Lang-Worth merchandising piece is for Allan Jones show. (Then) Note two brochures of World Broadcasting for programs which get away from music alone and add variety to programing lineup. Robert Montgomery, Raymond Massey do readings. Library services go far beyond those shown here, however. Libraries have recorded jingles for use in commercials, promotion kits for each show, detailed sales tips. Associated Program Service, for example, has recorded sales course by "Mitch" Mitchell for station.

Metropolitan's radio results come in 1974

Longer life for policyholders is aim of firm's spot and network air campaign

The Metropolitan Life Insurance Co. is the longest-range planner among all the hundreds of advertisers in radio. Its objective is nothing less than the improvement of health and longevity among the American public at large and its 37,000,000 policy-holders in particular.

The company is also the most "institutional" of radio's institutional clients. A word of sell has never passed through the lips of an announcer employed by Metropolitan.

Yet Metropolitan's air advertising approach has a closer resemblance to the hard-headedness of a man drawing up an actuarial table than it does to the gushing of a do-gooder.

Metropolitan does something few companies could afford to do. It buys newscasts on 72 radio stations and uses the commercial time for health talks to its policyholders (and anyone else who's listening).

The company's 1954 radio budget is $1.5 million. Magazines get a like amount and about $200,000 is spent in other media.

case history

Metropolitan commercials invite listeners to write in for free booklets. They're cook books, books about various diseases—all related to health and happiness in some way. Requests for booklets are never used as leads in selling insurance.

The company has been giving away booklets ever since 1898 (see box) and they are an important part of its advertising, though the booklets don't actually do any more than mention the company name. The booklets are well illustrated in order to maintain interest in the topics. With this experience in the use of visual approaches to tell the health story and with the company's experience in making movies for school use, television might have seemed a natural for Metropolitan.

The company's advertising planners, however, have never bought a second of tv time to date. It's surprising but cost is one factor.

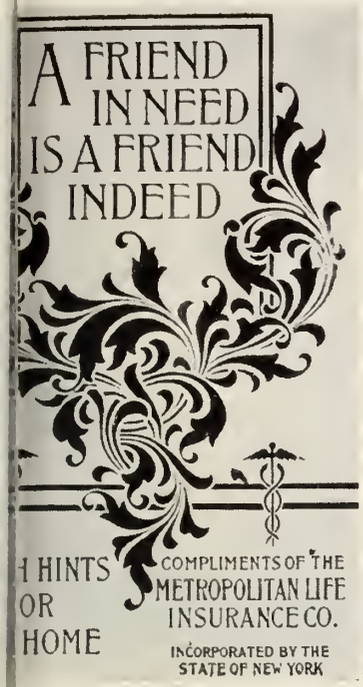
Even though Metropolitan is the world's biggest non-governmental

Most popular: "Your Heart," which receives most requests of any booklet on weeks it is offered. Different booklet is offered each week, "plugged" on all Metropolitan announcements during week. More than one booklet a second is given away yearly. About 85% of Metropolitan policyholders are covered by show lineup



Local tie-ins: Allan Jackson, CBS Radio newscaster, airs firm's institutional messages over 22 stations, keeps in close touch with Metropolitan (he's shown here at top of firm's tower). To tie in with local Metropolitan agents he occasionally broadcasts from affiliated stations. Metropolitan keeps agents updated on ad strategy





First booklet was issued 56 years ago

Last year nearly 750,000 radio listeners requested copies of Metropolitan booklets on health. Company's first booklet came out in 1898 (left), was aimed at low-income families. Metropolitan gives excerpts from booklets in its radio messages which are aimed at Metropolitan policyholders. Research, medical and statistical clearance are completed before booklet copy is prepared. Anyone can request booklets and to build prestige Metropolitan does not use names as leads. The company puts nearly half of its budget into radio.

financial agency, it does not have unlimited sums to spend for advertising. Its assets are about $12.3 billion; it has $56.1 billions of life insurance in force. But it is so limited by law as to expenses that any substantial entry into tv would have to come out of its other advertising expenditures.

Metropolitan is far too satisfied with results from the radio portion of its ad spending to consider making radio money the source of a tv budget. The company feels it has a format which continues to yield results in terms of public education and booklet requests with no signs of decline.

Metropolitan, through Young & Rubicam, buys early-morning spot radio on 35 U.S. and nine Canadian stations. Mostly it's 15-minute local news that the company buys with just a few five-minute news shows.

In the morning Metropolitan also buys eight CBS Radio (Pacific Coast) outlets, sponsoring *Dave Vaille News* (8:15-8:30 a.m.). In the evening it buys a CBS Radio network of 22 stations for *Allan Jackson and the News* (6:00-6:15 p.m.).

The same announcements are used each day on all the spot programs as well as on the network news. (There's an occasional exception when local conditions warrant; more on that later on in the story.)

The great majority of Metropolitan's programs are confined to the early-morning hours except for the Allan Jackson news show. But Metropolitan does buy time at other times during the day and has no set curfew hour. The company is interested in any time at any hour which it feels can deliver results. (See station list below.)

Once in a while stations are changed. This happens when the mail pull from a certain station over a period of several months and in relationship to other stations operating under similar circumstances indicates that the particular station in question has saturated its listening area with Metropolitan's messages.

(*Please turn to page* 92)

Metropolitan uses these stations for its network, spot news shows

1. *Local news shows are on 44 U.S., Canada stations*

STATION	CITY	LOCAL BROADCASTING TIME
WBAL,	Baltimore	8-8:10 a.m., M,W,F, alt T, Th, Sa
WINR,	Binghamton	7-7:15 a.m., M-F
WEEI,	Boston	8-8:15 a.m., M-F
WBEN,	Buffalo	7-7:15 a.m., M,W,F, alt T, Th, Sa
WBT,	Charlotte	8-8:15 a.m., M,W,F
WLS,	Chicago	6:59 a.m., M-F
WMAQ,	Chicago	8:45-9 a.m., M-F
WLW,	Cincinnati	12-12:10 p.m., M-F
WGAR,	Cleveland	8-8:15 a.m., M-F
WJR,	Detroit	5-5:15 p.m., M-F
WHP,	Harrisburg	8-8:15 a.m., M-F
WTIC,	Hartford	8:15-8:30 a.m., M-F
KPRC,	Houston	8-8:15 a.m., M,W,F
WIBC,	Indianapolis	8-8:15 a.m., M,W,F
WHAS,	Louisville	7-7:15 a.m., M-F
WGBS,	Miami	8-8:15 a.m., M-F
WTMJ,	Milwaukee	8:55-9 a.m., M-Sa
WWL,	New Orleans	8-8:05 a.m., M-F
WCBS,	New York	8-8:15 a.m., M-Sa
WNBC,	New York	8-8:05 a.m., M-F
WOR,	New York	7:30-7:45 a.m., M-Sa
WOW,	Omaha	8-8:15 a.m., M,W,F
KYW,	Philadelphia	8-8:15 a.m., M-F
		12:10-1 p.m., M-F*
WCAU,	Philadelphia	8-8:55 a.m., M-F*
KOKA,	Pittsburgh	8:30-8:45 a.m., M-F
WPRO,	Providence	8-8:15 a.m., M,W,F
WRVA,	Richmond	7-7:05 a.m., M,W,F
WHAM,	Rochester	9-9:15 a.m., M-F
WHBF,	Rock Island	7-7:15 a.m., M-Sa
KGBS,	San Antonio	7-7:15 a.m., M,W,F
KNBC,	San Francisco	7:15-7:30 a.m., M-F
WGY,	Schenectady	8:05-9:15 a.m., M-F*
		7:10-8 a.m., T, Th*
WARM,	Scranton	6:35, 7:35, 8:35 a.m., M-F
WFLA,	Tampa	7:45-8 a.m., M-F
WILK,	Wilkes Barre	7:30-7:35 a.m., M-Sa

*Metropolitan has participations in show.

CANADA

CBF,	Montreal	7:55-8 a.m. (Fr.)—M-F
CJAD,	Montreal	10:30-10:40 p.m., M-F
CKAC,	Montreal	8-8:05 a.m., M-F (Fr.)
CBO,	Ottawa	7:55-8 a.m., M-F
CHRC,	Quebec	8:55-9 a.m. (Fr.) M-F
CBL,	Toronto	7:55-8 a.m., M-F
CFRB,	Toronto	12:20 p.m., M-F*
CBU,	Vancouver	7:55-8 a.m., M-F
CBW,	Winnipeg	8:45-8:50 a.m., M-F

2. *Two shows on limited networks carried by CBS*

ALLAN JACKSON

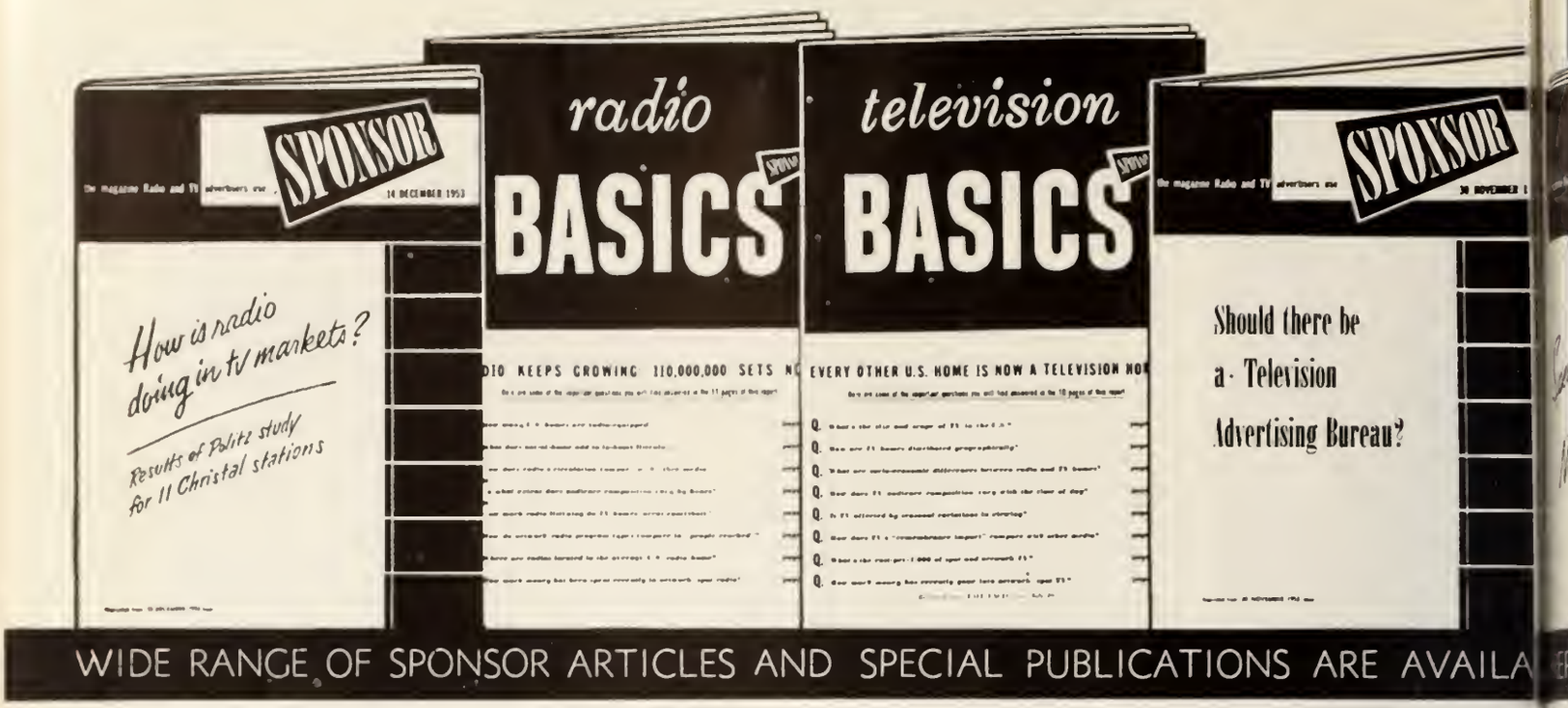
Monday-Friday 6:00-6:15 *p.m.*

STATION	CITY
WGAU	ATHENS, GA.
WAGA	ATLANTA
WEEI	BOSTON
KSUB	CEDAR CITY, UTAH
WBBM	CHICAGO
KVOR	COLORADO SPRINGS
KRLD	DALLAS
KLZ	DENVER
KID	IDAHO FALLS
KMBC	KANSAS CITY
WREC	MEMPHIS
WCCO	MINNEAPOLIS
WLAC	NASHVILLE
WCBS	NEW YORK
KJRL	POCATELLO, IDAHO
KMOX	ST. LOUIS
KSL	SALT LAKE CITY
KOPO	TUCSON
WTOP	WASHINGTON, D. C.
KFRM	CONCORDIA, KAN.
KOOL	PHOENIX
WFBL	SYRACUSE

DAVE VAILLE NEWS

(*CBS Pacific*) *Monday-Friday* 8:15-8:30 *a.m.*

STATION	CITY
KNX	LOS ANGELES
KOIN	PORTLAND
KCBS	SAN FRANCISCO
KIRO	SEATTLE
KLAS	LAS VEGAS
KCMJ	PALM SPRINGS, CAL.
KGDM	STOCKTON, CAL.
KFIR	NORTH BENO, ORE.



Can you use these SPONSOR reprints?

Many of SPONSOR's articles are available as low-cost reprints. In addition specially prepared radio-television data can be ordered in booklet form

Every week to SPONSOR*'s headquarters come dozens of letters and phone calls asking questions about past and future articles. Articles are eagerly sought by agencymen and advertisers for use in guiding decisions, to provide information on some specific aspect of radio-tv, for idea stimulation. One of the most frequently asked questions is, "Can I get reprints?"*

On these pages you'll find the answer as to what SPONSOR *articles and other special material have been gathered together as reprints or booklets. All of* SPONSOR*'s currently available reprints and other special booklets are described below with prices. Many reprints have special prices for quantity orders. Others, however, are in short supply and cannot be ordered in quantities. To order reprints address a card or letter to* SPONSOR *Services Inc., 40 East 49 St., New York 17, N. Y.*

* * *

CASE HISTORIES

Dr. Pepper prescribes radio phone giveaway. Soft-drink firm's spot radio show in 50 markets causes sales increases up to 500% (5 October 1953). Price: 10c each.

How to put over a regional beer. Falstaff, regional beer, competes with national, local products with help of $2 million air effort, mainly radio sports (30 June 1952). Price: 10c.

LONGINES: radio's biggest watch advertiser. One of top U. S. watch firms spends $3 million annually to blanket 45 million radio homes daily with one or more broadcasts (5 April 1954). Price: 10c each.

Why all 11 banks in Kingston use radio. Personalized selling, premium offers, emotional appeal are new trends in bank advertising (30 November 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

Why Morton Salt likes nighttime spot radio. After four years on nighttime radio firm finds impact increasing, especially in established tv markets (10 August 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part I includes six radio case histories, gives 10 ways that spot brings advertiser flexibility (14 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

12 big spot clients: how they use the medium. Part II includes six tv case histories showing how tv sponsor gets flexibility plus visual impact (28 December 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.



REPRINTS. TEXT BELOW GIVES COMPLETE LIST OF AVAILABLE REPRINTS, PRICES

COMMERCIALS

Don't JINX your JINGLE. Robert Sande. president of Song Ads Co.. Hollywood jingle firm, tells how to avoid pitfalls in planning singing commercials (22 February 1954). Price: 15c each.

So you think you own your own jingle! ASCAP claims performance rights to many jingles, duns stations for airing them (5 November 1951). Price: 10c each.

You can't sell a product you don't know. Veteran radio and tv announcer tells advertisers. agencies how to improve commercials (8 March 1954). Price: 15c each.

FILM

Tips for beginners on how to make good tv commercials. Tv veterans and novices alike will enjoy agencywoman's anecdote-packed article on how to get most for least (22 February 1954). Price: single copies. 20c; 10 or more copies. 15c each: 100 or more. 10c each.

157 million feet of stock tv film: Are you getting most from it? How to use stock film footage in tv shows. commercials. Includes sources. prices (14 December 1953). Price: single copies, 20c; 50 or more copies. 15c each; 100 or more, 10c each.

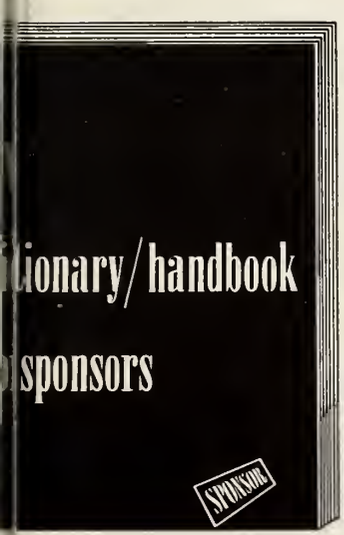
INDUSTRY DEVELOPMENTS, PROBLEMS

Should there be a Television Advertising Bureau? Includes blueprints of objectives, budgets for such a group. describes operation of similar groups in other media (30 November 1953). Price: single copies. 20c: 50 or more copies. 15c each: 100 or more. 10c each.

What sponsors can learn from BMI clinics. Advice given at '53 BMI sessions can be applied by admen to local-level sponsorship (2 November 1953). Price: 15c each.

Why don't radio salesmen ever come to sell me? Veteran radio-tv

(*Please turn to page* 104)

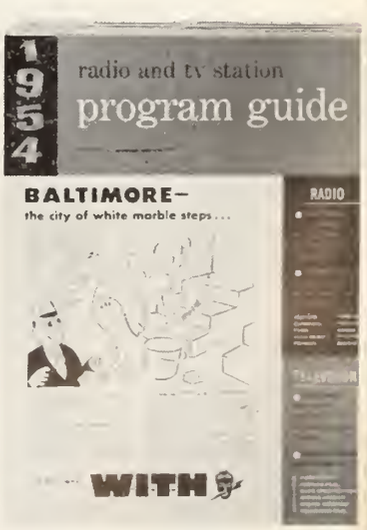


Tv dictionary/handbook defines medium's vocabulary

Booklet contains ABC's of television. Present edition is available free to subscribers; extra copies, $2 each. 1954 version now in preparation. Includes definitions of more than 900 terms plus tabular data, translations of tv's "sign language." Handbook was prepared by Herb True, assistant professor of advertising, University of Notre Dame.

Radio-tv Program Guide includes station profiles

SPONSOR's 1954 Program Guide, just off the press, has programing profiles of 1,568 radio, 273 tv stations. Subscribers get free copies; extra copies, $2 each. Guide includes directories of specialized programing plus station breakdowns into number of hours devoted to various categories. Lists key advertisers who program to special segments.



Do radio and tv move goods?

Part 23 of SPONSOR's 25-article All-Media Evaluation Study quotes 47 heavy air advertisers on results of broadcasting campaigns

by Ray Lapica

How well do radio and tv sell?

What are the reasons for their ability to move goods?

How do they rate in relation to print and outdoor?

Have you proved to your own satisfaction that using radio and tv has made a difference in your sales?

These are the four basic questions SPONSOR sent the 200 leading advertisers and some 50 new air advertisers. In addition another questionnaire was mailed separately to most of the same advertisers regarding business conditions and whether they were stepping up or trimming their advertising budgets, including radio and tv, this year.

A total of 66 advertisers responded to the two questionnaires. Of these, 47 use radio and/or tv. The 66 will spend $178 million this year, nearly $50 million of it on air media.

How did they answer the four leading questions? Here is a summary of their comments:

1. Tv is the hottest medium in the history of advertising. But anyone overlooking radio, which is both powerful and cheap, is going to lose out.

2. Radio moves goods because it can project the persuasiveness of the human voice . . . lets the listener listen while he or she is doing something else. Tv sells because it dominates two of the five sense organs simultaneously for the first time in the history of advertising.

("After color, I expect the next big development in tv will be smellevision," a famous research director of a leading agency told SPONSOR. He was reminded that George Orwell had invented "feelies"—transmission of touch sensations—for his movies in *1984*. Thinking this over, he finally remarked: "Well, I guess we already have smellevision. But wait till they start transmitting touch and taste sensations into the home!")

3. Most big advertisers like to keep their budgets fairly balanced between air and print. They therefore find every medium useful and would rather lose an arm than one of the basic media, including outdoor. The tendency to use more air, however, in relation to print seems clear, especially with the growth of television.

4. Few major advertisers have been able to correlate specific media and sales but almost all agreed they had satisfied themselves that radio and tv have boosted their sales—or they wouldn't be using them.

Richard Dunne, media research director of Sullivan, Stauffer, Colwell & Bayles, gave us access to a recent media study from which we are using two charts. The first chart (on this page) gives a clear indication that tv has reached major stature in a relatively short time. The chart on the following page shows that despite the marked increase in the use of television, most of the million dollar accounts use tv in *varying* degrees. The implication that can be drawn from this is that as of the present tv is regarded by sponsors as a more important medium for some products than it is for others.

This article will summarize the comments of leading advertisers on how they feel about the air media. Details of three recent tests showing the sales effectiveness of radio and tv, two of them sponsored by NBC, and a full report on Dick Dunne's confidential agency survey of media trends and usage will be published in future issues of SPONSOR.

What food advertisers say: Returns to the radio and tv questionnaire were divided into 10 categories. Big-

Bigger you are the more radio, tv you use

	All Advertisers (2500 natl.)	Million-Dollar Advertisers (224)	SSCB Billings
TELEVISION	19.4%	26.7%	35.6%
RADIO	17.7%	19.9%	16.9%
MAGAZINES	30.8%	27.2%	16.7%
NEWSPAPERS	26.9%	26.1%	30.6%
OUTDOOR	5.2%	Unavail.	0.2%

SOURCE: Media Research Department, Sullivan, Stauffer, Colwell & Bayles, based on 1952 figures published in "Printers' Ink Annual" 1953.

Above chart, prepared by SSCB's Dick Dunne, shows that all national advertisers, as a group, tend to use less tv and radio than print but 224 million-dollar advertisers split budgets almost equally among four major media. SSCB itself has 52.5% of its total billings in air media, with tv far ahead. Agency, founded in 1946, is in the over-$20 million class.

gest was foods and beverages. In this group two food companies spending some $22 million a year on advertising between them summarized the thinking in the field on radio and tv perhaps as well as anyone could.

The ad manager of the first, which spent $12 million last year, one-third in radio and tv, and stepped up its total budget by 6% this year, said:

"Both air media are highly effective but not necessarily together. Radio complements print advertising—it may be listened to while doing other things. Tv moves goods because it supplies the strongest possible combination of impulse factors—sight plus sound. Radio, tv, newspapers and outdoor all have more local flavor than magazines. But radio and tv lack the color opportunities of the others. We have proved in part that air media have made a difference in our sales. While radio and tv especially have shown immediate increased sales results, other factors may have contributed."

The other advertising manager, who spends some $10 million a year, said this about the air media:

"I have a good opinion of radio and tv's sales effectiveness. I feel they move goods because the spoken voice on radio and the voice and image on tv are convincing and personal. I feel all the media are good—it depends on the job to be done. Generally I would say tv is the hottest medium today. I have proved to my own satisfaction that using radio and tv has made a difference in our sales."

The ad manager of a food company spending $3 million says: "Tv's sales effectiveness is excellent, but the medium is too expensive. Radio is still a powerful sales medium which should never be overlooked in planning ad campaigns."

This executive attributes air's ability to move goods to the fact that it has a "captive" audience.

A San Francisco food company responded as follows: "Both air media can be very potent if properly used for the right products, under the right conditions—a statement which would apply equally well to almost any advertising medium! We feel tv particularly can move goods because it can demonstrate them. As for rating the media, we pick tv, radio and newspapers for immediate action at the local level (also outdoor when so used). We like magazines more for the long haul."

Arnold C. Graham Jr., advertising manager of the Goebel Brewing Co., says sales effectiveness of radio and tv is high when the program, the commercial and the time are right. He attributes their ability to move goods to



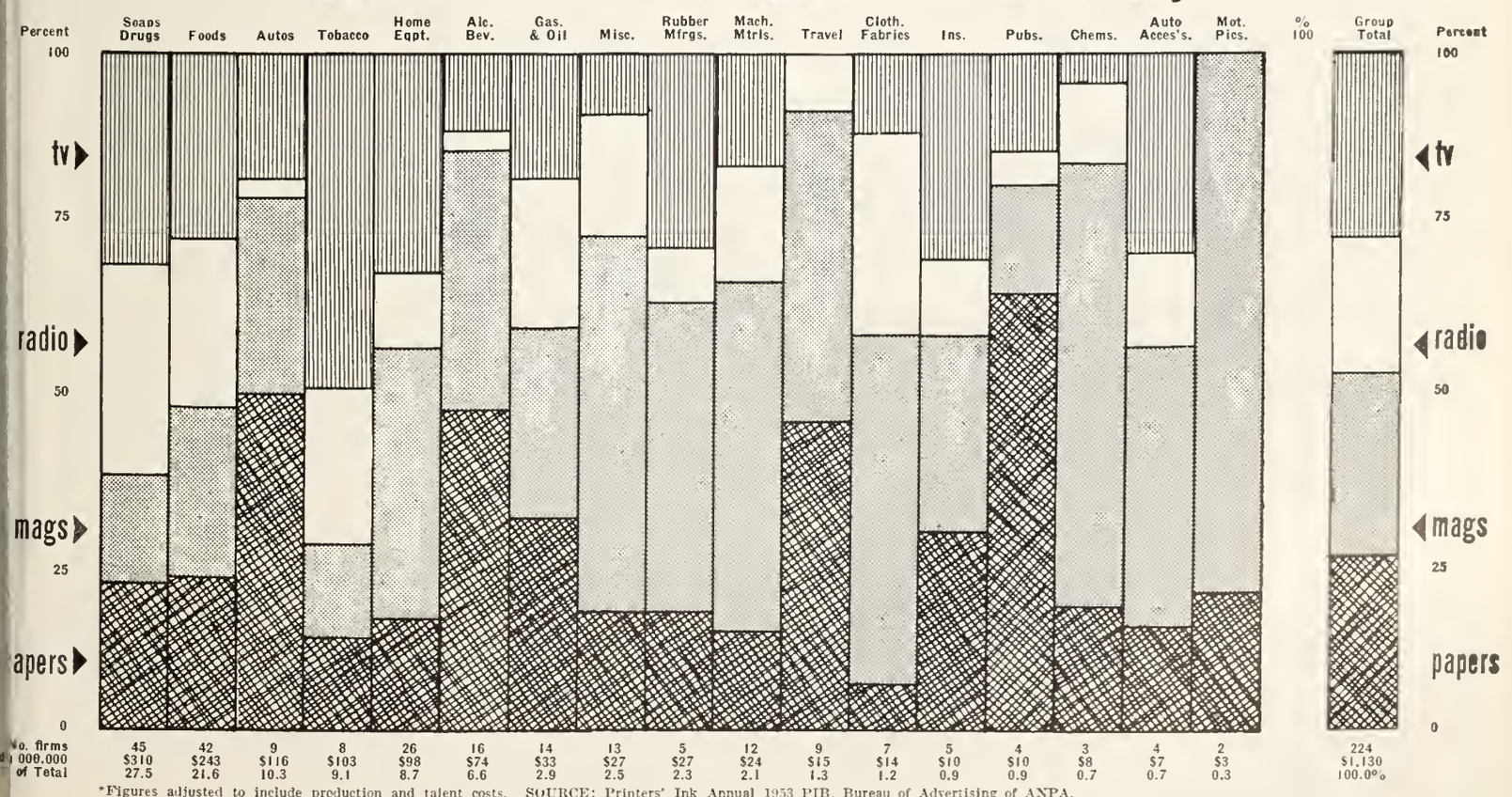
Francis (Frank) Minehan, v.p. and media director (left), and Richard Dunne, media research director, follow media trends closely for SSCB. Charts below from Dunne's study

radio's exclusive appeal to the ear and tv's to the eye and ear, which, in both cases, can be more compelling because of the projection of personal persuasiveness. This he finds more difficult to do in print.

Rating the media depends on too many factors, he says, but in general, "outdoor gives supplementary product impression, newspapers and magazines involve a longer process of first stimulating attention and then commanding appraisal, and radio and tv are more immediate but must impress the audience on an instant basis."

Graham has found a correlation between air media and sales. "At periods when our radio and tv programs are at a peak concentration, there is a visible effect on sales which can only

Most—but not all—"millionaires" use air heavily



*Figures adjusted to include production and talent costs. SOURCE: Printers' Ink Annual 1953 PIB, Bureau of Advertising of ANPA.

NEXT ISSUE

What SPONSOR's distinguished 12-man All-Media Advisory Board thinks of media evaluation. Article #24 in 25-article series will tie series together, cover what SPONSOR omitted. Series willl end with our summary and conclusions 14 June.

THIS WE FIGHT FOR

We fight for greater dissemination of information about radio and tv among advertisers and agencies. SPONSOR's survey of radio-tv sales power brings out into the open indications of success which are too often marked "confidential."

in part be attributed to seasonal demands."

Goebel Brewing is spending the bulk of its budget on football, racing and baseball on more than 40 radio and tv stations in addition to dramatic tv programs and am-tv announcements.

Another major food and grocery product company, which spent $6.5 million last year, is planning to step up its use of tv the rest of this year.

A soft-drink company told SPONSOR it shows its faith in radio by spending 30% of its $1 million-plus budget on it. As for tv, it is doubling its usage of video from 5% to 10%.

George Oliva, National Biscuit Co.'s advertising director, is another strong believer in air media. Nabisco's multi-million budget went up 20% this year with 15% of it going into radio and 30% into tv—an increase for air of 60% over a year ago. Oliva expects 1954 to be a record sales year.

A Midwestern feed manufacturer, who used some radio and tv last year, liked the media so much he says he's stepped up the air budget by 50% this year—5% of the total budget going for radio, 15% for tv.

And a Midwestern canned food manufacturer not only increased his ad budget from $1.5 million to $2.3 million, but boosted his tv allotment by nearly 45% to the point where video now takes over 65% of the budget. The sponsor uses no radio at the moment.

Drugs & toiletries: These are also among the leading air users, and you'd expect them to be enthusiastic about air media. They are.

Here are some sample comments:

Oliver B. Capelle, advertising manager, Miles Laboratories: "The last record I saw indicated that our company is somewhere near the eighth largest user of network radio in the United States, so naturally we think highly of it and know that it increases our sales. We are also investing more money each year in television and we expect that our 1954 budget for both radio and television will be larger than in 1953."

George J. Abrams, advertising director, Block Drug Co.: "Tv is the most effective advertising medium for demonstrable products and radio the most economical medium for almost any product." (Abrams is spending some $6.5 million this year, 75% of it on radio and tv.)

Ad manager of a pharmacal house spending $600,000 a year, 25% of it on air media: "Both air media strike the listener or viewer dramatically when they do strike. Radio and tv work fast—but have no stick-to-itiveness. Magazines are solid, long-lasting for impressions on the buyer. We've proved air makes a difference in our sales when we've used both in good-sized numbers."

Ad director of another pharmacal house: "Radio and tv are tops for our products. I'd rank tv and radio over newspapers, magazines and outdoor. We've run special test campaigns analyzed by Nielsen to prove that the air media have made a difference in our sales. We spend one-sixth of our budget on spot radio, one-fourth on television. At the moment we're running a heavy campaign on the air in metropolitan New York. The preliminary sales figures look good."

V.p. and advertising director of a cosmetics house: "Radio is fine, tv excellent. I'd rank tv first, newspapers second, radio third and magazines fourth for our products. We've stepped up our budget 10% this year: 22% of it is going into spot tv, but we hope to buy a national tv show this summer or fall."

Len Colson, Mennen Co.'s advertising director: He supervises a multi-million-dollar budget, concentrates the air portion on spot radio and tv. "Both do a strong selling job if used properly," he says. He has found that their use has resulted in constant sales increases.

R. P. Breckenridge, group advertising manager, Pepsodent: "We are working for increased sales during the current year. We are budgeting somewhat higher advertising expenses, more than sufficient to merely cover increased advertising costs. We shall continue to divide our budget approximately 25% in radio, 25% in print and 50% in tv. This indicates a slight increase in tv over the previous year."

J. Ward Maurer, advertising director, Wildroot: He is spending some $3.2 million this year, says he'll continue apportioning about 35% of it to radio. He is testing tv.

Gas & oil: The oil companies seem to be increasing their use of air media, especially spot, judging from the answers to SPONSOR's questionnaire. For example, James J. Delaney, advertising manager of the Sinclair Refining Co., told SPONSOR his company is spending half its multi-million-dollar budget on spot radio and tv for the first time this year. The decision was made after a survey showed more people heard about their new gasoline because of radio and tv than because of print advertising. (For complete story, see "Why spot now gets 50% of Sinclair Oil budget," SPONSOR, 3 May 1954.)

SPONSOR estimates Sinclair spends over $7 million a year on advertising. The 50% air expenditure (70% radio, 30% tv) is twice the 1952 ratio.

R. M. Gray, manager of advertising and sales promotion of Esso Standard Oil, calls both radio and tv "excellent"

(*Please turn to page* 126)

SPONSOR's *All-Media Advisory Board*

George J. Abrams — ad director, Block Drug Co., Jersey City
Vincent R. Bliss — executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole — president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter — pres., Inst. for Research in Mass Motivations
Stephens Dietz — v.p., Hewitt, Ogilvy, Benson & Mather, New York
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Marion Harper Jr. — president, McCann-Erickson, Inc., New York
Ralph H. Harrington — ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite — president, Tracy-Locke Co., Dallas
J. Ward Maurer — ad director, Wildroot Co., Buffalo
Raymond R. Morgan — pres., Raymond R. Morgan Co., Hollywood
Henry Schachte — senior v.p., Bryan Houston, New York

How to prepare for Color TV



The indispensable equipment guide *for every TV Station* planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecasting system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on "how-it-works" and "how-to-do-it" for the everyday job —plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.

®

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION **CAMDEN, N.J.**

Announcing . . . . . AT THE NARTB

THE REVOLUTIONARY NEW

WORLD

CO

PLA



WORLD... first with 1000 subscribers!

IT'S A BALL

BRING YOU

AND YOUR

VENTION, ROOMS 701 AND 704

A GREAT NEW PLAN FOR *Sales!*

NET

A GREAT NEW PLAN FOR *Programming!*

RE...A PLAN TO
STS DOWN...
ROFITS UP!

WORLD
SALES AND PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ADA, OKLA.	KTEN	10	28 April	251	141	ABC	1	160 vhf	Eastern Oklahoma Tv Co. Rev. C. C. Morris, pres. Bill Hoover, v.p.-gen. mgr. Brown Morris, sec.-treas. (Same group identified with ownership of KADA, Ada, and KWSH, Wewoka, Okla.)	Vernard, Rentoul & McConnell
CHATTANOOGA, TENN.	WDEF-TV	12	25 April	105	63	CBS, NBC, ABC, Du M	1	NFA	WDEF Bestg. Co. Carter M. Parham, pres. John P. Gaither, v.p. Edward Finlay Jr., sec.-treas.	Branham
ERIE, PA.	WSEE	35	25 April	170	85	CBS	2	208 vhf	Great Lakes Tv Co. Jacob A. Young, pres. A. R. Minadeo, v.p. Charles E. Denny, v.p. B. W. Sennett, treas.	Avery-Knodel
KINGSTON, N. Y.	WKNY-TV	66	15 May	21	11	ABC, CBS, NBC, Du M	1	NFA	WKNY-TV Corp. Joseph K. Close, pres. Robert M. Peebles, v.p. George W. Smith, treas. Robert Sabin, gen. mgr.	Meeker Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP¶
ST. LOUIS, MO.	KWK-TV	4	21 April		100	50	3	621 vhf	KWK, Inc.‡	Katz

III. Addenda to previous listings

Since SPONSOR's 22 April 1954 list, five more television station grantees have left the air but retained their permits. Six more stations have had their C.P.'s voided by the FCC. This raises the number of stations which have returned C.P.'s to the FCC to 69. In addition, one Mexican and one Cuban station have suspended operations. New deletions are:

OFF THE AIR

ATLANTIC CITY, N. J., WFPG-TV, uhf ch. 46 (began operating 21 Dec. 1952; suspended operations 17 May).

BATTLE CREEK, Mich., WBKZ-TV, uhf ch. 64 (began operating 15 May 1953; suspended operations 23 April).

FLINT, Mich., WTAC-TV, uhf ch. 16 (began operating 26 Nov. 1953; suspended operations 2 May).

LOUISVILLE, KY., WKLO-TV, uhf ch. 21 (began operating 7 Sept. 1953; suspended operations 20 April).

ST. LOUIS (FESTUS), Mo., KACY, uhf ch. 14 (began operations 31 Oct. 1953; suspended operations 2 April).

C.P.'S VOIDED

BIRMINGHAM, Ala., WSGN-TV, uhf ch. 42 (grantee requested c.p. cancellation).

BRIDGEPORT, Conn., WSJL, uhf ch. 49 (FCC cancelled c.p. for lack of prosecution).

CHATTANOOGA, Tenn., WOUC, uhf ch. 49 (grantee requested c.p. cancellation).

FORT WORTH, Tex., KTCO, uhf ch. 20 (grantee requested c.p. cancellation).

INDIANAPOLIS, Ind., WJRE, uhf ch. 26 (grantee requested c.p. cancellation).

LAWRENCE, Mass., WGLM, uhf ch. 72 (grantee requested c.p. cancellation).

MEXICO, CUBA

MATAMOROS, Mexico, XELD-TV, vhf ch. 7 (pre-freeze station—on air since 4 Sept. 1951—served Brownsville, Tex., area).

HAVANA, Cuba, CMTV, vhf ch. 11 (began testing May 1953).

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (7 May '54)	**373**	*Post-freeze c.p's granted (excluding 28 educational grants; 7 May '54)*	**539**	*Tv homes in U.S. (1 Jan. '54)*	**27,500,000§**
Markets covered	**227**	*Grantees on air*	**265**	*U.S. homes with tv sets (1 Jan. '54)*	**60%§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 24 April and 7 May or on which information could be obtained for that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. ‡Grant made possible by merger of mutually exclusive applifants KWK, KXOK and Missouri Valley Tv Inc. KWK will be owned 23% by present part-owner "St. Louis Globe-Democrat", 28% by other part owners Robert T. Convey and associates, 23% by KXOK, Inc., 23% by KSTP, Inc., and 3% by St. Louis residents. Missouri Valley TV Inc. is comprised of KSTP-AM-TV Minneapolis St. Paul and 1 St. Paul residents. Under terms of grant KXOK, Inc., must divest itself of all interest in KXOK to meet FCC duopoly regulations.*

This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.

THREE MIGHTY M's...

that add up to one of the most outstanding advertising opportunities in America!

THE MARKET...

an industrial dynamo of 116 counties, five states wide and a-hum with the manufacturing tempo of plants and mills, mines, factories, transportation webs, and wide-awake communities where many of the nation's most successful businesses have chosen to locate their multi-billion industrial investments!

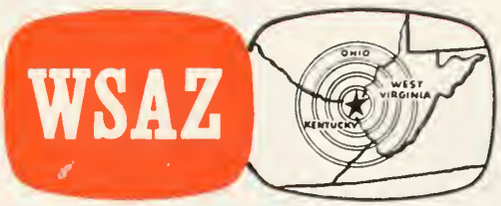
THE MONEY...

which flows soundly via pay envelopes into the comfortable homes of skilled workers throughout this Ohio Valley region . . . money that stems from the prosperity and progress they have helped build for this bustling market where incomes are higher, sales are brisker, and buying power has the potent wallop of *four billion dollars a year!*

THE MEDIUM...

is the one remaining element needed to complete a perfect climate for exceptional sales. That, too, is here. It's WSAZ-TV, the *one* television station that commands this entire market . . . and exerts a welcome influence upon the ways so many of its prosperous families spend their money. Nothing *sells* so marvelously here as WSAZ-TV! Ask America's top advertisers. The giant opportunity they've found is mighty enough for more to share.

WSAZ



TELEVISION

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-Du Mont-ABC

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



More than $63,000,000 has been spent in the past three years on expansion of the enormous Portsmouth, Ohio, plant of Detroit Steel Corporation, employing 4,000 workers. This fiery new open hearth furnace—No. 14 to be put in service—was first heat tapped February 27, 1954...another example of the vast industrial growth throughout WSAZ-TV's 116-county realm!

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Top 10 shows in 10 or more markets
Period 1-7 March 1954

Rank this wk	Rank last wk	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS St. L.	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	3-STATION MARKETS Balt.	3-STATION MARKETS Buffalo	3-STATION MARKETS Cin
1		***Favorite Story***, Ziv (D)	23.7	10.2 wnbt 10:30pm	10.3 kttv 8:00pm	19.5 wnac-tv 10:30pm		21.5 wcco-tv 9:30pm	18.0 king-tv 8:00pm	48.0 ksd-tv 9:30pm	10.9 wtop-tv 10:30pm	16.0 waga-tv 7:00pm			
2	3	***I Led Three Lives***, Ziv (D)	22.4	12.5 wnbt 10:30pm	8.4 kabc-tv 9:30pm	20.3 wnac-tv 7:00pm	10.5 wgn-tv 9:30pm	19.0 kstp-tv 9:30pm	18.5 ktnt-tv 7:30pm		11.0 wtop-tv 10:30pm	7.5 wlw-a 10:30pm	16.0 wbal-tv 10:30pm	52.3 wben-tv 9:30pm	29 wlw 8:30
3	2	***Cisco Kid***, Ziv (W)	21.7	12.9 wnbt 6:00pm	14.7 kabc-tv 7:00pm	14.3 wnac-tv 6:30pm	12.7 wbkb 4:30pm	9.8 wcco-tv 5:00pm	19.0 komo-tv 7:00pm	32.3 ksd-tv 4:30pm	13.4 wnhw 6:30pm	10.8 waga-tv 6:00pm	17.3 wbal-tv 7:00pm	42.5 wben-tv 7:00pm	20 wcpo 6:00
4	4	***Superman***, MPTV, R. Maxwell (K)	20.7	16.4 wnbt 6:00pm	16.0 kabc-tv 8:30pm	14.8 wnac-tv 6:30pm	16.4 wbkb 5:00pm	9.0 wcco-tv 5:00pm	25.5 king-tv 6:00pm	28.8 ksd-tv 5:30pm	12.2 wnbw 7:00pm	23.3 wsb-tv 7:00pm	18.3 wbal-tv 7:00pm	41.0 wben-tv 7:00pm	
5	1	***City Detective***, MCA, Revue Prod. (D)	20.5	3.9 wpix 7:30pm	12.2 knxt 10:00pm		5.7 wbkb 8:30pm	13.8 wcco-tv 10:00pm	17.5 king-tv 10:30pm	32.8 ksd-tv 10:15pm	7.4 wtop-tv 3:00pm		9.5 wmar-tv 11:00pm	38.8 wben-tv 10:30pm	
6	5	***Wild Bill Hickok***, W. Broidy (W)	20.4	11.0 wnbt 6:00pm	10.7 kabc-tv 6:00pm	8.8 wnac-tv 5:00pm	16.2 wbkb 1:30pm	25.8 wcco-tv 5:30pm	21.0 king-tv 6:00pm	26.0 ksd-tv 12:00n	18.2 wnhw 7:00pm	15.5 wsb-tv 5:30pm	12.8 wbal-tv 7:00pm	30.3 wben-tv 1:00pm	17. wlw- 5:30
7	7	***Kit Carson***, MCA, Revue Prod. (W)	20.2	11.7 wnbt 6:00pm	15.0 kabc-tv 7:30pm	15.3 wnac-tv 6:00pm			20.3 king-tv 6:00pm	27.8 ksd-tv 2:30pm		15.8 wlw-a 6:00pm	12.0 wmar-tv 6:00pm	26.0 wben-tv 3:00pm	
8	8	***Range Riders***, CBS Film, Flying "A" (W)	19.9	12.2 wnbt 6:30pm	8.5 knxt 7:00pm	27.0 wbz-tv 7:00pm		12.8 wcco-tv 7:00pm	16.8 komo-tv 7:00pm		10.5 wtop-tv 7:00pm				
9	6	***Foreign Intrigue***, JWT, Shel. Reynolds (A)	19.2	17.4 wnbt 10:30pm	12.9 knbh 10:30pm	21.3 wbz-tv 10:30pm	15.0 wgn-tv 9:30pm	21.5 kstp-tv 9:30pm	16.3 king-tv 8:00pm	20.8 ksd-tv 11:00pm	14.5 wnbw 10:30pm	9.8 waga-tv 7:00pm		6.0 wbuf-tv 8:00pm	11. wcpo 8:30
10	9	***Badge 714***, NBC Film (D)	18.3	8.5 wor-tv 9:00pm	16.5 kttv 7:30pm	15.8 wnac-tv 2:00pm	12.7 wgn-tv 8:00pm		25.0 king-tv 9:30pm		16.9 wnhw 7:00pm	11.5 wlw-a 9:30pm	15.0 wbal-tv 10:30pm		14. wlw 10:30

Top 10 shows in 4 to 9 markets

Rank this wk	Rank last wk	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	4-STATION MARKETS Boston	4-STATION MARKETS Chi.	4-STATION MARKETS Mpls.	4-STATION MARKETS Seattle	4-STATION MARKETS St. L.	4-STATION MARKETS Wash.	3-STATION MARKETS Atlanta	3-STATION MARKETS Balt.	3-STATION MARKETS Buffalo	3-STATION MARKETS Cin
1	2	***Crown Theatre***, CBS Film (D)	26.6				8.4 wbkb 10:00pm		14.3 komo-tv 6:30pm	35.3 ksd-tv 10:00pm					
2	4	***Your All-Star Theatre***, Screen Gems (D)	19.2								13.0 wnbw 10:30pm			38.3 wben-tv 4:30pm	
3	5	***Hopalong Cassidy***, NBC Film (W)	18.8		9.9 kttv 7:00pm	11.5 wbz-tv 6:30pm		27.8 wcco-tv 6:00pm			14.7 wnbw 7:00pm				
4		***Craig Kennedy***, L. Weiss, A. Weiss (M)	18.1				2.3 wgn-tv 7:30pm								
5	7	***Gene Autry***, CBS Film (W)	16.7		12.4 knxt 5:30pm		11.2 wbbm-tv 3:30pm		16.8 king-tv 6:30pm				20.3 wmar-tv 8:00pm		
6	10	***Cowboy G-Men***, United Artists (W)	16.2	3.7 wabc-tv 1:30pm				14.3 wcco-tv 2:00pm		27.8 ksd-tv 12:30pm					15. wcpo- 1:30
7	8	***Death Valley Days***, McCann-Erickson (W)	15.8						21.3 king-tv 9:00pm	5.3 wtvi 10:00pm	7.2 wttg 7:30pm				
8	6	***Amos 'n' Andy***, CBS Film (C)	14.8	12.7 wcbs-tv 2:00pm	19.0 knxt 8:00pm	9.5 wbz-tv 11:15pm			26.0 komo-tv 8:30pm	5.8 wtvi 7:00pm	12.4 wtop-tv 7:00pm				
9	9	***Captured***, NBC Film (D)	12.5	3.5 wor-tv 10:00pm	8.5 kttv 8:00pm		3.5 wgn-tv 8:30pm		30.5 king-tv 8:30pm				7.3 waam 10:30pm		
10		***Abbott & Costello***, TCA (C)	12.4	12.2 wnbt 6:00pm	6.9 kttv 7:00pm	14.5 wnac-tv 6:00pm			21.0 king-tv 7:00pm				6.8 wmar-tv 6:30pm		
10		***Rocky Jones***, United TV, Roland Reed (A)	12.4		7.5 knxt 7:00pm		4.0 wbkb 5:15pm		16.5 king-tv 6:00pm		7.2 wttg 5:30pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above.

Blank spaces indicate film not broadcast in this market as of 1-7 March 1954. Whi work shows are fairly stable from one month to another in the markets in which th this is true to a much lesser extent with syndicated shows. This should be borne i

lm shows

ially made for tv

3-STATION MARKETS					2-STATION MARKETS		
Dayton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
	16.0 wjbk-tv 10:30pm			**10.0** kgo-tv 7:00pm		**58.8** wbtv 9:00pm	**52.0** wdsu-tv 9:30pm
27.0 whio-tv 9:00pm	**20.5** wjbk-tv 10:30pm	**24.3** wtmj-tv 10:30pm	**12.3** wcau-tv 7:00pm	**19.5** kron-tv 10:30pm	**29.5** wabt 10:30pm	**59.3** wbtv 8:30pm	
	25.8 wxyz-tv 7:00pm	**37.5** wtmj-tv 4:00pm	**20.5** wcau-tv 7:00pm	**22.3** kron-tv 7:00pm	**26.5** wbrc-tv 5:00pm	**33.5** wbtv 11:00am	**27.5** wdsu-tv 5:00pm
10.8 wlw-d 6:00pm	**17.5** wxyz-tv 6:30pm	**28.3** wtmj-tv 4:00pm	**24.5** wcau-tv 7:00pm	**13.3** kgo-tv 6:30pm	**28.3** wabt 6:00pm	**31.8** wbtv 5:00pm	**24.3** wdsu-tv 5:00pm
17.8 whio-tv 10:30pm	**15.3** wjbk-tv 10:30pm			**17.5** kron-tv 10:30pm	**23.3** wabt 9:30pm	**58.5** wbtv 8:00pm	**33.0** wdsu-tv 10:00pm
13.0 wlw-d 5:00pm	**20.8** wxyz-tv 6:30pm	**23.5** wtmj-tv 12:00n	**16.2** wptz 6:30pm	**18.0** kgo-tv 6:30pm	**27.3** wabt 6:00pm	**37.5** wbtv 5:30pm	**36.8** wdsu-tv 3:00pm
17.8 wlw-d 6:00pm	**11.3** wjbk-tv 6:00pm	**38.3** wtmj-tv 4:30pm	**19.3** wptz 6:30pm	**18.8** kron-tv 4:00pm	**29.3** wabt 6:00pm	**36.8** wbtv 5:30pm	
	16.5 wxyz-tv 7:00pm	**12.8** wcan-tv 7:00pm	**17.3** wptz 6:00pm	**26.3** kpix 7:00pm		**32.0** wbtv 1:00pm	**42.3** wdsu-tv 6:00pm
15.3 wlw-d 10:30pm	**14.5** wjbk-tv 9:00pm	**45.5** wtmj-tv 9:30pm	**12.9** wcau-tv 10:30pm	**8.8** kgo-tv 9:30pm	**24.0** wbrc-tv 9:30pm	**60.0** wbtv 9:00pm	
15.5 wlw-d 10:30pm	**16.8** wwj-tv 7:00pm		**21.0** wcau-tv 6:30pm	**29.0** kpix 9:00pm	**19.0** wbrc-tv 9:30pm	**49.8** wbtv 10:00pm	**14.3** wdsu-tv 11:30pm
							48.3 wdsu-tv 9:30pm
	13.5 wwj-tv 10:30pm						
			9.9 wfil-tv 5:30pm		**19.0** wbrc-tv 6:00pm	**38.8** wbtv 5:30pm	
	11.0 wjbk-tv 7:00pm		**16.2** wcau-tv 6:00pm	**8.3** kgo-tv 9:30pm			**52.5** wdsu-tv 9:30pm
			10.6 wcau-tv 5:30pm		**28.8** wabt 6:00pm		
	12.0 wjbk-tv 1:30pm						
15.8 whio-tv 5:00pm			**18.2** wcau-tv 10:30pm				
				18.3 kpix 7:30pm			
	10.0 wwj-tv 11:00pm	**16.0** wtmj-tv 11:30pm	**4.9** wfil-tv 7:00pm				
			13.9 wcau-tv 10:30pm	**11.3** kgo-tv 7:00pm			
	14.3 wxyz-tv 6:30pm	**23.0** wtmj-tv 10:30pm		**14.0** kron-tv 5:00pm			

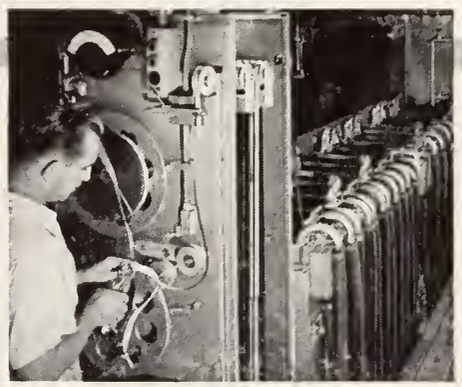
alyzing rating trends from one month to another in this chart, e to last month's chart. If blank show was not rated at all in t or was in other than top 10.

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE

CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer**-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

Shows That Win – Win and Show



1st Place



to Russ Emery in all of New England, in *TV Guide's* television personality contest! Russ emcees *New England Talent Club*, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi's LaRue, Hotel Warwick's Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on *Ken Murray Show*, *Kate Smith Show*, *Joan Edwards Show*, *Celebrity Time*, *Faye Emerson Show*, etc. Has sung on all major radio networks, was male singing star on *Pet Milk* (*Baron Munchausen*) *Show*, guested with Paul Whiteman, Teen Timers and others . . . had his own *Russ Emery Show* 56 weeks on WNEW, New York. Look up his Columbia Records releases!

3rd Place



to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio nets, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO . . . came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.

NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

Proof positive of the effectiveness of our live local shows—17 daily, Monday through Friday — in Southern New England's BIG, RICH market!

REAL ESTATE

SPONSOR: Various Norfolk realtors AGENCY: Direct

CAPSULE CASE HISTORY: *WVEC-TV recently began a new program series called* Tv Real Estate Guide *on Sundays,* 12:30-1:00 *p.m., with seven real estate brokers participating. Five of the brokers reported they got inquiries on Sunday afternoon—right after the first program. The station says so many more realtors have signed for the show that it was extended from* 30 *minutes to an hour. Each participation costs* $51.75.

WVEC-TV, Hampton-Norfolk PROGRAM: Tv Real Estate Guide

TV results

CAP OPENER

SPONSOR: Aunt Jane Pickles AGENCY: Direct

CAPSULE CASE HISTORY: *On* 26 *January Ruth Lyons offered a cap opener for vacuum-sealed jars. The cap was offered for* 10 *cents—and from late January to early March more than* 15,797 *dimes rolled in for the opener. Top day's mail was* 28 *January, when more than* 1,666 *requests came in for the device. A one-minute live participation in the* 50-50 Club *is* $230; *the program is telecast* 90 *minutes daily over WLWT, Cincinnati, WLWC, Columbus and WLWD, Dayton.*

WLWT, WLWC, WLWD PROGRAM: 50-50 Club

BEDS

SPONSOR: Autry Bros., Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *Roch Ulmer, the staff m.c. of* Star Time, *recently delivered two commercials for the* 12:15-12:30 *a.m. segment of the program in a flannel nightshirt and sleeping cap as he relaxed on the sponsor's Sleep-E-Z bed. But he didn't put the audience to sleep—not right away, anyhow. During the next three days* $5,400 *worth of Sleep-E-Z beds were sold and the sponsor's field supervisors attributed* 75% *of the store traffic to Ulmer's relaxed sell. Cost of* 15-*minute Class C time segment* (26-*time rate*) *is* $190.

WHB-TV, Kansas City PROGRAM: Star Time

SAVINGS ACCOUNTS

SPONSOR: City National Bank AGENCY: Direct

CAPSULE CASE HISTORY: *Children in Alaska are a thrifty group. During its recent five-minute participation in KFIA's children's program, the City National Bank announced it would open a special window for children depositors every Saturday morning. The first Saturday* 126 *new children's savings accounts were opened—results which far exceeded the sponsor's expectations. A five-minute time segment* (26-*time rate*) *costs* $36.10.

KFIA, Anchorage PROGRAM: Hi Jinks

FIELD SEEDS

SPONSOR: Callan Field Seeds AGENCY: Direct

CAPSULE CASE HISTORY: *Farmers do too watch television! Ed Callan, who owns the Callan Field Seeds firm, bought a one-minute participation announcement in a half-hour local show every week (one-time one-minute Class A rate is* $40), *wrote to KELO-TV thusly: "I just wanted you to know how successful my television promotion has been. The new business I have received . . . already has paid for over half of the contract and it has only been on once. The ad was seen in [several towns] and as a result I have obtained many new accounts which I could not have reached otherwise . . ."*

KELO-TV, Sioux Falls, S. D. PROGRAM: Participation

AUTOMOBILES

SPONSOR: Roy Stauffer Chevrolet AGENCY: Direct

CAPSULE CASE HISTORY: *Three nights a week Roy Stauffer Chevrolet sponsors* Life With Elizabeth *on WARM-TV. On every program the sponsor shows a different car. At the end of the first three weeks of sponsorship, the sponsor reported that he had sold nine out of nine cars shown. In each case the buyer had asked to see—and bought—the car advertised on television. Program cost is* $128 *per half-hour show.*

WARM-TV, Scranton PROGRAM: Life With Elizabeth

FOOD WRAP

SPONSOR: Dow Chemical Co. AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: *For three years Dow Chemical was marketing Saran Wrap—but customers didn't buy it. Before withdrawing the plastic film wrap from the market, however, Dow consulted with its agency, ran a media test, and—as a result of the test—sank* $1.2 *million into a* 26-*week campaign on three NBC TV shows. Distribution of Saran Wrap in the areas exposed to tv demonstrations went up from* 20,000 *cases a month to* 169,000 *cases (that's about* 4 *million rolls) in four months on television.*

NBC TV (67 cities) PROGRAMS: Today, Kate Smith Hour, Your Show of Shows

From the files of Scotland Yard come the astounding stories of the man hailed by:

TIME MAGAZINE

"...'THE GREATEST DETECTIVE IN THE WORLD'...he flashes enough intuitive genius to hold his own with the best of the fictional homicide squad—HOLMES, MAIGRET, PHILO VANCE and NERO WOLFE".

OMNIBOOK

"...he is one of the MOST FAMOUS DETECTIVES OF OUR TIME".

PAGEANT

"...a real life SHERLOCK HOLMES".

FABIAN
OF SCOTLAND YARD

(portrayed by Bruce Seton)



Sarah Churchill in "4 A.M. PHONE CALL"



"THE SAMBA CASE"

RADIO DAILY-TELEVISION DAILY says: "It is fast paced, well documented . . . FAR SUPERIOR to the majority of "whodunits" at present cluttering up our screens".

Filmed on location and paced for American television audiences, this series is designed for:

1. **Sponsors who are weary of the stereotyped "Private Eye".**
2. **Sponsors who demand *strong product identification.* At last here's a show whose unique format provides a POWERFUL MERCHANDISING FORCE to help video-wise advertisers sell goods!**



Bruce Seton in "THE GOLDEN PEACOCK"



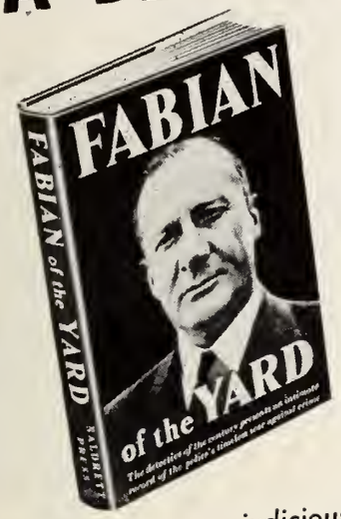
"ROBBERY IN THE MUSEUM"



"BOMBS IN PICCADILLY"

Scenes from FABIAN OF SCOTLAND YARD

A BEST SELLING BOOK!



Now being syndicated in leading newspapers throughout the United States with a combined readership of over 25,000,000 people!

THE NEW YORK TIMES says: "There is human warmth in it and no hysteria, no bitterness, no sensationalism. It has humor too — judicious portions, not laid on with a heavy trowel".



Here's something really brand new and exciting in television fare—fascinating *documented* CASE HISTORIES from the files of FORMER SUPERINTENDENT OF SCOTLAND YARD, ROBERT FABIAN, Britain's counterpart of America's J. Edgar Hoover!

FABIAN OF SCOTLAND YARD is available to National, Regional and Local advertisers who want a FIRST RUN TV PROGRAM with all the prestige and promotional values reserved for premiere presentations—at a price that will please the most budget conscious sponsors!

39 BRAND NEW HALF HOUR FILMS NOW READY FOR FIRST RUN IN ALL TV MARKETS

WRITE, WIRE OR CALL TODAY FOR FULL DETAILS!

telefilm enterprises

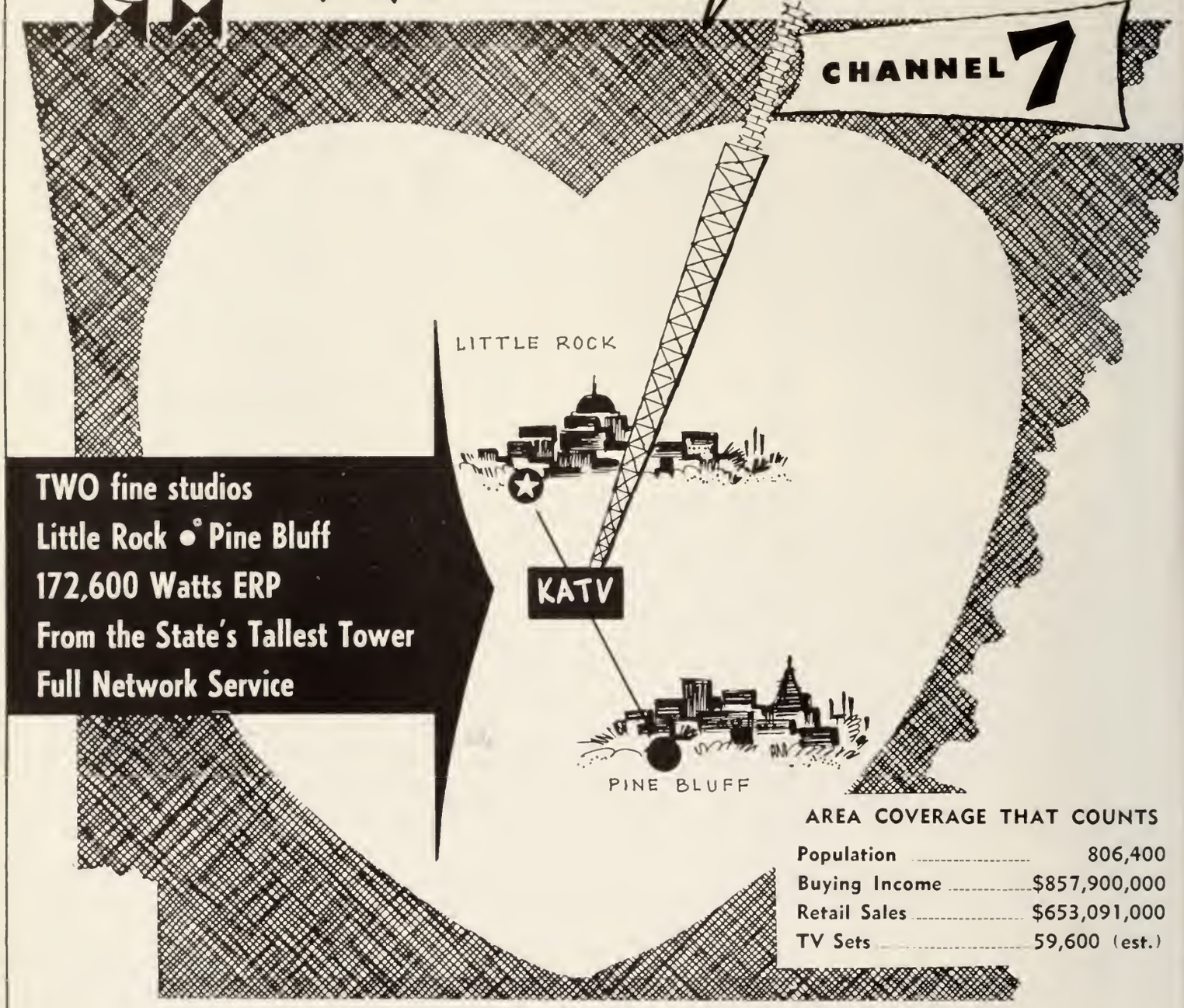
38 East 57th Street, New York 22, N. Y. • PLaza 8-3360



TV's DOUBLE DUTY BUY!

in the HEART of ARKANSAS

CHANNEL 7



TWO fine studios
Little Rock • Pine Bluff
172,600 Watts ERP
From the State's Tallest Tower
Full Network Service

AREA COVERAGE THAT COUNTS

Population	806,400
Buying Income	$857,900,000
Retail Sales	$653,091,000
TV Sets	59,600 (est.)

CBS TELEVISION NETWORK

James P. Walker
General Manager

KATV
channel 7
Serving the Heart of Arkansas

Bruce Compton, Sales Manager
100 Williams Road, Pine Bluff, Ark.

ABC TV

John Fugate, Manager
Little Rock Studios

AVERY-KNODEL, Inc. — NATIONAL REPRESENTATIVES



agency profile

Albert Wilfrid Reibling

Manager of Radio-Tv Department
Kudner Advertising, New York

"When you tell a client that his show's going to cost him $30,000 a week. and then you sock him with a $50,000 bill, he's liable to get understandably irate," Kudner's Al Reibling told SPONSOR.

"In this agency we've developed production cost procedure estimates that are usually within 2 or 3% of actual cost as much as a whole year in advance. In fact we've never been more than 5% off on time and talent combined."

Such close figuring comes naturally to Reibling whose business career began with 12 years in a New Rochelle Bank. There he rose at a relatively fast clip (for bankers) to become an officer (treasurer) at $52 a week. Further calculations convinced him that he could not afford such a rate of advancement much longer and he soon joined NBC.

It was in NBC's television department that Reibling initiated his production cost procedure estimates, the format of which is still being used by the networks. His association with the then Texaco-sponsored *Milton Berle Show* made Reibling's switch to Kudner a natural move. He went there in 1949 as business manager of the radio-tv department (he is now manager of the radio-tv department).

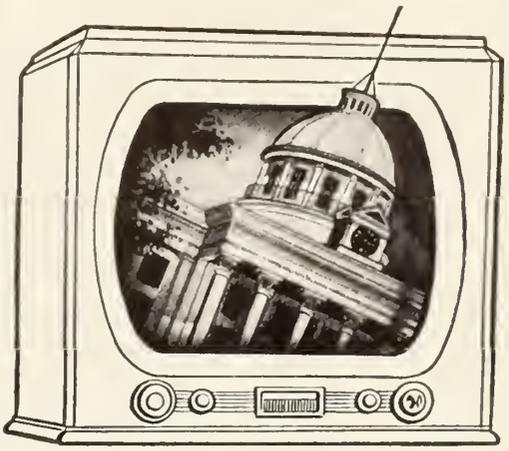
"Since then our air billings have risen to $18 million in '53."

At Kudner Reibling works closely with Myron Kirk, agency v.p. in charge of radio and tv and originator of such shows as *The Admiral Broadway Review* with Sid Caesar, *The Texaco Star Theatre* and U. S. Tobacco's *Martin Kane.*

For Kudner clients who're heavy spot tv users Reibling worked out a similar cost estimate that pins down commercials expenditure for a whole year in advance. SAG re-use payments have somewhat complicated this procedure. However Reibling solved this problem by hiring a man who works exclusively on film costs.

"Color tv is beginning to worry me," Reibling told SPONSOR. "Of course it's still just a little early but several questions come to mind. For example, will the networks boost their camera rehearsal time costs to make up for the initial high investment on color equipment?"

These problems, however, don't follow Reibling to his new Westchester home. His main concern there is keeping his 12-year-old son off the new tractor that he bought to farm the four acres around his house. ★ ★ ★



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest TV competition. 98.4% of the homes are UHF homes according to latest survey figures. Set ownership in the market is 38.2%.

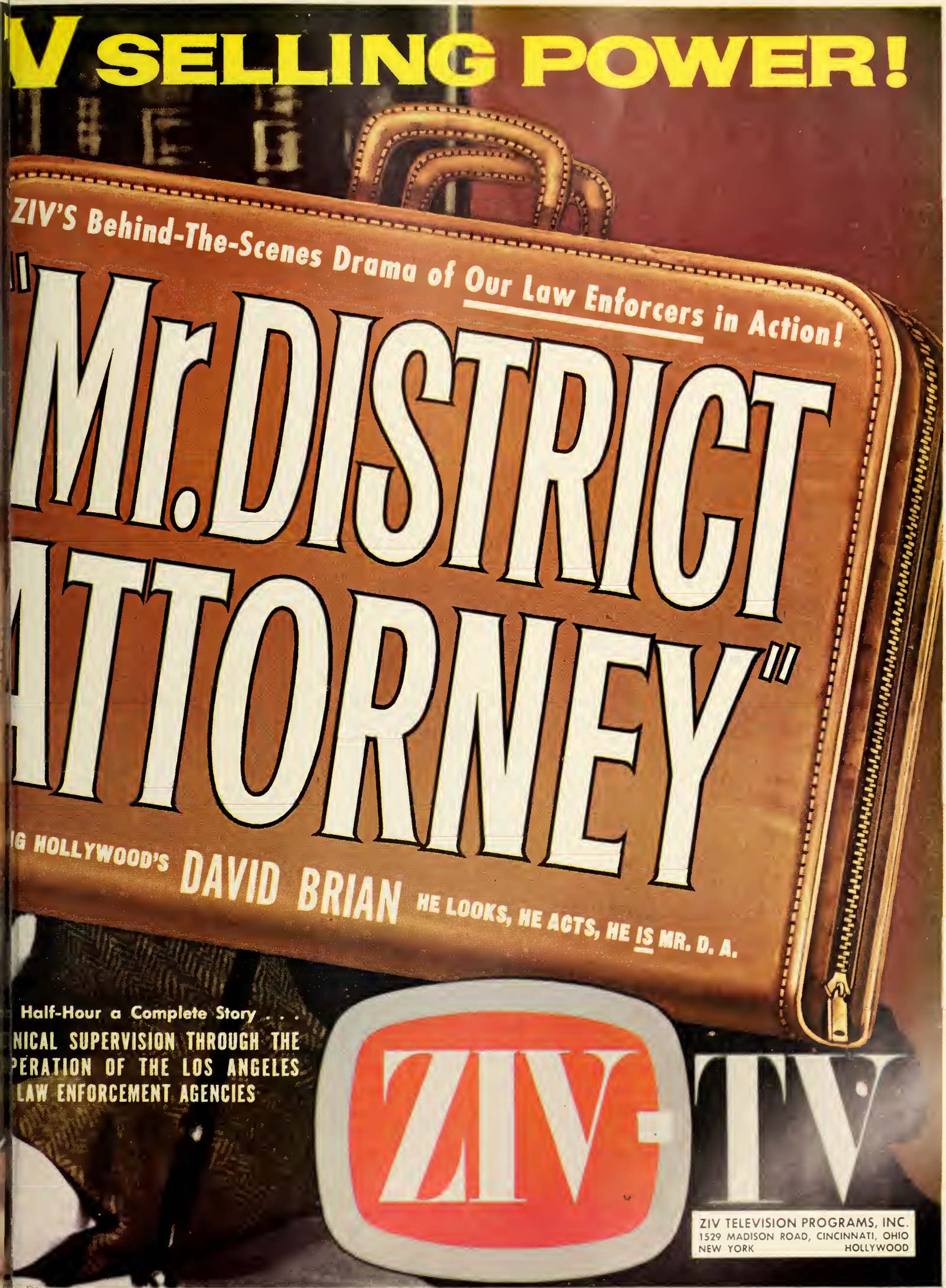
AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER OFFICE FOR DETAILS




SUPERCHARGED...WITH
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness.
THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR DRAMA, ACTION, REALISM!
Every action scene is authentic, staged in real honest-to-goodness locations . . . inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.
With Mr. D. A. you get superior entertainment . . . superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!
READY NOW IN ZIV-COLOR BRILLIANT, COMPATIBLE!


V SELLING POWER!
ZIV'S Behind-The-Scenes Drama of Our Law Enforcers in Action!
"Mr. DISTRICT ATTORNEY"
G HOLLYWOOD'S DAVID BRIAN HE LOOKS, HE ACTS, HE IS MR. D. A.
Half-Hour a Complete Story . . .
NICAL SUPERVISION THROUGH THE
PERATION OF THE LOS ANGELES
LAW ENFORCEMENT AGENCIES
ZIV-TV
ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

KTEN uses AP to open doors

before its own doors open

When you're soliciting business "on faith" . . . it's mighty helpful to be offering a program of proved quality.

That's what happened recently in the case of Television Station KTEN, serving in eastern Oklahoma, near Ada. Before going on the air for the first time (60 days before, as a matter of fact) KTEN had already sold four major AP newscasts. At first the four sponsors understandably were cautious of the untried . . . but when KTEN offered Associated Press material, combined with The AP's latest contribution to picture journalism – AP Photofax* – the road was paved for quick acceptance.

Not only that, but the modest premium asked of the sponsors for AP Photofax service as a talent charge very nearly was sufficient to pay KTEN's total costs for this service.



Here is what Vice President Bill Hoover concluded from this experience: *"Every station has occasion to sell 'on faith'. Faith plus hard work can accomplish wonders. Because of our affiliation with AP, we find we have doors opened for us even before our own doors have officially opened. It seems to me that's a tremendous dividend to enjoy from program material that costs so little."*

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



* PHOTOFAX is AP's new facsimile picture unit which works directly off the famous Wirephoto network. Designed especially for TV stations, it is an example of AP's continuing development program on behalf of its members.

Those who know famous brands . . .
know the most famous brand in news is AP

AGENCY AD LIBS



(*Continued from page* 26)

I must admit I didn't get the plot, since I spent so much time, unnecessarily as a matter of fact, fiddling with a wonderful new knob called "Hue." I could make the leading man's hands turn from red to blue. Think of that!

Ahhh, the commercials! What a treat! Even at nine o'clock, half an hour after dinner, they made you hungry. My wife was constantly exclaiming, "That's just what the Cheez Whiz label looks like" . . . "Look at that slice of tomato" . . . "Gives me an appetite all over again." And so the commercials did!

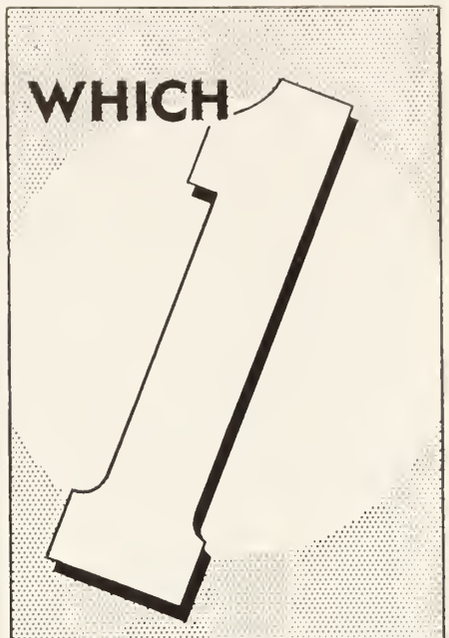
Great as Kraft has always been in black-and-white, with color enhancing their tv copy, there's all the difference in the world. As the cheese was spread over cauliflower, as the tomato slices were added, as the dissolves to finished dishes were accomplished, no one could fail to lick his lips.

And the color was true. "Just like life" as they say in the dog-and-boat schools of art. But shucks, this isn't art. It's selling. And what marvels the hues of nature can do for us on television to whet appetites for products. If I sound a bit excited, it's because I am. Just wait till a few hundred more of these sets get around in bars!

For some time to come—and this means long after there are worthwhile numbers of color tv sets in circulation—prospective customers will be fascinated by the true-to-life appearance of the most commonplace labels and cartons and bottles. Things they see daily in stores (and magazines) without noticing will take on new interest and a compelling novelty. So what? Well—any advertising medium that can create such attention for the products it is attempting to sell is little short of miraculous. And miraculous, indeed, is color television! ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*



DO YOU LIKE?

We've Got 'em All!

CBS NBC ABC
DUMONT

Yes, for over o year, WAFB-TV hos furnished the only TV progroming to the rich BATON ROUGE TRADE AREA. This rich petro-chemicol market responds to your sales messoges over WAFB-TV becouse the viewers ore omong the highest paid workers in the country, with omple free time to spend their money os you tell them to! To cover olmost o holf million potential customers, buy the only TV stotion in the copital of Louisiano . . .

WAFB-TV
Channel 28
Boton Rouge, La.
TOM E. GIBBENS
Vice President & General Manager.
Represented nationally by
ADAM J. YOUNG, Jr.

important, new

exclusive **RADIO**

FOR NATIONAL



For the first time anywhere in Radio, a group of stations represented by NBC Spot Sales offer full-scale, local community service announcements for listeners to live by . . . for advertisers to sell by.

Virtually every vital service that people need and want is now broadcast on a regularly scheduled basis. To acquaint listeners with the exact times of broadcasts, these stations have printed and distributed over 5 million pocket-size service time-tables to the people in their service areas. (Send for one and see how your product can use these cards for merchandising.)

Advertisers can now do a better selling job by identifying their products or services with specific, related community services. Now, your product can be related with those services that Radio does best and at extremely low cost. For instance:

Farm Service annauncements in a midwest market deliver over 4 million weekly impressions at only 38 cents per thousand.

Commuter Train Service in another major market . . . over a million listener impressions each week . . . at 44 cents per thousand.

Weather and Traffic spots in a third market . . . over a million and a half listener impressions weekly . . . 35 cents per thousand.

To saturate markets covering almost ¼ the nation's retail sales with service announcements that people are already living by, call your NBC Spot Salesman.



SERVICES ADVERTISERS

Can the people who dial in any of these services buy your product:

Traffic & Weather	Lost & Found Pets
Commuter Trains	Ski Service
Home maker's Service	Mariner's Service
Flight Service	Beach Temperatures
Ocean Liner Service	Fishermen's Service
School Closings	Pollen Count
Farmer's Service	Scholastic Sports
Community Bulletins	Shopper's Service
Blessed Events	Civil Service Information



If your answer is yes, ask your NBC Spot Salesman for all the details today . . . you can be on the air tomorrow.

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y.

Chicago
Detroit
Cleveland
Washington
San Francisco
Los Angeles
*Charlotte**
*Atlanta**

**Bomar Lowrance Associates*

representing TELEVISION STATIONS:

WNBT	*New York*	WNBK	*Cleveland*
WNBQ	*Chicago*	KPTV	*Portland, Ore.*
KNBH	*Los Angeles*	WAVE-TV	*Louisville*
KSD-TV	*St. Louis*	WRGB	*Schenectady-Albany-Troy*
WNBW	*Washington*	KONA-TV	*Honolulu, Hawaii*

representing RADIO STATIONS:

WNBC	*New York*
WMAQ	*Chicago*
KNBC	*San Francisco*
KSD	*St. Louis*
WRC	*Washington*
WTAM	*Cleveland*
WAVE	*Louisville*
KGU	*Honolulu, Hawaii*

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

At AAAA convention Fairfax Cone said "hucksters" should be voted out of the 4A's. What do you think?

THE PICKED PANEL ANSWERS

By Bernard C. Duffy, president, BBDO, New York



Mr. Duffy

Asking whether or not the "hucksters" should be voted out of the 4A's is like asking whether the "shysters" should be barred from law, or the "quacks" from medicine.

The answer is most surely yes—and all that remains to be done is to decide who is guilty, how guilty he is, how often he is guilty, and whether or not he can be reformed. In other words, what is a "huckster?"

Recently, I know, there was an effort made to take an agency's 4A membership away from it because of a certain campaign that was generally thought to be in violation of all good taste. The agency pleaded that the client insisted upon this kind of advertising—that he could not be changed—that another 4A agency was ready to take the account should the agency being questioned resign the account.

This excuse was accepted, and there was some merit to the excuse, but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future.

Yes, I think the "hucksters" should be thrown out.

But I also think that we sometimes tend to emphasize the bad actors in our business so much that we forget what a wonderfully fine business it is. Our "hucksters" may be bums, but they are not criminals. The bad actors in law and medicine go to jail, as they should, for all degrees of crime.

I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too.

By William R. Baker Jr., chairman of the board, Benton & Bowles, Inc.; chairman, 4A's, N. Y.



Mr. Baker

Last week in my opening remarks when accepting the chairmanship of the 4A's for the coming year, I complimented my fellow craftsmen in advertising, in distribution and improved product planning. At the same time I suggested that if there were any "hucksters" in the room that they might withdraw. My sentiments are clear, but the problem of improving advertising content is long-range and difficult.

This is especially true since the weight of some of our "half truth" advertising seems to pay off for advertisers. Client as well as agency must share in the responsibility for content. In the last analysis an agency is only doing what the advertiser permits or may even instigate.

Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's, rather than risking the loss of some of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation.

By Victor Ancona, advertising manager, American Machine & Foundry Co., New York



Mr. Ancona

I had assumed all along that whatever qualifications an ageney had to have for membership in the AAAA, one of them would certainly and naturally be the ethical conduct of the applying agency. Fairfax Cone's remarks at the 36th annual meeting, that "we have hucksters in our own association" came as a surprise, simply because I had such a high regard for the 4A's.

It takes leadership for anyone like Mr. Cone to come forward and speak the truth. I have little hope that the guilty agencies will repent if expelled from the association and I am sure Mr.

Cone deplores the huckster *in or out* of the AAAA. The moral and ethical fibres needed for the conduct of a personal or business life do not come about through policing methods. We, advertisers and agencies alike must search our own souls and act accordingly. Education of the young at home, school and in apprenticeship will help, but more importantly, a social climate that rewards the practitioners of the Good Life is the only incentive that will stamp out the huckster in advertising as in any other life endeavor.

To cry out indignantly because our fellow men have erred is a natural reaction. It momentarily clears the air, it disassociates us from the guilty ones, but it rarely cures the causes.

We must dedicate ourselves to the one herculean task of *proving* that it is not good business to mislead people. Only if each of us is *determined* to practice and radiate truth in advertising can we polarize the thinking and actions of others to this concept and thus make it a universal reality.

Any questions?

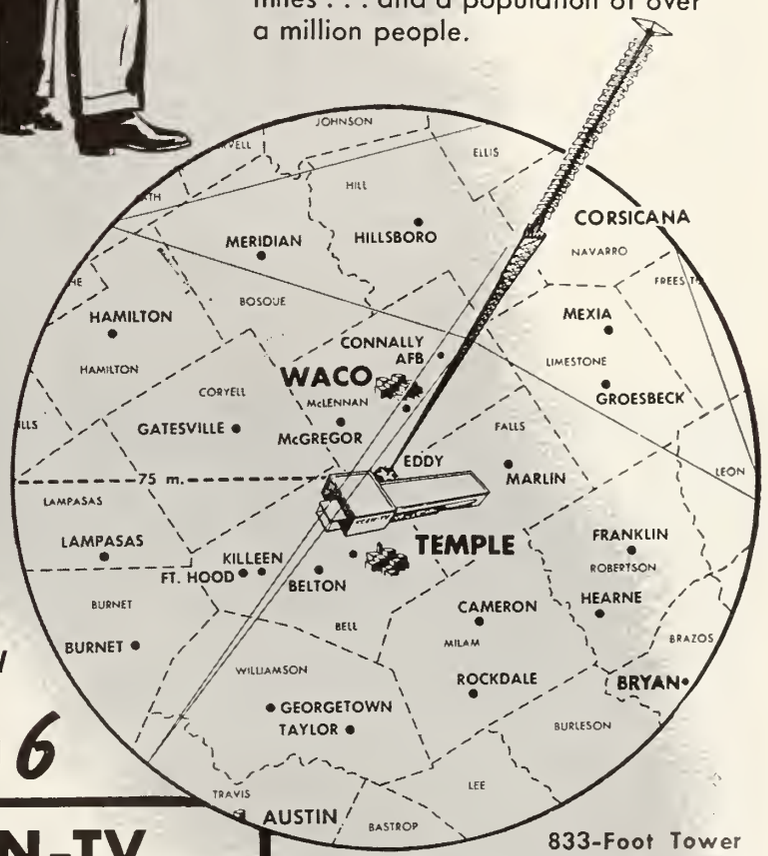
SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Upcoming questions include: "How can sponsors take better advantage of cost-saving tv production techniques?", "How do you use cumulative ratings in considering radio buys?" and "How can the local advertiser use tv successfully?" Answerers of these questions will include advertisers, agency personnel, station representatives and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can be either of general interest, or related to some specific air advertising problem.



THE POSTMAN IS ALWAYS RINGING at KCEN-TV

. . . Bringing Letters of Praise from a Vast, Responsive Audience

The Rich Temple-Waco Market Listeners write from every county and town in the Heart of Texas area, expressing enjoyment of KCEN-TV programs and reception, and even from areas far beyond engineers' original calculations of coverage. Your sales' story covers a radius of over 100 miles . . . and a population of over a million people.



100 KW VHF Channel 6

KCEN-TV
P. O. Box 188, Temple, Texas
Phone—3-6868
George P. Hollingbery Co.—Nat'l Rep.
Clyde Melville Co.—Texas Rep.

833-Foot Tower
830 Feet Above Average Terrain
(Tallest tower in Texas, south of Amarillo)

NBC INTERCONNECTED

Advertisers Now Reach All the Temple-Waco Market

round-up

KHQ-TV films evacuation of Spokane for Civil Defense

What does a city look like when it's being evacuated in time of emergency?

For the first time Civil Defense workers across the country soon will be able to see how a city reacts to the "Red Alert" from a film made by KHQ-TV, Spokane.

Late last month Spokane Civil Defense officials staged "Operation Walkout"—the first emergency evacuation of an entire city—in this city of 180,000. From three locations KHQ-TV cameras recorded different phases of the evacuation.

While KHQ-TV was making the film, tv viewers at home and KHQ radio listeners saw and heard a description of the evacuation.

Nerve center of the air operations was the KHQ-TV mobile unit at Howard and Sprague—a main artery of pedestrian traffic. Atop the mobile unit a camera followed the progress of workers in stores and office buildings as they left the buildings and went to the evacuation points where, in time of an actual emergency, city buses would be stationed to take them out of the city.

More than 11,000 workers were evacuated from the city's downtown area in eight minutes.

Another camera was atop the nine-story Spokane & Eastern Bank Bldg. at Riverside and Howard, heart of the city and its busiest intersection. This camera picked up nurses as they left the Paulson Medical Dental Bldg. for pre-appointed posts at city schools designated as field hospitals.

One camera, equipped with a telephoto lens, showed viewers the jet interceptor squadron from nearby Geiger Field as it swept over the city to intercept the bombers. A few moments later the bombers appeared, dropped leaflet "bombs" over the city—also recorded by the camera.

Meanwhile, in the Spokane Air Defense Filter Center, KHQ-TV cameras televised CD workers plotting the course of "enemy" bombers on the Filter Center's map. Announcers explained operation of the Center. ★ ★ ★

KHQ-TV camera in Air Defense Filter Center follows plotting course of "enemy" bombers



WTOP-AM-TV compromises on split am-tv operations

WTOP-AM-TV, Washington, D. C., has come to a compromise on the problem of whether to have separate am and tv staffs or whether to operate as a single entity with the staff members assigned duty on both stations.

Last month the Capital City station set up the radio and tv stations as separate organizations. But the non-competitive units — engineering and general services—are centralized and operated as a unit of WTOP, Inc.

"In setting up our radio and television stations as separate organizations," John S. Hayes, president of WTOP, Inc., told SPONSOR, "each is given the opportunity to concentrate on and develop its particular advantages in a free, competitive spirit.

"We think we have found a way to allow constructive competition plus freedom for each medium to develop its own unique powers," Hayes concluded.

Heading the radio division is Lloyd Dennis who will be vice president for radio. He's been with WTOP since 1937, was formerly vice president in charge of programs for WTOP-AM-TV.

George Hartford will be vice president for television. He has been with WTOP since 1948 and vice president in charge of sales for radio and tv since 1951.

Clyde Hunt, with WTOP since 1932, former vice president in charge of engineering, becomes vice president for engineering.

Director of general services (accounting, administrative, etc.) is Laurence E. Richardson who has been with WTOP-TV (then WOIC) since 1950. ★ ★ ★

Briefly . . .

Omaha's first locally-produced all-night telethon, *On Stage for Cerebral Palsy*, produced an estimated $135,000 for residents of Eastern Nebraska and Southwestern Iowa, according to John Dickman, national telethon chairman for United Cerebral Palsy Association and Mrs. Ben Cowdery, president of the Omaha chapter. WOW-AM-TV aired the telethon which featured Ben Alexander, *Dragnet* star, and Toni Gilman, radio-tv actress.



Goldenson gives check to UCP poster boy

Meanwhile, in New York, Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., is shown (above) presenting a check to Charles Stohlberg. The check represents Cerebral Palsy contributions from 100% of United Paramount's personnel. Stohlberg, this year's Cerebral Palsy poster child, accepted the check for the United Cerebral Palsy drive, being held this month. Nearly all the nation's radio and tv stations are helping the CP campaign in various ways.

* * *

Add this to your list of special events: Pancake Festival. Yup, there was one recently in Carlisle, Pa. During the three-day flapjack frivolities (a money-raising project for Carlisle charities) Aunt Jemima appeared on



Aunt Jemima gives WTPA viewers pancake tips

WTPA, Harrisburg's *Look What's Cooking* program and discussed the finer points of making pancakes with Charles Shwarz of Quaker Oats and Pauline Cooper, WTPA home economist (above).

(*Please turn to page* 143)

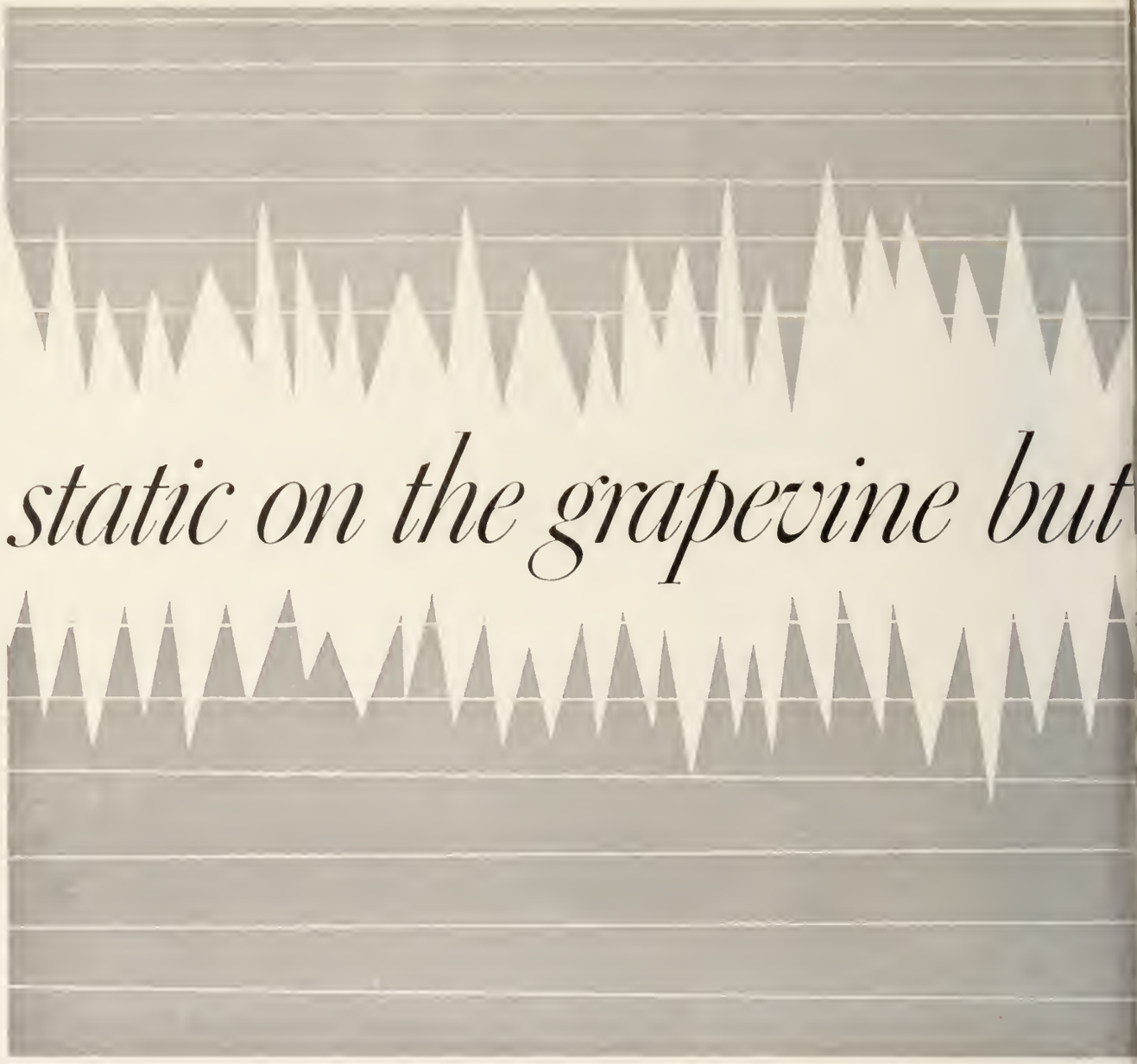
ALWAYS
A JUMP
AHEAD

KSL-TV's merchandising service puts more cash in any advertiser's pocket. Every effort is made to let everyone know what's doing advertising-wise, and our Personalized Service insures full cooperation between local distributors and retailers.

What's more, letters in the KSL-TV files prove that our merchandising activity *forces distribution* in the Intermountain area. For more information, call CBS Television Spot Sales, or

KSL-TV
SALT LAKE CITY

Serving 39 Counties in Four Western States



static on the grapevine but

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte Atlanta**

**Bomar Lowrance Associates*

REPRESENTING TV STATIONS:

WNBT, New York
WNBQ, Chicago
KNBH, Los Angeles
KSD-TV, St. Louis
WNBW, Washington
WNBK, Cleveland
KPTV, Portland, Ore.
WAVE-TV, Louisville
WRGB, Schenectady-Albany-Troy
KONA-TV, Honolulu, Hawaii

REPRESENTIN RADIO STATIO

WNBC, New York
WMAQ, Chicago
KNBC, San Franci
KSD, St. Louis
WRC, Washington
WTAM, Cleveland
WAVE, Louisville
KGU, Honolulu, Hawaii



here are the facts

Effective September 1, 1954.

NBC SPOT SALES will represent the Crosley Group stations on the Pacific Coast and in Detroit.

THE CROSLEY GROUP Sales Offices will represent all the NBC Spot Sales radio and television stations in Cincinnati, Dayton and Columbus.

There is no change in representation of Crosley Group stations by Crosley Sales Offices in New York, Chicago, Cincinnati, Dayton, Columbus, Atlanta.

. . and no change of station ownership or management.

CROSLEY BROADCASTING CORPORATION, CROSLEY SQ., CINCINNATI, OHIO
NEW YORK · CHICAGO · DAYTON · COLUMBUS · ATLANTA

the **CROSLEY GROUP**

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

METROPOLITAN

(*Continued from page 53*)

Metropolitan has found that in some cases returns from a particular station do tend to fall off. About the only way to really tell if the market has been saturated is to try the same time on another outlet. If returns from the new station pick up, it indicates that it is reaching a "fresh" audience. Metropolitan emphasizes that it's no disgrace for a station to be dropped from the schedule.

There is no set time limit and Metropolitan has no formula for determining when and if stations ought to be changed in a particular market.

If all stations air the same announcements, why doesn't Metropolitan buy only network?

The company likes spot radio for two reasons.

In the morning (when there's not too much television competition) people want to hear the local news, the local weather report. Did the school board vote teachers higher salaries? Where was the fire last night? Should I wear a coat to the office? Then, too, some local newscasters have a more loyal following than a "name" network announcer.

2. Local radio lets Metropolitan cooperate with authorities in times of local emergency. For instance, several years ago there was a polio scare in one section of the country. Metropolitan was able to cancel the scheduled health messages in the affected cities and substitute information on polio. Last year the Red Cross was anxious to enroll civilians in its student nurse courses. A limited number of announcements brought far more applicants than had ever been received. When a tornado ripped through Massachusetts last year scheduled copy was killed and information about the tornado substituted.

Metropolitan almost makes a point of *not* selling insurance in its announcements. It's a huge company with a lot of prestige and it wants its advertising to reflect that prestige. This explains its preference for 15-minute news programs.

It could buy two five-minute shows with what it pays for one 15-minute program. Or the company could save still more money by using participations.

But Metropolitan sticks to the 15-minute news programs because it believes that type of program offers a public service in a dignified manner. It feels you need 15 minutes for both world and local news, weather, and the two health and welfare messages.

About 85% of Metropolitan's programing is in the early morning. Besides time periods, other factors Metropolitan looks into include station coverage, power, cost-per-1,000—in short, the same facts most sponsors want.

Since insurance is a business founded on statistics you'd expect Metropolitan to have great piles of qualitative radio research to back up its reasons for buying what it does. Outside of the usual time buying data, however, the company has relatively little statistical information. For one thing the company is selling good health. This is a long-range proposition, and only the actuary tables for years from now will help show how successful the good health messages have been.

Some measure of a station's vitality can be measured by the number of requests for booklets that it produces. But company officials don't take these



Women almost fought to buy!

- 5 announcements exclusively on WBAM on Sunday, March 7, 1954 drew an estimated 6 to 8 thousand women to Montgomery's Largest Department Store* on Monday, March 8, to buy 720 pairs of hose!
- Advertiser was forced to buy 5 more announcements to apologize to customers who could not be served!

*Name of store on request.

740 KC WBAM 50,000 W

MONTGOMERY, ALA.

Call Collect **Ira Leslie—WBAM National Sales, Birmingham 6-2924**

RADIO REPRESENTATIVES, INC. • NEW YORK, CHICAGO, HOLLYWOOD

STRIKING AUDIENCE
with Billions* to Spare



WNAX-570 has just completed its 5th Annual 5-State Bowling Tournament, the largest sports promotion ever undertaken by an American radio station, with prizes of $27,000 in cash and $6,000 in merchandise.

9195

9,195 male bowlers scattered pins all over Big Aggie Land. Regional tournaments were held in Fargo and Bismarck, North Dakota; Aberdeen and Sioux Falls, South Dakota; Columbus, Nebraska; and Sioux City, Iowa. 168 finalists went so far as to fly, drive or walk a total of 61,214 miles to take strikes at top honors in Sioux Falls.

SO?

So we think it's important to advertisers. The Tournament demonstrates our vast coverage, shows that when you set up commercials in our alley, the Big Aggie Land audience (potential over 2 million) gets out and does things. Spare a moment to talk to the Katz Agency.

*Effective Buying Income (Sales Management est.): $2,918,419,000



WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTV-Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population and $653 million in '52 retail sales.

figures as the final answer. Part of a station's success depends on the popularity of the booklets offered. Then, too, the region a station is in is a factor. A book about the common cold will be of more interest to Boston and New York listeners and they would respond in far greater numbers than would listeners in Miami.

During 1953 almost 740,000 requests for booklets came directly from radio stations. Yet this doesn't tell the whole story because an unknown number of people, after hearing about the booklet on the radio, asked their Metropolitan agents for copies.

The first booklets to be issued by the company's Health & Welfare Division came out the same year the division was set up, 1909. Since then more than one booklet every second has been distributed. During 1953 the total number of booklets given away was about 31 million—considerably more than one-a-second average (there are 31,536,000 seconds in a year).

The 10 most popular subjects of booklets (in alphabetical order): Allergies, arthritis, cookbook, *Food for the Family, Overweight & Underweight, Preparing to Make the Most of Older Age*, rules for good health, taking care of patients at home, *Understanding Your Child, Your Heart*. Least popular: *How's Your Driving?* Metropolitan reasons people are interested in things that affect them closely —their own health, their children's proper growth. (Driving is not as close to listener interests, it seems, as health.)

Cost of the booklets is borne entirely by the Health & Welfare Division. This division writes the booklets and assists in checking the health hints offered in Metropolitan's radio announcements.

Copy for the radio messages is drafted by Y&R, with Henry Geyelin, Metropolitan's advertising manager, assisting. After it's written, copy usually is checked not only with the Health & Welfare Division but also with specialists on the particular subject.

Every piece of radio copy contains these three elements:

1. Information about the symptoms and/or facts related to a common cause of death or a problem such as safety.

2. A hopeful note such as information related to the advances made and being made by medical science.

3. Stress on the importance of consultation with a doctor.

Preparation of copy takes much longer than copy for tangible products, such as soap or cigarettes. Here's a rough outline of the steps followed in preparation of copy:

First, research. Intended to uncover any new treatments or helpful information that might benefit the public.

Second, medical clearance. Metropolitan medical men are consulted as well as specialists. This is an exacting job because the company must have the opinions of the most prominent men in each field to obtain the latest, the most helpful and accurate information.

Third, further research. This may involve the reconciling of opinions of



all interviewed. Rewrites are the rule rather than the exception.

Fourth, statistical clearance. Metropolitan's statistical department is consulted and outside sources also may be contacted.

After all this you might expect the copy to sound like paragraphs from a college medical book. But it doesn't. Here's a recent opening and closing message:

Opening: "Authorities say that our greatest hope for the cure of cancer is *early* diagnosis and *exact* diagnosis. Fortunately, this hope is being realized in a substantially larger number of cases each year. Patients can do much to accelerate this progress. So, here is today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: *Learn cancer's early warning signals and go to your doctor promptly should you notice any of them.* These signals are listed—ropolitan's booklet *What You Should Know About Cancer.* If you send a post card to ———, Station ———, a free copy will reach you promptly by mail."

Closing: "The reason why cancer is often called 'a silent sickness' is because its early symptoms may be hardly noticeable. Moreover, it may cause no pain or discomfort at the start. Yet, there are certain warning signs to which we should all be alert. Some of these are persistent indigestion, persistent hoarseness or cough and any sore that does not heal, say, within two weeks. Do you know the other signals which may mean cancer? If not, then we suggest that you follow today's GOOD HINT FOR GOOD HEALTH from the Metropolitan Life Insurance Company: *Learn cancer's early warning signals and go to your doctor promptly should you notice any of them.* Metropolitan's booklet. *What You Should Know About Cancer* gives a complete list of possible cancer signs. It also contains many reassuring facts about the chances of cure when cancer is diagnosed and treated early. Simply send a post card to ———, Station ———, and a free copy will reach you by mail."

During the week that the cancer messages were used, there were six different "good hints for good health" about the disease. While these six health hints are almost pure "public service," Metropolitan is the first to admit that they also help sell insurance. Jerry Crowley, who is Metropolitan's advertising promotion manager, puts it this way:

"Our advertising is planned to increase the prestige of the company and the acceptance of its agents. The campaign is an educational program designed to benefit everyone it reaches as well as the company.

"Advertising, therefore, must be closely related to selling. I think you'll agree, for instance, that if an agent representing the Metropolitan and an unknown company approached a prospect, the man from the unknown company would have by far the most difficult time.

"The basic objectives of our advertising program were set in 1922 and have been adhered to ever since. Haley Fiske, who was then president, wrote in explaining the reason for the beginning of the advertising campaign that it was promoted by 'a desire to spread widely the knowledge of health and the ways of conserving it, that people may live longer, happier lives'."

(*Please turn to page* 98)

BMI ***For Service in TV***

Service continues to be one of the basic theme songs at BMI. Not only are its facilities offered to its TV licensees, but to producers. advertising agencies and their clients, TV film distributors, music conductors, directors, and everyone in TV concerned with music and programming.

This service is apparent in the day to day activities of BMI and is provided in many forms, such as:

- Assistance in the selection or creation of music for theme, background, bridge. cue or incidental mood music
- Aid in music clearance
- Help in protecting music ownership rights
- Answers to questions concerning copyrights, music right for future residual usage and help in solving all other problems concerning the use of music in TV

Let BMI give you the TV Music Story today

Call or Write BMI TV SERVICE Department

BROADCAST MUSIC, Inc.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Hillbillies are Big Business!



For the first time on TV!

½ Hour Hillbilly VARIETY Show

Now available for regional and local distribution

featuring JIMMY DEAN AND THE TEXAS WILDCATS,
MARY KLICK, PETE CASSEL, QUINCY SNODGRASS,
THE ECHO INN CLOGGERS,
THE KENTUCKY RUNNING SET,
THE SAINTS AND SPINNERS
and a host of other hillbilly luminaries.

CONNIE B. GAY'S

TOWN AND

TV'S FIRST AUTHENTIC HILLBILLY EXTRAVAGANZA

This jumpin' Jamboree called TOWN AND COUNTRY TIME currently appears regularly on over 1800 radio stations throughout the country. And hillbilly music fans don't just listen — they're loyal to the core! They can't wait to see Jimmy Dean, the Texas Wildcats, Mary Klick, Pete Cassel, and Quincy Snodgrass on TV. (On a recent local broadcast the listening audience was asked casually whether they would like to see TOWN AND COUNTRY TIME on TV.—A flood of mail inundated the studio. We'll show you the letters!)

What an astute sponsor can do with this powerful merchandising set-up should make his sales force jump and sing "Bimbo." We've got Jimmy Dean records, Jimmy Dean autographed photos, Jimmy Dean personal appearances and a host of other sales-compelling plans up our sleeve.

Why not call PL 7-0100 today and get the whole story and an audition print on your desk tomorrow.

SINGING!

COMEDY!

DANCING!

$700,000,000 Ain't Hay!

Last year, hillbilly sheet music and record sales topped seven hundred million dollars. . . hardly alfalfa !

There are over two thousand disc jockeys, *selling in every major area of the United States,* who play hillbilly tunes regularly. (No wonder TENNESSEE WALTZ, COLD COLD HEART, CANDY KISSES, GOOD NIGHT IRENE, and ON TOP OF OLD SMOKEY, are among the all-time best sellers in the music industry and RICOCHET, CROSS OVER THE BRIDGE, CHANGING PARTNERS and SECRET LOVE are current whistling favorites with the populace.)

It has been estimated that 50% of *all popular records sold* are hillbilly songs.

Astounding?

Not to CASH BOX which in a recent issue devoted exclusively to the hillbilly selling rage, declared: "America's regional music has become America's *national music!*"

The deeper a city slicker gets into the hillbilly phenomena the faster his head swims in thousand dollar bills. One "country music" singer has peddled 19 million records in the last 15 years. In 1953 a group of eleven hillbilly artists grossed just under $8,000,000. A local hillbilly radio show *charges admission* to see the program broadcast and turns away thousands every Saturday night! (A portion of the show is carried on a network to a national radio audience estimated at ten million.) A leading tobacco company has been a hillbilly sponsor for over 20 years. *One popular hillbilly performer even ran for Governor!*

COUNTRY TIME®

Radio's Fabulous Hillbilly Variety Show

Currently Appearing on 1800 Radio Stations!



JIMMY DEAN AND THE TEXAS WILDCATS — Handsome Jimmy Dean, star of TOWN AND COUNTRY TIME, is one of the top country music artists in America. His recording of "Bumming Around" hit the list of top tunes for 17 *consecutive weeks* in 1953!

America's Leading Distributor of Quality TV Films

OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

This same philosophy explains why requests for booklets aren't used as leads to insurance prospects.

"Admitting that our desire is to increase life expectancy, for both business and social reasons, then it follows that the program would not be completely effective unless it resulted in distribution of a maximum number of pamphlets. I am sure the requests for pamphlets would fall far below the present level if they were used as sales leads.

"This is rather obvious.

"I know I don't write for a pamphlet many times because I think that the next morning someone will be trying to sell me the product advertised. There is a great public relations value in being in a position to give something without immediately asking for something in return. Certainly the prestige of the company and its agents is increased because we are in a position strong enough to follow the practice."

In the case of some offers made over the air by certain advertisers it has been found that most responses came from people in the lower socio-economic levels. The middle- and high-brows seem to take a cynical attitude toward offers and aren't so active with their pens.

This doesn't hold true for the Metropolitan booklet offers. The insurance company officials explain that they have as many requests coming from high-income as from low-income groups. They attribute this to the fact that everyone is interested in himself, in his own health. The president of a giant manufacturing enterprise is just as concerned — possibly more concerned — about, say, his heart as the lowliest laborer employed by him. So the president will write in for the booklet that promises him helpful information.

Metropolitan promotes its advertising, explains to agents and employees why it advertises the way it does and how agents can take advantage of the campaign.

Crowley as advertising promotion manager sends out 600,000 leaflets every four months publicizing the local broadcasts. The leaflets list the station and time of the company-sponsored newscasts and usually are redistributed by the local agents to their policyholders and prospects.

Even the network broadcasts are brought down to the local level by having the programs originate from various cities at different times of the year. Some event of national interest in the city is usually the basis for the broadcast. For example, when Detroit celebrated its 250th anniversary, Allen Jackson originated his broadcast from that city. The district manager gets recognition for the local broadcast of the network shows.

In Rock Island recently the personnel of the Metropolitan office were invited down to the station's studios to watch the 7:00-7:15 a.m. news show. (The company served breakfast afterward.) Crowley says the results were exactly what he had hoped for. It made the personnel feel as if they were on the inside—they knew what it was all about. So successful was the Rock Island promotion that Metropolitan plans to use the idea in other cities.

The current Metropolitan radio campaign began in June 1946 on 37 stations and with a budget of $650,000. It followed an 11-year hiatus from radio. Now Metropolitan is on the air year-'round: as much time is bought in summer as during the winter.



Last year, Kansas farmers fertilized their fields and harvested more wheat than any state in the union—worth over $77 million! You too can harvest a bumper crop of Kansas sales—but you've got to fertilize! How? With advertising—WIBW radio advertising that gets right to the roots of Kansas farm life.

You see, Kansas is a state of farmers. And the best way to fertilize 'em is to put your selling message on the radio station they listen to most* —WIBW.

*Kansas Radio Audience '53.

WIBW-CBS Radio, Topeka, Kansas

Ben Ludy, Gen. Mgr. WIBW, WIBW-TV, KCKN

Rep.: Capper Publications, Inc.



ONE PROGRAM OFFER OF THIS PHOTO BROUGHT OVER 3000 REQUESTS!

Three announcements on a 7:15 Sunday morning WFAA broadcast offering this photo of The Early Birds netted in excess of 3000 requests.

Mail pull was from 589 towns. 90.14% were post-marked from outside "sleeping-in" Dallas and Fort Worth. 38.5% bore rural route or box numbers. For the advertiser reaching for a rural market this Early Bird Sunday show is an extraordinary value at Class C rate.

Quaker Oats' *Aunt Jemima* sponsors The Early Birds in three quarter-hour segments a week. 92,700 cards received in an *Aunt Jemima* drawing show The Birds' weekday pulling power. Pulse rates The Early Birds first in every quarter-hour.

The Early Birds are the oldest breakfast variety show on the air. March 24, with their 7670th consecutive broadcast, WFAA celebrated the beginning of The Early Birds' 25th year.

If you'd like to know more about how Texans love and listen to The Early Birds — just ask a Petry man.

One of a series: WFAA's established leadership in the Southwest

ALEX KEESE, Station Manager
GEORGE K. UTLEY, Commercial Manager
EDWARD PETRY & CO., National Representative
Radio Services of The Dallas Morning News

WFAA
820 · 570
50,000 WATTS 5000 WATTS
DALLAS
NBC • ABC • TQN

Metropolitan's first radio campaign began only three years after it started its first national advertising campaign. In 1925—as the first insurance firm to use radio—Metropolitan bought early-morning radio. Really early morning it was, too: 6:15 a.m. It was a program of setting-up exercises conducted by Arthur Bagley from a studio in the Metropolitan Tower at 1 Madison Avenue in New York.

The exercises were broadcast over WEAF (now WNBC) and two other East Coast stations for an annual cost of $100,000 (magazines got $603,000 in those days; now magazines get the same amount as radio). By 1935 the program was carried on eight stations, cost $904,000. The company thought the cost of continuing it would be prohibitive and so, from 1935 to 1946, most of the ad budget wound up in magazines.

Theme of the radio campaign is still set by the magazine schedule, at least in part. Each month, the Metropolitan printed ads take up some health and welfare subject—say child care. During one of the four weeks in that month, the radio campaign will stress child care also and offer child care booklets.

Now in 14 national magazines, Metropolitan runs 13 ads yearly in the weekly publications (*Saturday Evening Post*, for example) and 12 ads yearly in monthlies (such as *National Geographic, Ladies' Home Journal*, etc.). Metropolitan spends less than $200,000 annually in newspapers. The only newspaper advertising it does is the publication of its annual report and, in small town papers, notices—like an agent's change of address.

"Metropolitan doesn't have a closed mind toward television," says Ad Manager Geyelin. "We accept it as a powerful medium and in fact are constantly looking for the right program. We have not found a program format that in the opinion of all concerned would be suitable for us. There is, too, the question of budget as undoubtedly television would require a drastic revision of our present media list."

The company is visual-impact conscious even without tv, however. The Health & Welfare Division has a large catalog of films and these are offered to tv stations for showing. Last year they were shown to a total audience of 20 million—and 14.4 million of this was a television audience. A School Bureau arranges for film showings in classrooms and before P-TA's.

The first Metropolitan film, called *One Scar or Many?* was made in 1926.

Metropolitan officials point out that they consider the Health & Welfare activities as public health education, not as part of the company's advertising program. They add that Metropolitan engages in many forms of health promotion. The Group Division, for instance, distributes health and welfare material for use on industrial bulletin boards.

Metropolitan offers three basic kinds of insurance service: ordinary, industrial, group.

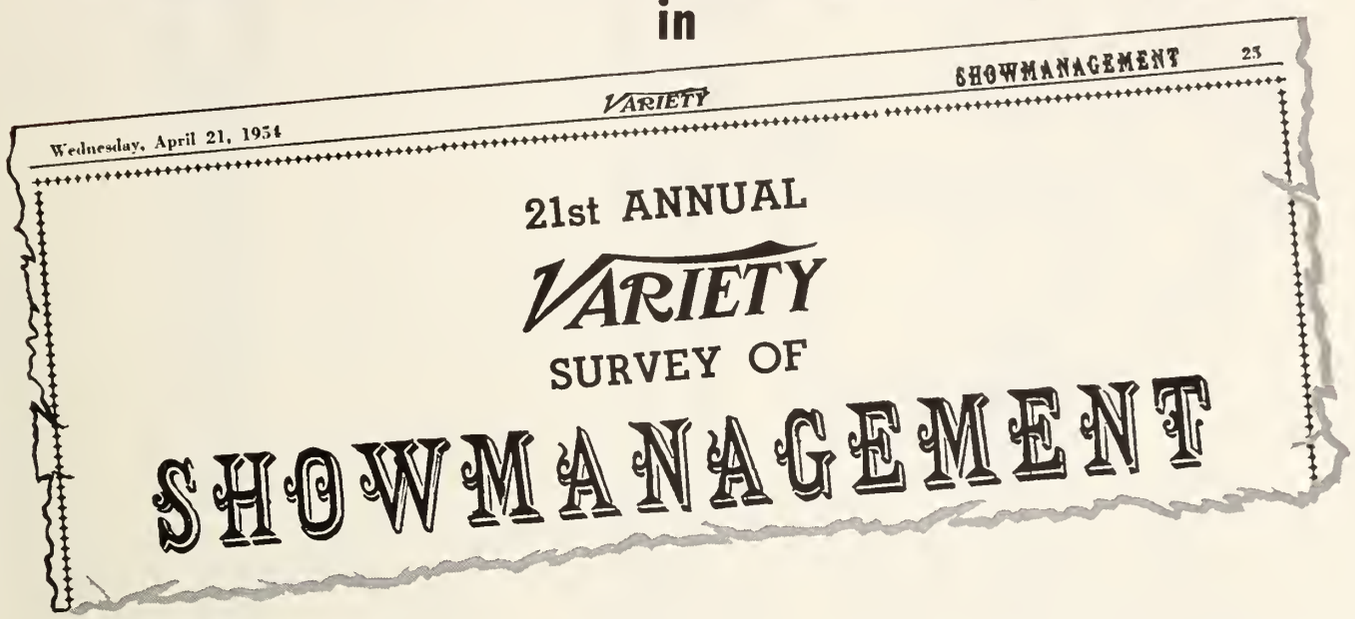
The industrial and group services sometimes are confused by laymen.

Industrial insurance includes nearly all life insurance policies of $1,000 and under bought by individuals. The name given to this type of policy stems from the fact that most of the policyholders are industrial workers. Premiums are paid weekly to a Metropolitan agent who calls at the home of each policyholder to collect; the weekly premiums are small, average about 25c.

(*Please turn to page* 104)



WSM Wins Top Programming Award in



THE CITATION

"There's gold in them thar hills, and out of music of the hill country, WSM has mined itself a mint of billings, and an 18-carat position among radio stations of the nation. More than that, a solid-gold niche in the pop music business, as a maker of hits, a discoverer of talent, and proud pappy of country-style music that's such an important ingredient on the air everywhere, and in jukeboxes coast-to-coast.

"WSM's unique position is no accident. It's the result of its continuing conviction that radio is healthy and important, and backing up of that conviction with year-after-year investment in live programs, live talent. The Nashville Story which has made this southern city one of the major pop music centers of the U. S. A., is largely the WSM story.

"This is the station that today has on its talent payroll 241 — count 'em — 241 performers. This is the station that last year fed nearly 1,000 individual programs to the networks. And this is the station that not only programs coast-to-coast via its flock of network feeds, but also, in a sense, programs hundreds of indies all over the country, through the hundreds of disks cut each year on dozens of labels by its big battery of talent.

"More and more, AM stations are giving up their roles of discovering and developing new talent — except for an occasional WSM which finds and builds stars like Snooky Lanson, and when it loses them to New York or Hollywood, goes right out, scouts the hills and towns, and comes up with new ones.

"Institutions like 'Grand Ole Opry' are just a small part of the WSM operation. In fact, while country music is the mainstay of WSM's programming, it's not so widely known that WSM also does a fine job in programming other types of music — jazz, standards and even classical.

"Disk jockeys and turntables are a necessary and important part of AM broadcasting in era of video, but in the WSM story there's a mighty moral for some other bigtime stations. Maybe the small stations can't afford it, but there certainly are a couple of dozen other big-city stations in this country that would find themselves winning new audiences and bigger ratings by going in for the big sound, the live sound. Their battle-cry could well be: bring 'em back alive."

The Showmanagement radio entries, though solid and comprehensive, too often lacked the necessary spark and vision vital for growth. True, there were the exceptions, as with WSM in Nashville, which once more demonstrated that its unique position in the broadcasting industry and the music biz is no mere accident. For WSM still holds the conviction that radio—big, live radio—is healthy and important. Equally as [illegible]datory

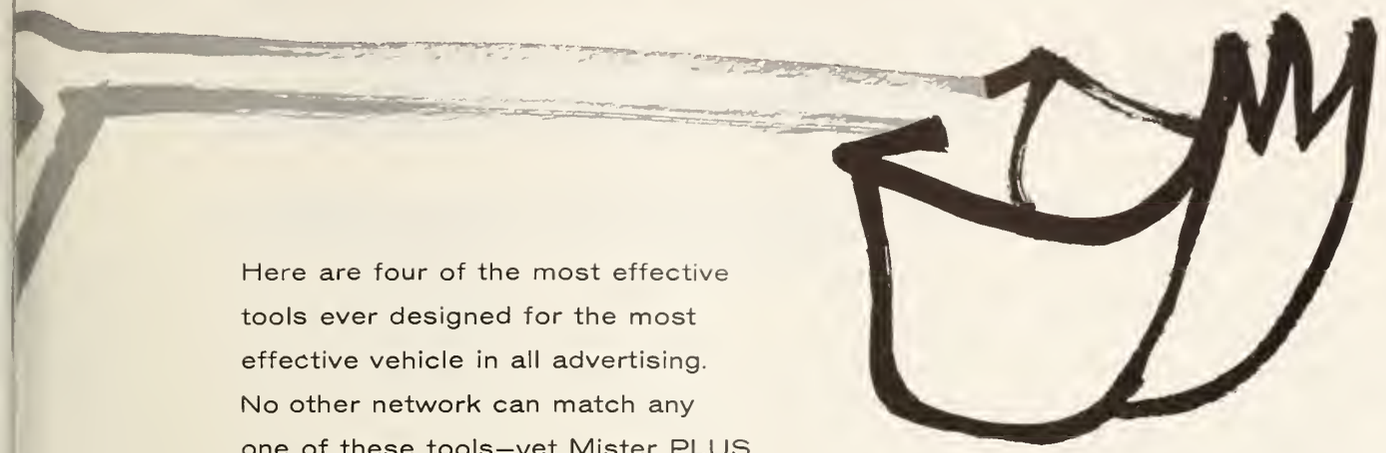
WSM *Nashville*

Clear Channel • 50,000 Watts

FOUR BIG PLUSSES—TO OPE



LL AMERICA TO YOUR SALES



Here are four of the most effective tools ever designed for the most effective vehicle in all advertising. No other network can match any one of these tools—yet Mister PLUS operates all four of them for clients of the MUTUAL Network.

STATION-PLUS

A network of 570 radio stations, far and away the largest of all —to bring your sales voice closest to the most people in the most markets in all the 48 states.

MARKET-PLUS

A total of 328 markets where no other network has a station, where other media penetrate but sparsely— and where Mutual is a home-town neighbor to 8,000,000 radio families.

SPONSOR-PLUS

A steady rise in client endorsement— more and more stations per hookup (up 34%, '54 vs. '51), more and more dollars in program-time billings (up 10%, '53 vs. '52).

VALUE-PLUS

A steady decline in cost-per-thousand (lowest of all networks in average evening commercial)—with actual delivery of more radio homes than Top-Ten programs reach.

MUTUAL

the network for radio . . . . PLUS



New York . . . . . LO 4-8000

Chicago . . . . . WH 4-5060

Los Angeles . . . . . HO 2-2133

The agent who collects the industrial premiums has his own debit (insurance company word meaning "route"). By personally collecting the premiums, the Metropolitan agent knows when policyholders might be ready to buy more insurance. He also keeps tabs on the family welfare, hands out the Health & Welfare Division booklets that policyholders request.

Group insurance is bought by companies—usually manufacturing companies—for their employees. The company pays the premiums.

Ordinary life insurance isn't always "ordinary." Nor is it always straight life. It frequently is an endowment policy, annuity policy or some other kind. Ordinary life includes insurance protection paid for by individuals on policies of more than $1,000. There's no upper limit; you can have a $1 million "ordinary" life policy. Premiums usually are paid at fixed intervals from monthly to yearly by mail.

Of the $56.1 billion worth of insurance in force with Metropolitan, $26.2 billion is ordinary, $18.6 billion is group and $11.2 billion is industrial. During 1953 Metropolitan wrote $4.2 billion worth of new insurance. This new insurance is about equal to the total amount of all insurance in force by America's 12th-largest insurance company.

In the industrial insurance field, Metropolitan has these competitors: Prudential (with $8.1 billion in industrial insurance); John Hancock ($2.9 billion); NL&A ($2.2 billion), and American National ($1.3 billion).

In spite of their large size, not many insurance companies use network radio or tv.

Prudential has used both; at the present time sponsors on alternate weeks CBS TV's *You Are There* (Sunday, 6:30-7:00 p.m.). Prudential also sponsors the daily five-minute *Jack Berch Show* on ABC Radio (12:23-12:30 p.m.).

Mutual of Omaha sponsors *John Daly and the News* on Monday and Wednesday, ABC TV (7:15-7:30 p.m.).

Few other life insurance companies use network radio-tv. State Farm Mutual Automobile Insurance Co. of Bloomington, Ill., uses network radio and is testing tv. (Also see, "Can radio and tv move goods?", page 56.)

★ ★ ★



SPONSOR REPRINTS

(*Continued from page* 55)

agency executive says radio is missing chance to persuade him (22 February 1954). Price: single copies, 5c; 100 or more copies, 3c each.

MEDIA

How to use the 21 articles on Media Evaluation. Includes digests of articles, suggestions on how admen can adapt material for practical use (25 January 1954). Price: 10c each.

Reading vs. Listening. Results of study by Dr. Paul F. Lazarsfeld, director of Columbia's Bureau of Applied Social Research (26 September 1949). Price: 10c each.

The psychology of media. First of three-part series on psychology of media summarizes current testing. 20 years of pre-tv experiments (5 April 1954). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

MISCELLANEOUS

Can your agency use a West Coast office? Specialized radio-tv services now offered on freelance, fee basis may start trend (9 March 1953). Price: 10c each.

Do your agency's presentations put you to sleep? Agencywoman gives impressions of research man's soporific, the presentation (20 October 1952). Price: 10c each.

How to get most out of an independent station. Members of Association of Independent Metropolitan Stations give tips on technique (28 December 1953). Price: single copies, 25c; 50 or more copies, 20c each; 100 or more, 15c each.

How to sell a candidate: 1952. Television can make or break a candidate: do's and dont's of political telecasting are given (24 March 1952). Price: 10c each.

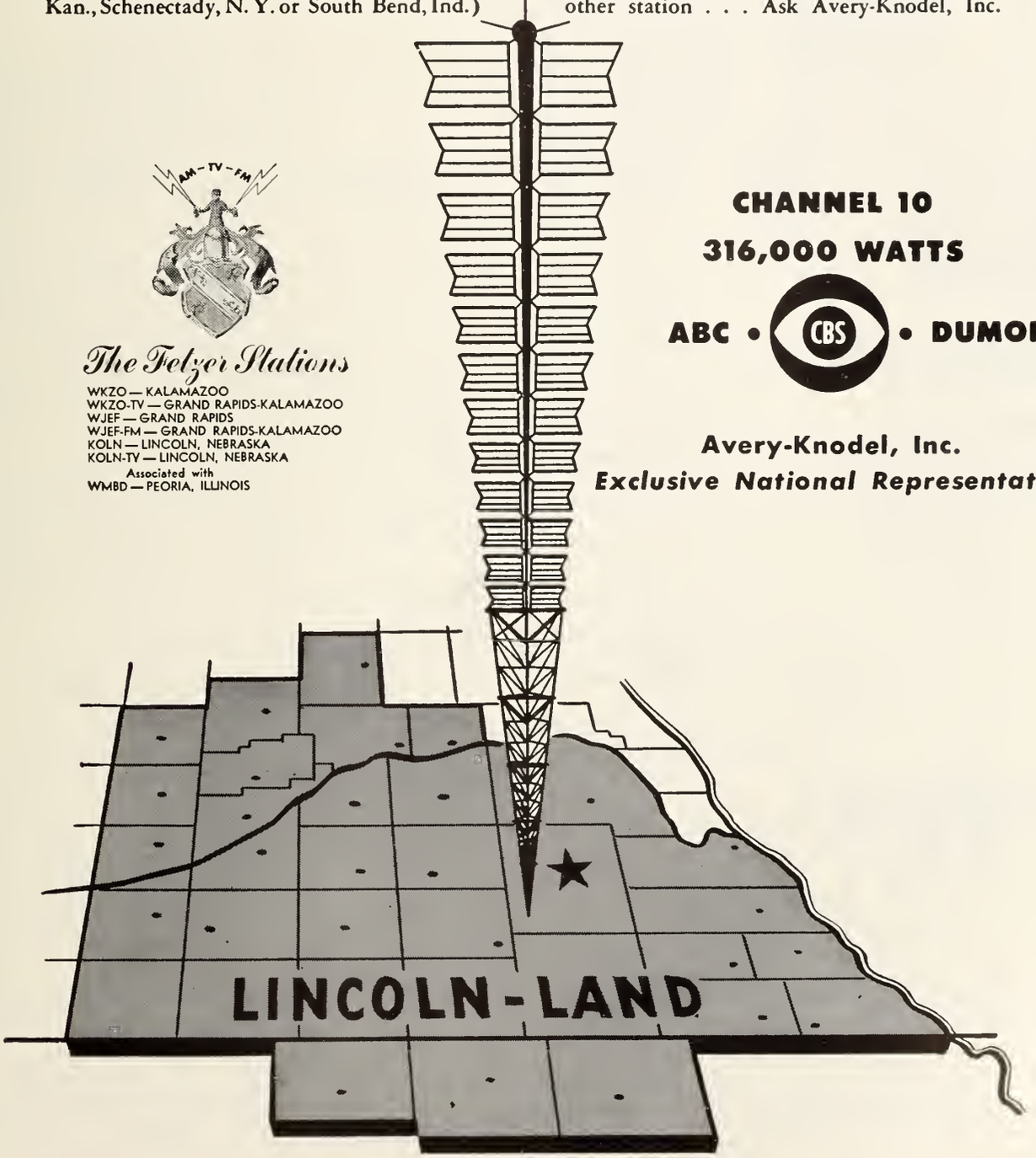
Why sponsors believe the recession is over. SPONSOR poll of national advertisers reveals strong note of optimism (19 April 1954). Price: 10c each.

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people — in the same bracket with Columbia, S. C., Madison, Wis., Lancaster, Pa., Topeka, Kan., Schenectady, N. Y. or South Bend, Ind.)

Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station . . . Ask Avery-Knodel, Inc.



AM - TV - FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

CHANNEL 10
316,000 WATTS

ABC • CBS • DUMONT

Avery-Knodel, Inc.
Exclusive National Representatives

YOU TOO can be a



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, *Nat'l. Adv. Dir.*

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO

International radio and tv: 1953. Includes 1,500 facts on 58 commercial radio-tv countries (29 June 1953). Price: single copies, 25c; 50 or more copies, 20c each; 100 or more, 15c each.

RADIO

An ex-magazine man looks at radio. Network executive, formerly magazine ad director, tells why he thinks radio is being undersold (10 August 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

Foreign-language radio: 1953. National advertisers are pouring more money into it, with business especially good in Texas (26 January 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

How is radio doing in tv markets? Politz study for 11 Christal stations shows radio's 'round-the-clock ability to follow people everywhere makes it indispensable (14 December 1953). Price: single copies, 20c; 25 or more copies, 15c each; 100 or more, 10c each.

Special report on nighttime radio. Latest research on nighttime radio shows why a dozen pet ad theories are fallacious (10 August 1953). Price: single copies, 25c; 25 or more copies, 20c each; 100 or more, 15c each.

What pulls 'em in? ARBI technique gives dollar-for-dollar comparison of newspaper vs. radio selling impact in retail stores (19 June 1950). Price: 10c each.

What should radio know about selling retailers? Joe Ward, president of ARBI, lambasts industry for bad copy, poor salesmanship, glamor-boy announcers (22 October 1951). Price: 10c each.

Why are radio rates low? Too many fears made broadcasters miss opportunity to raise rates right after World War II (8 February 1954). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

You need both. ARBI point-of-sale media tests show retailers need radio and print (23 February 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

13 questions retailers ask most often about radio. ARBI President Joe Ward gives answers based on coast-to-coast study (9 March 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

What a media director wrote client about nighttime spot radio. Memo gives agency's thinking on relative advantages of nighttime vs. early-morning radio in 22 tv markets (21 September 1953). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

RESEARCH

Are you making this mistake in ranking tv markets? Sponsors who use Standard Metropolitan Area figures may be overlooking set count outside U. S. Census-defined zone (2 November 1953). Price: 10c each.

Beware of these misuses of Starch tv figures. Researcher Hugh Beville, NBC, shows pitfalls of new Starch study; Jack Boyle, of Starch, replies (30 November 1953). Price: single copies, 25c; 10-50 copies, 20c each; 100 or more, 15c each.

Big tv problem: counting the sets. Various segments of the industry are applying own yardsticks, but there's no unified effort (22 February 1954). Price: single copies, 20c; 10-50 copies, 15c each; 100 or more, 10c each.

How the different rating services vary in the same market. Ward Dorrell, of John Blair, station reps, shows researchers can be as far apart as 200% in local ratings (25 January 1954). Price: 15c each.

Radio set sales lead tv by 69% in big tv markets. A CBS Radio Spot Sales study shows radio set sales up 28.5% compared with '52 (25 January 1954). Price: single copies, 5c; 100 or more, 3c each.

What's wrong with the rating services? SPONSOR's ideal system and how the existing services compare (28 December 1953). Price: single copies, 20c; 50 or more copies, 15c each; 100 or more, 10c each.

in good company



HAROLD TRUE

STUDEBAKER



BUDD LYNCH

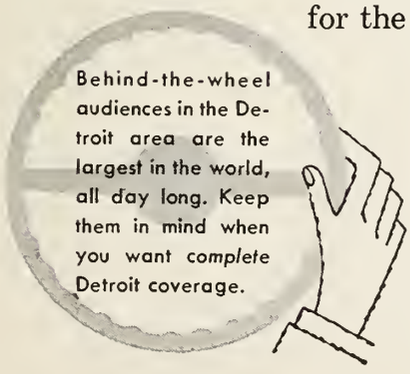
TEXACO

good products belong in good company

WWJ helps maintain those profitable associations for leaders in all fields who must reach the vast Detroit market.

For instance, Studebaker, a WWJ program sponsor since 1951, presents Harold True's outstanding newscasts at 6 P.M., in the good company of Texaco products' sportscaster, Budd Lynch, at 6:15 P.M.

Here is notable evidence of the selectivity exercised by major advertisers in planning their Detroit campaigns. They have a definite preference for the large and loyal audience—both at home and behind the wheel—consistently delivered by WWJ . . . and for the good company shared by all WWJ advertisers.



YOUR PRODUCT BELONGS IN THIS GOOD COMPANY. SEE YOUR HOLLINGBERY MAN.

WWJ AM FM

Associate Television Station WWJ-TV

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION • *Owned and Operated by* **THE DETROIT NEWS** • *National Representatives: THE GEORGE P. HOLLINGBERY CO.*

SPECIAL PUBLICATIONS

1954 Program Guide. Programing profiles of 1,568 radio and 273 tv stations; specialized directories of stations with programing for specific interests and tastes. Available free to subscribers; extra copies, $2 each.

Radio/Tv Directory. 1954 edition out this month includes New York, Chicago, L. A. addresses, phone numbers of key advertisers, agencies, reps, networks, news, film, music and transscription services, hotels. Available free to subscribers; extra copies, $2 each.

Radio Basics. Important data on set counts, listening habits, circulation, advertising costs, billings. Price: single copies, 30c; 24 or more copies, 20c each; 100 or more, 15c each. 1954 edition will be included in *Fall Facts Issue*, out 12 July.

Tv Basics. Important data on set counts, listening habits, circulation, advertising costs, billings. Price: single copies, 30c; 25 or more copies, 20c each; 100 or more, 15c each. 1954 edition will be included in *Fall Facts Issue*, out 12 July.

Radio Results. Compilations of case histories in various product categories condensed from the biweekly issues of SPONSOR. Available free to subscribers. Extra copies: single copies, $1; 10 or more copies, 75c each; 25 or more, 50c each; 100 or more, 35c each. 1954 edition out 1 July.

Tv Results. Compilations of case histories in various product categories condensed from the biweekly issues of SPONSOR. Available free to subscribers. Extra copies: single copies, $1; 10 or more copies, 75c each; 25 or more, 50 each; 100 or more, 35c each. 1954 edition out 1 July.

Tv dictionary/handbook for sponsors. Concise definitions and technical data in easy-to-grasp form constitute point-by-point summary of television. Available free to subscribers. Extra copies: $2 each. 1954 edition now in preparation. ★ ★ ★

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., National Representatives



NARTB CONVENTION

(*Continued from page* 43)

But in recent weeks some two dozen leading tv outlets have themselves set up such an organization. Already an additional dozen or so stations have announced they would like to be in on the organizing session which is planned to be held at the time of the NARTB Convention although there's no connection between the two.

"We're not trying to compete with the NARTB or to split that group," Dick Moore, v.p. and general manager of Hollywood's KTTV and TVAB organizing committee chairman told SPONSOR. "Our organization, although designed primarily to promote spot television rather than all television, was started spontaneously by stations who felt they needed such a group."

Nevertheless a number of broadcasters and admen have been disturbed by the idea of a TVAB which will be devoted almost exclusively to the promotion of spot tv. Such a group, these executives feel, should be aimed—as BAB is aimed at selling radio—at selling all tv, not just part of it.

Will the NARTB try to set up a rival TVAB? Will NARTB set up one for network only? Will NARTB try to absorb the new group into its organization if enough members want it in? Will NARTB give its official blessing to the new group?

As SPONSOR went to press, nobody

(*Please turn to page* 118)

EXHIBITORS

(*Continued from page* 43)

NETWORKS: ABC Television Network; CBS Television Network; Du Mont Television Network; Mutual Broadcasting System, Inc.; National Broadcasting Co., Inc.

FILM AND PROGRAM SERVICES, TRANSCRIPTION COS.: ABC Film Syndication; A-V Tape Libraries, Inc.; CBS Television Film Sales; General Teleradio, Inc.; Harry S. Goodman Productions; Guild Films Co., Inc.; Harriscope, Inc.; Lang-Worth Feature Programs, Inc.; C. P. MacGregor Co.; Motion Pictures for Television, Inc.; National Broadcasting Co., NBC Film Div.; Official Films, Inc.; Radio Corporation of America, RCA Recorded Program Services; Radiozark Enterprises, Inc.; Screen Gems, Inc.; SESAC, Inc.; Sterling Television Co., Inc.; Television Programs of America, Inc.; United Television Programs, Inc.; Unity Television Corp.; World Broadcasting System, Inc.; The Frederic W. Ziv Co.; Ziv Television Programs, Inc.

STATION REPRESENTATIVES: John Blair & Co. and Blair-TV, Inc.; The Branham Co.; Henry I. Christal Co.; Harrington, Righter & Parsons, Inc.; H-R Representatives, Inc.; George P. Hollingbery Co.; The Katz Agency, Inc.; Robert Meeker Associates, Inc.; Edward Petry & Co., Inc.; Weed & Co.



He scores with buyers in Northern Ohio

If you want buying *action*, you want McColgan!

Northern Ohio's ace sportscaster, Bill McColgan, knows the score. He knows what sports fans want to hear—*and* he knows how to move them to action. When he's "Speaking of Sports" nightly on his three fast-paced sports roundups, he produces the type of listener response that rings cash register bells.

One feature alone of Bill's program, his "Athlete of the Month" listener vote, draws over 5,000 cards and letters monthly! Response like this helps explain why WGAR is Northern Ohio's most-listened-to station.

Bill's voice is a familiar voice to millions. In addition to his sports roundups, which feature interviews with top sports personalities, Bill does the play-by-play announcing for the Cleveland Browns football network.

Give your sales a boost by letting Bill McColgan speak for *you* when he's "Speaking of Sports", 5:05 p.m., 6:10 p.m. and 11:10 p.m. Get the facts now from your nearest Christal representative.

WGAR

THE STATION WITH

4½ MILLION FRIENDS IN NORTHERN OHIO

CBS—Clevelond—50,000 Watts
The Peoples Broodcasting Corp.
Represented by The Henry I. Christol Co.
In Conado by Radio Time Soles, Ltd., Toronto



***Don Lee IS Pacific Coast Radio**

...the only network designed to serve at the *local* level. Strong local stations in 45 important Pacific Coast markets make Don Lee the BIG network with the *local* flavor... the nation's greatest regional network.

Mutual
DON LEE
RADIO

Don Lee Broadcasting System,
Hollywood 28, California,

Represented nationally by
H-R Representatives, Inc.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 17 May 1954 SPONSOR

Time scale: 6 pm, 6:15, 6:30, 6:45, 7, 7:15, 7:30, 7:45, 8, 8:15, 8:30, 8:45, 9, 9:15, 9:30, 9:45, 10, 10:15, 10:30, 10:45, 11, 11:15, 11:30, 11:45, 12

SUNDAY

Time	ABC	CBS	MBS	NBC
6–7	...own hdlines; Lorillard: kents L; ... $1100; Paul Harvey; ... Hearing; ... $750; George Sokolsky; co-op L; Don Cornell T	Gene Autry Show; Wrigley Co: doublemint gum; 189N L&T; R&R $9500; Our Miss Brooks; Colgate: dental crm, palmolive soap, shave crm; 205H T; r 11-11:30; Bates $6500	Nick Carter T; ... ; Donahue & Coe $1850; Multi-Message; On the Line With Considine; Mutual of Omaha; ... 6:30-7 L; B&F $1000; General Sports Time; General Tire; ...N f; D'Arcy	American Forum of the Air; Wash L; NBC Spring Concerts; N 6:30-7:30 L
7–8	...Wk Around the World L&T; ... the Name That Song? L	Jack Benny; Amer Tob: lucky strike; 211H T; r 12-12:30 am; BBDO $16,000; Amos 'n' Andy; Rexall Drug: all drug itm; 212H L&T; plus 32 CBC stns; BBDO $15,000	Rod & Gun Club of the Air; N co-op T; Wonderful City; N T	NBC Spring Concerts (cont'd); Theatre Royal; N T
8–9	... music ...	Bing Crosby Show; General Elec.: home appliances; 305B T; till 5/30; BBDO $15,000; My little Margie; Philip Morris: philip morris cigs; 113H T; r 11:30-12m; Biow $3750	Hawaii calls music; H T; Enchanted hour music; C f; Wallace Fanning news; W 8:55-9 L	Sunday with Garroway; N 10 L
9–10	Walter Winchell; ... ; ...Watch L; ... $17,500; ... ; ... $1100; ... for America L	Hallmark Radio Hall of Fame; Hall Bros: hallmark cards; 199H L; FC&B $4000; Edgar Bergen-Charlie McCarthy; Van Camp Sea Fd; BW&S alt wk; Conrol Cosmetics; 201H alt wks T; BBDO $12,000	The Army Hour; N T; London Studio Melodies; N T	Sunday with Galloway (cont'd); N 10 L
10–11	... news ... L; ... L&T; ... ; ... L	Daniel Schorr; 10-10:05 T; Man of the Week; N T; UN Report; 10:30-45 T; John Derr Sports T	Al Helfer Sports; Var co-op L; Hazel Markel; N co-op L; Men's Corner; N co-op L; Rukeyser Reports; N co-op L	Inheritance; H L; Meet the press; Discussion; Martha Rountree, moderator; Wash T; $1500
11–12	ABC Late News L; ... T; ... L&T; ... 12m L	News; N L; Dance orch; Var L	Ed Pettitt news; N co-op L; Dance bandr; Var T	News from NBC; N L; No network service

MONDAY

Time	ABC	CBS	MBS	NBC
6–7	No network service; m-f 6-6:30; Bill Stern; Anheuser-Busch: budweiser beer; 301N m-f L; D'Arcy $2000; George Hicks; co-op; N m-f L	A Jackson news; Metropolitan Life; 80N m-f L; Y&R $1350; Dwight Cook's Guest Book; N m-f L; No network service m-f; Lowell Thomas; Kaiser-Willys; 160N m-f L; Ewell & Thurber: Weintraub $7650	No network service	No network service; Mel Allen-Russ Hodges, sports; co-op; N m-f L; No network service m-f; Three star extra; Sun Oil Co; 31Var m-f; HOBM $1800
7–8	John Vandercook; CIO: Int'l ...; 154N m-f L; Kaufman $1000; Quincy Howe; co-op; C m-f L; Lone Ranger; Gen Mills; 170D m,w,f L; 7:30-55; D-F-S $5500; L Griffith news; m-f 7:55-8	Tennessee Ernie; Toni Co, LB; Manh Soap; all d; SB&W $5175; Beulah 7:15-30; H m-f T; Julius La Rosa; Campana Sales; 171N 7:35-45 T; W-F-H $1750; Edw R Murrow; Amer Oil: amoco; Katz 83N m-f; Ford (21N m,w,f); JWT share $5000	Fulton Lewis Jr; co-op; 299Wash m-f L; Dinner Date; N m-f L; G Heatter: Amer Hm Pr: bisodol; ...Var L; SSCB ½hr $1500; Perry Como; Liggett & Myers; 523N m,w,f T; Tour, CBS-TV; C&W $1100	Alex Dreier; Int'l Harvester; C3C m-f L; Y&R $1500; No network service m-f; M Brady news; Miles ... 15-30; 184Var m-f L; Wade $2500; One man's family; Miles ... 15; 182H m-f T; Wade $5000
8–9	Henry J Taylor; General Motors; 331N T; Kudner $750; Jack Gregson Show; N L	Suspense; Electric Auto-Lite Co; 196N L; 33CBC stns; r 11-11:30 pm; C&P $5000; Arthur Godfrey's Talent Scouts; Thos J Lipton: tea, soup mixes; 173N L; r 10:30-11 pm; Y&R $8500	The Falcon**; R J Reynolds; Esty camels; 601N T; Multi-messg pln; Under Arrest; N T; co-op	Railroad hour; Ass'n of Am RR; 200H L; r 11:30-12m; B&B $8000; Voice of Firestone; Firestone Tire & Rubber Co; 168N L; simul; S&J $18,000
9–10	Music by Camarata; N L; Doorway to the Future; N L	Lux radio theatre; Lever Bros: lux soap, flakes; 187H L; 31 CBC stns; JWT $12,000	Bill Henry news; Johns-Manville; 550W 9-9:05 L; JWT m-f $750; Edward Arnold; 11 m-f 9:05-15 T; Newsreel; N co-op L; 9:15-25; R F Hurleigh; Miller Hi-Life; 563W 9:25-30 L; Mathisson m,w,f; Reporter's Roundup; Var co-op L; 9:30-10	Telephone hour; Bell Tel System; 195N L; H 12:00-12:30m; Ayer $8000; Band of America; Cities Service; petroleum prods; 15N L; Ellington $6500
10–11	Headline Edition; N co-op L&T; Turner Calling; C m-th L; Edwin C Hill; Philco: 10:30-35; 275N m,w,f L; Hutchins alt $2500; Martha Lou Harp; 10:35-11; N L	Bob Trout; 10-10:05 L; Night Watch; H T; Dance Orch; m-sat L	Frank Edwards; AF of L; 156W m-f L; F,F $1500; Manhattan Crossrds; (Joe Kingl); N m-f T; Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan†; Heart of the News; N m-f L&T; Two in the Balcony; H L
11–12	Songs by Dini; N T; Late sports roundup; Detr m-f L; Orchestra; Var 11:30-55 L; News 11:55-12; N m-f L	News & analysis; co-op; N m-f L; Dance bands; Var m-f L	Ed Pettitt news; N co-op L; UN Highlights; N m-f L; Dance orchestra; Var m-f L	No network service; News of World; Wash co-op L; No network service

TUESDAY

Time	ABC	CBS	MBS	NBC
6–7	No network service; m-f 6-6:30; Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy; George Hicks; co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R; Dwight Cook's Guest Book; N m-f L; No network service m-f; Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service; Mel Allen-Russ Hodges, sports; co-op; N m-f L; No network service m-f; Three star extra; Sun Oil Co; m-f (see mon); HOBM
7–8	John Vandercook; CIO; m-f 7-7:15; H J Kaufman; Quincy Howe; co-op; C m-f L; Starr of space; H 7:30-55 T; L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Tennessee Ernie; Toni Co, LB; Manhattan Soap; SB&W alt days; Beulah; H m-f T; Choraliers; Longines-Wittnauer; 106N tu,thr T; V Bennett $2700; Edw R Murrow; Amer Oil: amoco; Katz m-f; Hamm Brewing; C-M tu,th	Fulton Lewis Jr; co-op; 299Wash m-f L; Dinner Date; N m-f L; Gabriel Heatter; Jackson & Perkins; 215N tu only L; Sackheim $1500; Coke Time with Eddie Fisher; Coca-Cola; 212N tu,th T; D'Arcy $1000	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R; No network service m-f; News of world; Miles Labs; m-f (see mon); Wade; One man's family; Miles Labs; m-f (see mon); Wade
8–9	Jack Gregson Show; tu-f 8-9; N L	People are funny; Amana Refrig; 205N T; r 10-10:30; Mealy, Lee & Marshall $4000; Mr & Mrs North; Colgate: toothpst, veto, palmolive shv; 306N T; r 11:30-12m; S&M $4500	Mickey Spillane; Pan American Coffee Bureau; C&W tu,th; R J Reynolds; Esty camels; Jacques Kreisler: FC&B watchbands; 504N T; Multi-messg plan; High adventure (George Sanders); co-op; N L	Dinah Shore; Chevrolet Mtrs; 105H tu,f L; C-E $5000; Songs with Sinatra; Frank Sinatra; H L; Barrie Craig; N T
9–10	America's town meeting of the air; co-op; 259N L; 9-9:45; Monitor & news; Chr Sc Publ Soc; 45Rost L; W-B $350	Yours Truly, Johnny Dollar; Wrigley Co: spearmint gum; 194N T; Meyerhoff $3400; My Friend Irma; Carter Prods; Bates 15 min; Toni Co; 204H T; Tatham-Laird $5000	Bill Henry news; Johns-Manville; JWT m-f 9-9:05; Edward Arnold; 11 m-f 9:05-15 T; Newsreel 9:15-25; N co-op L; Search that never ends; N L; Lorne Greene; Credit Union; 501N 9:55-10 L; J W Thompson	Dragnet; Liggett & Myers: chesterfields; 200H T; C&W $5500; John C. Swayze; Stewart Warner: alemite; 108N 9:30-35 L; MeF-A $1200; Crime & Peter Chambers; 9:35-10 T
10–11	Headline Edition; N co-op L&T; Turner Calling; C m-th L; Edwin C Hill; N L; m-f 10:30-35; Orchestra; Var 10:35-11 L	Louella Parsons; Colgate: lustre crm; N 10-10:15 T; L&N $1500; Bob Trout; N 10:15-20 L; Nocturne; N L; Dance Orch; m-sat L; 10:35-11	Frank Edwards; AF of L; 156Wash m-f L; Furman, Feiner; Manhattan Crossrds; (Joe Kingl); N m-f T; State of the Nation; Var co-op L	Fibber McGee & Molly; H m-f T; The Three Plan†; Heart of the News; N m-f L&T; Stars from Paris; N T
11–12	Singing with the Stars; N L&T; Late sports roundup; C,Detr m-f L; Orchestra; Var 11:30-55 L; News 11:55-12m; N m-f L	News & analysis; co-op; N m-f L; Dance bands; Var m-f L	Ed Pettitt news; N co-op L; UN Highlights; N m-f L; Dance music; Var m-f L	No network service; News of World; Wash co-op L; No network service

WEDNESDAY

Time	ABC	CBS	MBS	NBC
6–7	No network service; m-f 6-6:30; Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy; George Hicks; co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R; Dwight Cook's Guest Book; N m-f L; No network service m-f; Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service; Mel Allen-Russ Hodges, sports; co-op; N m-f L; No network service m-f; Three star extra; Sun Oil Co; m-f (see mon); HDBM
7–8	John Vandercook; CIO; m-f 7-7:15; H J Kaufman; Quincy Howe; co-op; C m-f L; Lone Ranger; Gen Mills; m,w,f 7:30-55; (see mon); D-F-S; L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Tennessee Ernie; Toni Co, LB; Manhattan Soap; SB&W alt das; Beulah 7:15-30; H m-f T; Symphonette; Longines-Wittnauer; w,f 7:30-45; Victor Bennett; Edw R Murrow; Amer Oil—Katz; Ford Motor; JWT m,w,f	Fulton Lewis Jr; co-op; 299Wash m-f L; Dinner Date; N m-f L; Gabriel Heatter; Am Home Prod; m w (see mon); SSCB; Perry Como; Liggett & Myers; m,w,f (see mon); Cnghm & Walsh	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R; No network service m-f; News of world; Miles Labs; m-f (see mon); Wade; One man's family; Miles Labs; m-f (see mon); Wade
8–9	Jack Gregson Show; tu-f 8-9; N L	FBI peace & war*; P&G; Burnett lava, ivory; 198N r 11-11:30pm; Power plan; 21st Precinct; N L	Squad Room; Jacques Kreisler; FC&B watchbands; 475C T; Multi-messg pln; Nightmare (Peter Lorre); N co-op T	Walk a Mile; R J Reynolds: camels; 194Var L; Esty $3500; The great Gildersleeve; Kraft Foods: parkay, velveeta; 177H L; r 11:30-12m; NL&B $8000
9–10	Hollywood Airport; N L; Mystery Theatre; Sterling Drug: bayer, phillips, dr lyons; 341N L; D-F-S $2000	Crime Photographer; N L; Crime Classics; H L&T	Bill Henry news; Johns-Manville; JWT m-f 9-9:05; Edward Arnold; 11 m-f 9:05-15 T; Newsreel; N co-op L; R. F. Hurleigh; Miller Hi-Life; m,w,f 9:25-30; Mathisson; Family theatre; H L	You Bet Your Life; DeSoto Motor, div Chrysler; 199H T; 112-12:30m; BBDO $7500; Big Story; Amer Cig & Cig: pall mall; 200H T; SSCB $6000
10–11	Headline Edition; N co-op L&T; Turner Calling; C m-th L; Edwin C Hill; Philco Corp; m,w,f 10:30-35; Hutchins; Martha Lou Harp; N 10:35-11 L	Bob Trout; N 10-10:05 L; On Stage With Cathy & Elliott Lewis; N L; Dance Orch; m-sat L; 10:35-11	Frank Edwards; AF of L; 27Wash m-f L; Furman, Feiner; Manhattn Crossrds; (Joe Kingl); N m-f T; Sounding Board Forum; Sea Island, Ga T; co-op	Fibber McGee & Molly; H m-f T; The Three Plan†; Heart of the News; N m-f L&T; Keys to the Capitol; Wash L&T
11–12	Songs by Dini; N T; Late sports roundup; C,Detr m-f L; Orchestra; Var 11:30-55 L; News 11:55-12m; N m-sat L	News & analysis; co-op; N m-f L; Dance bands; Var m-f L	Ed Pettitt news; N co-op L; UN Highlights; N m-f L; Dance music; Var m-f L	No network service; News of World; Wash co-op L; No network service

THURSDAY

Time	ABC	CBS	MBS	NBC
6–7	No network service; m-f 6-6:30; Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy; George Hicks; co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R; Dwight Cook's Guest Book; N m-f L; No network service m-f; Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service; Mel Allen-Russ Hodges, sports; co-op; N m-f L; No network service m-f; Three star extra; Sun Oil Co; m-f (see mon); HOBM
7–8	John Vandercook; CIO; m-f 7-7:15; H J Kaufman; Quincy Howe; co-op; C m-f L; Starr of space; H 7:30-55 T; L Griffith news; Liggett & Myers; m-f 7:55-8; Cnghm & Walsh	Tennessee Ernie; Toni Co, LB; Manhattan Soap; SB&W alt das; Beulah; H m-f T; Choraliers; Longines-Wittnauer Watch Co; Bennett tu,th; Edw R Murrow; Amer Oil: amoco; Katz m-f; Hamm Brewing; C-M tu,th	Fulton Lewis Jr; co-op; 299Wash m-f L; Dinner Date; N m-f L; Gabriel Heatter; Murine BBDO; Motor Pr: deepfrz; alt th L; RWC ½hr $1500; Coke Time With Eddie Fisher; Coca-Cola; 212N tu,th T; D'Arcy see tu	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R; No network service m-f; News of world; Miles Labs; m-f (see mon); Wade; One man's family; Miles Labs; m-f (see mon); Wade
8–9	Jack Gregson Show; tu-f 8-9; N L	Meet Millie; N T; Power Plan; Junior Miss; H L	Official Det.**; R J Reynolds; Esty camels; Pan American Coffee Bureau; C&W tu,th; 175N L; Multi-messg pln; Crime Fighters; co-op; N L	Roy Rogers; Dodge Div, Chrysler; 201H L; Grant $7500; Six Shooter; H T
9–10	Paul Whiteman Varieties; N L	GE Comedy Thr (Meet Mr. McNutley with Ray Milland); GE radio tv sets; 206H T; Maxon $3500; Time for Love; Andrew Jergens: lotion, face cr; 130N T; Orr $3000	Bill Henry news; Johns-Manville; JWT m-f 9-9:05; Edward Arnold; 11 m-f 9:05-15 T; Newsreel; N co-op L; Author Meets the Critics; N T; $1000	Jason and the Golden Fleece; H L; John C. Swayze; Stewart Warner; 9:30-35 t,th,f; MeF-A; Eddie Cantor show; H T
10–11	Headline Edition; N co-op L&T; Turner Calling; C m-th L; Edwin C Hill; N L; m-f 10:30-35; Front & Center; 10:35-11; Wash T	Bob Trout; N 10-10:05 L; Escape; H T; Dance Orch; m-sal L; 10:35-11	Frank Edwards; AF of L; 156Wash m-f L; Furman, Feiner; Mnhattn Crossrds; (Joe Kingl); N m-f T; Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan†; Heart of the News; N m-f L&T; Jane Pickens; N co-op L
11–12	Indoors Unlimited; N L; Late sports roundup; C,Detr m-f L; Orchestra; Var 11:30-55 L; News 11:55-12m; N m-f L	News & analysis; co-op; N m-f L; Dance bands; Var m-f L	Ed Pettitt news; N co-op L; UN Highlights; N m-f L; Dance music; Var m-f L	No network service; News of World; Wash co-op L; No network service

FRIDAY

Time	ABC	CBS	MBS	NBC
6–7	No network service; m-f 6-6:30; Bill Stern; Anheuser-Busch: budweiser; m-f (see mon); D'Arcy; George Hicks; co-op; N m-f L	A Jackson news; Metropolitan Life; m-f (see mon); Y&R; Dwight Cook's Guest Book; N m-f L; No network service m-f; Lowell Thomas; Kaiser-Willys; m-f (see mon); Weintraub	No network service	No network service; Mel Allen-Russ Hodges, sports; co-op; No network service m-f; Three star extra; Sun Oil Co; m-f (see mon); HOBM
7–8	John Vandercook; CIO; m-f 7-7:15; H J Kaufman; Quincy Howe; co-op; C m-f L; Lone Ranger; Gen Mills; m,w,f 7:30-55; (see mon); D-F-S; L Griffith news; Liggett & Myers; C&W m-f 7:55-8	Tennessee Ernie; Toni Co, LB; Manhattan Soap; SB&W alt das; Beulah; H m-f T; Symphonette; Longines-Wittnauer; w,f 7:30-45; Victor Bennett; Edw R Murrow; Amer Oil—Katz; Ford Motor; JWT m,w,f	Fulton Lewis Jr; co-op; 299Wash m-f L; Dinner Date; N m-f L; Heatter: Union Pharm: serutan; 464N f-only L; Grey ½hr $1500; Perry Como; Liggett & Myers; m,w,f (see mon); Cnghm & Walsh	Alex Dreier; Int'l Harvester; m-f (see mon); Y&R; No network service m-f; News of world; Miles Labs; m-f (see mon); Wade; One man's family; Miles Labs; m-f (see mon); Wade
8–9	Jack Gregson Show; tu-f 8-9; N L	Mr Keen*; P&G: lava; Burnett; 199N T; (Power Plan); Arthur Godfrey Digest; Bristol Myers; 203N 8:30-45 T; DCSS; Eversharp; 203N 8:45-9; Biow ½ hr $4000; ½ hr $6500	Counterspy; Union Pharmaceutical; Gray & Rogers; 480N L; Multi-messg pln; Take a Number; co-op; N L	Dinah Shore; Chevrolet Mtrs; tu,f; Campbell-Ewald; Songs With Sinatra; (Frank Sinatra); H L; Bob Hope Show; Amer Dairy Assn; 159H T; Campbell-Mithun $11,000
9–10	Ozzie & Harriett; All wk sponsors: Hotpoint; Maxon (see bel); Lambert Pharm: listerine; 316H L; L&F $7500; The World We Live In; N L; $3500	Godfrey Digest (cont'd); That's Rich; H L	Bill Henry news; Johns-Manville; JWT m-f 9-9:05; Edward Arnold; 11 m-f 9:05-15 T; Newsreel; N co-op L; R F Hurleigh; Miller Hi-Life; m,w,f 9:25-30; Mathisson; TBA	Phil Harris-Alice Faye; RCA Victor; 200H L; JWT $10,000; John C. Swayze; Stewart Warner; 9:30-35 t,th,f; MeF-A; Can You Top This?; N T
10–11	Cavalcade of Sports (fights); Gillette Safety Razor; 313Var L; 10 pm to concl; simulcast; Maxon $40,000; Edwin C Hill; Philco Corp; 5 min following fight; Hutchins	Bob Trout; N 10-10:05 L; Capitol cloakroom; Wash T; Dance Orch; N L	Frank Edwards; AF of L; 27Wash m-f L; Furman, Feiner; Manhattan Crossroads; (Joe Kingl); N m-f T; Deems Taylor Concert; N co-op T	Fibber McGee & Molly; H m-f T; The Three Plan†; Heart of the News; H m-f L&T; Listen to Washington; Wash L
11–12	Frank & Jackson; Wash L; Late Sports Roundup; C,Detr m-f L; Orchestra; Var 11:30-55 L; News 11:55-12m; N m-f L	News & analysis; co-op; N m-f L; Dance bands; Var m-f L	Ed Pettitt news; N co-op L; UN highlights; N m-f L; Dance music; Var m-f L	No network service; News of World; Wash co-op L; No network service

SATURDAY

Time	ABC	CBS	MBS	NBC
6–7	James Crowley Reports; Wash L; It's Your Business; N T; Bob Finnegan sports; co-op; 145N L; Sports Afield with Bob Edge; N L	Griffin Bancroft; N L; UN on the Record; N T; Saturday Sports Roundup; Var L; Daniel Schorr; N L	Otto Thurn Orch; Cleve L; Dinner date; N L; Everett Holles; S C Johnson; 534N 6:55-7 L; NL&B	News from NBC; N L; H V Kaltenborn; N co-op T; Showcase; N T
7–8	Show Time Review; N L; Three Suns; N L; Dinner at the Green Room; N L	Johnny Mercer Show; H L	Sammy Levine, The Kegler; N L; Report from Washington; Wash co-op L; Keep Healthy; N 7:30-45 T; Globe Trotter; N 7:45-8 L	Spotlight on Paris; N T; The Big Preview; 7:30-9:30; N see bel L&T
8–9	ABC Late News; 8-8:05; Dancing party; 8:05-10; N L	Gunsmoke; H L; Sanka Salutes; Gen Fds: sanka; 80N 8:25-30 L; Y&R $850; Gangbusters; N L	Farm Quiz; N T; Southern Ramblers; Logan, W Va L	The Big Review (cont'd); Preview of new records with guest d.j.'s, shared-sponsorship basis, 8 partic. available. See also Weekend, Sun 4-6 pm; 1-min partic $3000
9–10	Dancing party (cont'd); N L	Two for the Money; P. Lorillard: old golds; 206N T; L&N $4000; Saturday Night Country Style; Var L; 9:30-10:30	New England barn dance jamboree; co-op; Ware, Mass L; Lombardoland USA; N L	The Big Preview (cont'd); Grand Ole Opry; R J Reynolds: prince albert tob; 95Nashville L; rpt 11:30-11; 105 stns co-op; Esty $5000
10–11	Voice of America; L&T; Orchestra; Var L; ABC late news; N 10:55-11 L	Daniel Schorr news; N 10-10:05 L; Saturday night country style (cont'd); Dance Orch; Var L	Chicago theatre of the air; C L	Country Tune Parade Musical; D Con Co; 127Nashvl L; Marfree $2300; Ozark Ranch Jamboree; Nashvl L; Pee Wee King; co-op; C L
11–12	Martha Lou Harp; N L; Orchestra; Var L; 11:15-55; News 11:55-12m; N m-sat L	News; N L; Dance band; Var L	Ed Pettitt News; N co-op L; Dance music; Var L	News; N L; No network service

...and explanations to help you use this chart

...talent and production only, do not include commercials or time charges. They include the 15% agency commission to the client. All costs weekly unless ...; costs for across-the-board programs are listed on Monday. ... including program repeat times, are Eastern Daylight.

...VIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood, ...ville; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St Louis, Washington, D C.; Var, various.

...ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat; ...east coast; SE, southeast; MW, midwest; f, live; T, transcribed; TBA, to be ...; N, show carried on 100 stations, originates in NYC; S, simulcast.

... Crocker: cost $20,000 for 9 programs weekly, M, W, F: 8:55-9 am; 2:30-35 pm; ... Breakfast Club, M-F 9-10 am (not listed on chart); sponsors: Quaker Oats, ...; Philco, Hutchins; Swift, JWT; Toni, Weiss & Geller. 30-min. cost: $4000. ... M-F, 10-11:30 am; simulcast M, W 10-11:30 am; T, Th 10-10:45 am, ... plus talent; $1,400,000 annually for 3 TV quarter hours and 2½ hours per week per advertiser. Entire Friday broadcast is radio only. Cost ... hour 100-205 radio stations, originates NYC, other points; repeat 5:15-... Plan: W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millie, Mr. ...) $15,500 per client weekly. Room for 3 participating sponsors.

... Capitol Commentary originates Washington, 484 stations live. Multi-Message Plan: ... Cost $1500 per participation per sponsor based on minimum purchase of 3 ... C Johnson, 5 news strips; sold as package, time and talent $23,000 a week.

... Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 5:45-...; Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities a show. An advertiser must buy a minimum of 3 partic. a week of the total ... choosing any or all of the programs on any day. Cost per participation: Fibber ..., Second Chance, $2,250; Pays to be Married, $2,025. Among sponsors ... plan are Lewis-Howe, B&B, Hudnut Sales, K&E, Carter Prods., Bates ... in addition to those mentioned are plugged on this program.

Sponsors listed alphabetically with agency and time on air

- Adolph's, Erwin Wasey: CBS, alt F 11:15-30 am
- AFofL, Furman, Feiner: MBS, M-F 10-10:15 pm
- Allis-Chalmers, B B Gittins: NBC, Sat 1-1:30 pm
- Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
- Amer. Chemical Paint, Gray & Rogers: MBS, F 8-8:30 pm
- Amer. Cig & Cig. SSCB: NBC, W 9:30-10 pm
- Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30-9 pm
- Amer. Home Prods., John F Murray: CBS, M-F 12:30-1 pm; MBS, M, W 7:30-45 pm; NBC, all days 5-5:30 pm
- Amer. Oil Co., Jos. Katz: CBS, M-F 7:45-8 pm
- Amer. Safety Razor, McCann-Erickson: ABC, Sun 9-9:15 pm
- Amer. Tob. Co., BBDO: CBS, Sun 7-7:30 pm;
- Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
- Animal Fdtn., Moser & Cotins: CBS, Sat 10:15-30 am
- Assemblies of God, W F Bennett: ABC, Sun 10:30-11 pm
- Ass'n of Amer. RR, B&B: NBC, M 8-8:30 pm
- Bauer & Black, Burnett: CBS, F 3:30-45 pm
- Bell Telephone, Ayer: NBC, M 9-9:30 pm
- Beltone, Ollair & Bronner: ABC, Sun 5:15-30 pm
- Billy Graham, W. F. Bennett: ABC, Sun 3:30-4 pm
- Bristol-Myers, DCSS: CBS, F 8:30-45 pm; Y&R: CBS, Tu, Th, alt F 10-10:15 am
- Campana Sales Co., Wallace-Ferry-Hanly: M 7:35-45 pm
- Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:45-11 am
- Carter Prods., Bates: NBC, M, Th, F 5-5:15 pm; all wks CBS, Sat 1-1:30 pm; Tu 9:30-10 pm
- Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8-8:15 pm
- Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 am
- Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
- Church of Christ, Martin & Co: ABC, Sun 1-1:30 pm
- CIO, Henry J. Kaufman: ABC, M-F 7-7:15 pm
- Cities Service, Ellington: NBC, M 9:30-10 pm
- Clinton Foods (Snow Crop), Maxon: CBS, M, W, alt F 10:30-45 am
- Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
- Colgate-Palm-Peet, Sherman & Marquette: CBS Tu 8:30-9 pm; L&N: CBS, Tu 10-10:15 pm; Esty: NBC, M-F 11-11:45 am; 5:30-45 pm
- Consol. Cosm., BBDO: CBS, alt Sun 9:30-10 pm
- Continental Bkg., Bates: CBS, M-F 11:30-45 am
- Corn Prods., C. L. Miller: CBS, M-F 4:15-20 pm
- Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
- Helene Curtis, G. Best: CBS, Sat 11:15-30 am
- Dawn Bible Students, Wm. Gleeson: MBS, Sun 11-11:15 am
- D-Con Co., Marfree: NBC, Sat 10-10:15 pm
- Derby Foods, Needham, Louis & Brorby: MBS, Tu, Th 5:30-55 pm
- DeSoto Motor, BBDO: NBC, W 9-9:30 pm
- Dodge, Grant: NBC, Th 8-8:30 pm
- Doeskin Prods., Grey: CBS, Sat 11:30-45 am
- Electric Auto-Lite, Cecil & Presbrey: CBS, M 8-8:30 pm
- Eversharp, Biow: CBS, F 8:45-9 pm
- Ex-Lax, Inc., Warwick & Legler: ABC, Tu-F 11-11:15 am
- Firestone Tire & Rubber, Sweeney & James: NBC, M 8:30-9 pm
- Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
- General Electric, Maxon: CBS, Th 9-9:30 pm; BBDO: Sun 8-8:30 pm
- General Foods, B&B: CBS, M-F 12-12:15 pm; 3-3:15 pm; FC&B: CBS, M-F 1-1:15 pm; Sun 8:55-9 pm; Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, Th 8-9 pm; Y&R: NBC, M-F 10:30-45 am; CBS, Sat 8-8:30 pm
- General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; M-F 12:30-45 pm; M-F 3-3:15 pm
- General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
- Gillette Safety Razor, Maxon: ABC, F 10 pm to concl
- Goodyear, Kudner: ABC, Sun 5:30-5 pm
- Gospel Broadcasting, R. H. Alber: ABC, Sun 4-5 pm
- Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
- Gulf Oil, Y&R: NBC, Th 9-9:30 pm
- Hall Bros., FC&B; S&M: CBS, Sun 9-9:30 pm
- Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
- Harrison Prods., S. Garfield: MBS, Sun 5-5:30 pm
- Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
- Hotpoint, Maxon: ABC, alt F 9-9:30 pm
- Int'l Cellucotton, FC&B: CBS, M, W, alt F 10:30-45 am
- Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
- Jackson & Perkins, Maxwell Sackheim: MBS, Tu 7:30-45 pm
- Andrew Jergens Co., Robert W. Orr: CBS, Th 9:30-10 pm
- Johns-Manville, JWT: MBS, M-F 9-9:05 pm
- S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-Sat 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 6:55-6 pm; Sat 3:25-30 pm; 5:50-6 pm
- Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
- Kellogg Co., Leo Burnett: CBS, Tu, Th 3:15-30 pm; CBS, Tu, Th 10:15-30 am; MBS, M, W, F 5:30-55 pm
- Knomark Mfg., Emil Mogul: CBS, M, W, alt F 10:15-30 am
- Kraft Foods Co., Needham, Louis & Brorby: NBC, W 8:30-9 pm
- Kreisler, FC&B: MBS, T, W 8-8:30 pm
- Lambert Pharm., Lambert & Feasley: ABC, alt F 9-9:30 pm
- Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 2:15-30 pm
- Liggett & Myers (Chesterfield) Cunningham & Walsh: ABC, M-F 7:55-8 pm; MBS, M, W, F 7:45-8 pm; NBC, Tu 9-9:30 pm
- Thos J Lipton, Y&R: CBS, Mon 8:30-9 pm
- Longines-Wittnauer Watch Co., Victor A. Bennett: CBS, Sun 2-2:30 pm; Tu-F 7:30-45 pm
- P. Lorillard, L&N: ABC, Sun 6:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
- Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
- Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm; CBS, T, Th, alt F 3:45-4 pm (alt days); 7-7:15 pm (alt days)
- Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm; 3-3:15 pm; NBC, M-F 7:30-8 pm; M-F 10:45-11 am; MBS, M-F 12-12:15 pm
- Miller Brewing, Mathisson: MBS, T, Th, 12:20-30 pm; M, W, F 9:25-30 pm
- Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10-10:15 am
- Motor Prods. Corp., Roche, Williams & Cleary: MBS, Th 7:30-45 pm
- Mutins Co., BBDO: NBC, alt Th 7:30-45 pm
- Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
- Nat'l Biscuit, Burnett: CBS, Tu 8-8:30 pm; Tu, Th, alt F 11-11:15 am
- Nehi Corp., BBDO: CBS, Sat 11-11:15 am
- Nestle Co., C&P: ABC, alt Sat 10:30-11 am
- Thomas Nelson, BBDO: ABC, Sun 5:05-30 pm
- O'Cedar, Turner: ABC, M, W, F 9-10 am
- Pan American Coffee Bur., Cunningham & Walsh: MBS, Tu, Th 8-8:30 pm
- Pet Milk Co., Gardner: NBC, Sat 10:30-11 am
- Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10:30-35 pm
- Philip Morris & Co., Biow: CBS, Sun 8:30-9 pm;
- Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th, alt F 11:15-30 am; Campbell-Mithun: CBS, M-F 8:30-45 am
- Procter & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:45-12 n; 1-2 pm; 2:15-30 pm; 2:45-3 pm (all days); NBC, M-F 3-4:15 pm; Biow: CBS, W, Th, F 8-8:30 pm; NBC, M-F 10-10:30 am
- Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
- Quaker Oats Co., Sherman & Marquette: MBS, Tu, Th 11:30-45 am; Sat 12n-12:30 pm; Tu, Th 5-5:30 pm
- Radio Bible Class, Stanley G Boynton: MBS, Sun 10-10:30 am
- Radio Church of God, Huntington Parmelee: ABC, Sun 12:30-1 pm
- RCA, JWT: NBC, F 9-9:30 pm
- Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
- Rexall Drug, BBDO: CBS, Sun 7:30-8 pm
- R. J. Reynolds Tob., Esty: MBS, M, Tu, Th 8-8:30 pm (Multi-Message Plan); NBC, Sat 9:30-10 pm; MBS, Sun 6:30-7 pm; NBC, W 8-8:30 pm
- Serutan, Kletter: NBC, M-F 8:15-30 am
- Schell Mfg., Donahue & Coe: CBS, Sat 12-12:05 n; MBS, Sun 6-6:30 pm
- Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:15 am; Sat 9-9:30 am
- Star-Kist Tuna, Rhoades & Davis: CBS, M, W, alt F 10:35-11 am
- State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 5:15-5:30 pm, Sun 5:55-6 pm
- Sterling Drug, D-F-S: ABC, M-F 10-10:35 am; NBC, M-F 4:15-45 pm
- Stewart Warner Corp., MacFarland, Aveyard: NBC, T, Th, F 9:30-35 pm
- Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
- Swift & Co., JWT: ABC, M-F 9-10 am
- Table Prods., Hoefer, Dieterich & Brown: ABC, Sat 10-10:30 am
- Texas Co., Kudner: ABC, Sat 2-5 pm
- Toni Co., Weiss & Geller; Leo Burnett: ABC, Tu, Th 9-10 am; 10:25-45 am; CBS, M, W, F 3:30-45 pm; Tu, Th alt F 10:15-11 am; M, W, alt F 3:45-4 pm; 7-7:15 pm (alt days)
- Union Pharmaceutical, Grey: MBS, F 7:30-45 pm
- Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, alt Sun 9:30-10 pm; Sat 11:15-12 n
- Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
- Whitehall Pharm. (see Amer. Home Prods.)
- Wm Wrigley Jr. Co., R&B: CBS, Sun 6-6:30 pm; A. Meyerhoff: CBS, Tu 9-9:30 pm

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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 17 May 1954 SPONSOR

SUNDAY

Time	ABC	CBS	MBS	NBC
10	Message of Israel N, other L Negro college choir N T	Church of the air Var L&T	Radio Bible class (Radio Bible Class) 295GrRap T Boynton $350 Voice of prophecy (Voice of Prophecy) 311H T (cost includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit N L Collector's Item 10:30-12:30 N L (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Pan American Union Wash L The Christian in action H L&T	Salt Lake City Tabernacle Salt L City L Peter Harkes news 11:30-35 Wash L Invitation to learning N 11:35-12 L&T	Frank & Ernest Dawn Bible Students 372N T Gleeson $750 Merry Mailman N T Northwestern U reviewing stand C L	Collector's Item (cont'd)
12	Sunday News Special N L Gloria Parker N L The World Tomorrow Radio Church of God 76N,H T HP $750	The Leading Question Wash T Foreign Affairs Report N T George Herman news Wash L	College choirs Var L&T Bill Cunningham co-op Bost L John T. Flynn news N L	Collector's Item (cont'd) The eternal light N L
1	Herald of truth Church of Christ 250N T r2-2:30 cent net Martin $1500 National Vespers N T	Your Invitation to Music N T	TBA World Traveler (Joe King) N L Lutheran hour Lutheran Laymen's League 47TStL L Gotham $700	Citizens at Work N L University of Chicago roundtable C L
2	Dr. Oral Roberts Healing Waters 149H T White $1000 Wings of Healing Dr Thomas Wyatt 157H L Century $1000	Symphonette Longines-Wittnauer Watch Co 123N T V Bennett $4500 On a Sunday Afternoon Wash L&T 2:30-5:30 (Music-news-weather show designed for outdoor listening; host, Eddie Gallaher)	Bandstand USA N T Sammy Kaye's Sunday Serenade N T	The Catholic hour Var L Youth Wants to Know Wash L
3	Marines in review H L Hour of decision Billy Graham 296Var L W Bennett $2000	On a Sunday Afternoon (cont'd)	U S Marine Band Wash L Music from Britain N T	Golden Hour with David Ross N L&T
4	Old-fashioned revival hour Gospel Hdcstg 269H L R H Alber $1500	On a Sunday Afternoon (cont'd)	Music from Britain (cont'd) Flight into the Blue N T Lorne Greene Credit Union 543N 4:55-5 L J W Thompson	Weekend (Sunday "newspaper of the air") Var L&T Selling on shared-sponsorship basis. Each hour provides for 8 participations (See also The Big Preview, Sat 7:30-9:30 pm)
5	ABC News 5-5:05 The Evening Comes Thomas Nelson & Sons: revised bible 200N L BBDO $750 Greatest Story Ever Told Goodyear: tires, rubber prods 326N L Kudner $4500	On a Sunday Afternoon (cont'd) The World Today (Don Hollenbeck, narrator) N L	The shadow Harrison Prods Sidney Garfield R J Reynolds Wm Esty 564N T Per partic: $2100 True detective mysteries N L $2000 Cecil Brown State Farm Mut 159N 5:50-6 L NL&B $350	Weekend (cont'd) Var L&T 1-min partic

MONDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug: bayer, molle, energine, dr lyons 260N m-f L 10-10:25 D-F-S $4200 Whisper'g streets Gen Mls 10:25-45 wheaties, bisq'k 327N m,w,f T K-R shr $4500 When girl marries Carnation Co 201H m-f T EW $2850	Godfrey* 10-11:30 Minn Mining BBDO m,w,alt f 5:31 Campana W-F-H Knomark Mogul m,w,alt f 10:15-30 Intl Cellucotton m,w, alt f FC&B 10:30-45 Star-Kist Tuna m,w, alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson wax 470N 10:30-35 L NL&B m-sat** Johnny Olsen Show N L m-f 10:35-11	Welcome travelers P&G: spic&span, joy, prell, white cheer, zest 163C m-f L r11:6:30 pm Blow $4000 Bob Hope Gen Fds: jell-o 162H m-f T Y&R $8,000 Break the Bank Miles Labs 162H m-f T Wade $4200
11	Modern Romances N L Ever Since Eve N m-f L $2875 Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th, alt f Leo Burnett Make up yr Mnd Continental Bkg 55N m-f L Bates $2675 Rosemary P&G: ivory snow 116N m-f L B&B $2700	Story Time with Madeleine Carroll N m-f T $4000 H Engle news S C Johnson wax 495C 11:25-30 L NL&B m-sat** Queen for a day P Lorillard: old gold cigs 549H m-f T sp 11:45-12 L&N share $5500	Strike it rich Colgate: halo, palmolive rapid shave, dental cream, palmolive, fab 184N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPP: ajax, vel 191N r1:16:30 L Esty m-f $2500 Second Chance N m-f L The Three Plan
12	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins 296N 12:25-30 T C&H m-f $2350 Bill Ring trio Gen Mls: bisq'k 113N m-f T K-R $2350 No network service m-f	Wendy Warren Gen Fds: max hse 159N m-f L B&B $3250 Aunt Jenny Lever: spry 161N m-f L FC&B $3000 Helen Trent Am Home Prods 186N m-f L Murray $2800 Our gal Sunday Whitehall: anacin 179N m-f L Murray $2300	Break the Bank Miles: alka-seltz 473H m-f T Wade $1200 Capitol comment S C Johnson 496Wash L NL&B m-f** Guest time N L&T No network service m-f 12:30-1	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of Life P&G: ivory soap 154N m-f L Compton $3250 Ma Perkins P&G: oxydol 168N m-f L D-F-S $3250 Young Dr Malone P&G: crisco, joy 163N m-f L Compton $2850 Guiding light P&G: duz, ivory 161N m-f L Compton $3000	Cedric Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mls: flour 310N 2:30-35 T DFS m,w,f $2900 Martin Block Show m-f 3:35-4 N L&T	2nd Mrs Burton GF: cornflakes 163N m-f L Y&R $3000 Perry Mason P&G: tide 173N m-f L B&B $3500 Nora Drake; Bristol-Myers, DCSS; Toni W&D $3000 Brighter day P&G: cheer 176N m-f L Y&R $2850	Luncheon with Lopez m-f 2-2:25 N L Sam Hayes news S C Johnson wax 605N 2:25-30 L NL&B m-sat** Wonderful City N m-f L $3000 wk	No network service m-f
3	Joe Emerson Gen Mls: flour 19C SE stns L K-R m-f $2000 Martin Block (cont'd) Carter Prods partic m,w,f SSCB Merit Greeting partic m-f Louis F Herman	Hilltop house Miles: alka-seltz 147N r4:4:15 L Wade m-l $2800 House party Lever: surf 3:30 15 T BBDO m,w,f Pillsbury: flour 192H r13:45-4 T LB $6000 Five ¼-hrs m-th Wizard of odds Toni Co 180H m,w,alt f T LB shr $3200	Ruby Mercer Show N co-op L	Life beautiful P&G: tide, zest 177N m-f L B&B $2750 Road of life P&G: crisco 172N m-f T Compton $2750 Pepper Young P&G: camay 175N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 169N m-f L D-F-S $3000
4	Reed Browning Show H 4-4:25 L m-f Betty Crocker Gen Mills m,w,f 4:25-30 (see 2:30 pm) Treasury Bandstand H L&T	No network service Sunshine Sue Corn Products 50Rich m-f L Miller $2000 No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 157N m-f L D-F-S $2800 Widder Brown Sterling Drug 162N m-f L D-F-S $2600 Woman in house Manhattan Soap 195H m-f L SB&W $2500
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles: alka-seltz 149H r6:30-45 T Wade m-f $1000	Songs of the B-Bar B (Bobby Benson) W L 3 shows $1500 Wild Bill Hickok Kellogg Co 467H m,w,f T LB $5500 Cecil Brown news S C Johnson wax 520N 5:55-6 L	Just Plain Bill Whitehall: anacin Murray; Carter Bates $2800 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N all das L Murray $2750 Lorenzo Jones CPP: fab 186N m-f L Esty $2750 Pays to be Married H m-f L

TUESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Toni: prom home perm tu,th 10:25-45 LB share $4500 When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Bristol Myers Y&R tu,th,alt f 10-10:15 Kellogg, Burnett tu, th 10:15-30 Gen Motors Frigidaire Div tu,th alt f FC&B Toni Co tu, th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Ex-Lax: ex-lax 335N tu-f L W&L $3000 Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th alt f McCann-Erickson Pillsbury Mills tu th, alt f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H tu,th T S&M share $5500 P Lorillard: old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plan
12	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment S C Johnson m-f NL&B 12:15-20 Hazel Markel Miller Hi-Life 563W tu,th L 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:36-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myers, DCSS alt ds Toni Co, W&G Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd) Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wado House party Kellogg Co 191H tu,f L LB share $6000 Pillsbury Mills m th 3:30-45 seg LB (see mon) Wizard of odds Manhattan Soap 179H tu,th,f T SB&W shr $3200	Ruby Mercer Show N m-f L co-op	Life Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu th Treasury Bandstand H L&T	No network service Sunshine Sue Richm tu,th No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon)	Sgt Preston of the Yukon Quaker Oats 307Detr L tu,th S&M $4250 Sky King Derby Fds: peter pan prods 515C tu,th L NL&B $3200 Cecil Brown news S C Johnson m-f 5:55-6	Just Plain Bill Whitehall Phar alt tu,th Murray Fr Page Farrell Pharmaco DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L

WEDNESDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisp'g streets Gen Mills m,w,f 10:25-45 Knox-Reevrs When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Minn Mining BBDO m,w,alt f 5:31 Campana W-F-H Knomark Mogul m,w, alt f 10:15-30 Intl Cellucotton m,w,alt f 10:30-45 FC&B Star-Kist Tuna m,w,alt f 10:45-11 Rhoades & Davis	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N L m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Ex-Lax tu-f 11-11:15 Warwick & Leg'r Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever pepsodent m,w, alt f McCann-Erickson Pillsbury Mills m-th, alt f Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plan
12	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Martin Block Show m-f 3:35-4 N L&T	2nd Mrs Burton Gen Fdn m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd) Carter Prods partic m,w,f SSCB Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade House Party Lever: surf m,w,th (see mon) BBDO Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Toni Co m,w, alt f Burnett	Ruby Mercer Show N m-f L co-op	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G: camay, duz m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service Sun Sue 4:15-30 Corn Prods m,w,f C L Miller No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon)	Songs of the B-Bar-B (Bobby Benson) W L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6	Just Plain Bill Whitehall Phar alt m,w,f Murray Fr Page Farrell Pharmaco; DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L

THURSDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Toni Co tu th 10:25-45 Leo Burnett When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Bristol-Myers Y&R tu,th,alt f 10-10:15 Kellogg, Burnett tu,th 10:15-30 Gen Motors: Frigidaire tu,th,all f FC&B Toni Co tu,th 10:45-11 Weiss & Geller	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N L m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Ex-Lax tu-f 11-11:15 Warwick & Leg'r Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Nat'l Biscuit tu,th, alt f McCann-Erickson Pillsbury Mills m-f 11:15-30 Leo Burnett Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G: ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats tu th (see tu) S&M P Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plan
12	Valentino N m-f L Oklahoma Wranglers N 12-15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeven No network service	Wendy Warren Gen Foods m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment S C Johnson: m-f NL&B 12:15-20 Hazel Markel Miller Hi-Life tu, th 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow Guiding light P&G duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Dorese Bell N 2:30-35 T tu,th Martin Block Show m-f 2:35-4 N L&T	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Luncheon with Lopez m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Rerves Martin Block (cont'd) Merit Grtg Card partic m-f Louis F Herman	Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co: 173H 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Manhattan Soap tu,th, alt f SB&W	Ruby Mercer Show N m-f L co-op	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 Dorese Bell N 4:25-30 T tu,th Treasury Bandstand H L&T	No network service Sunshine Sue Richm tu, th L No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon)	Sgt Preston of the Yukon Quaker Oats tu,th (see tu) S&M Sky King Derby Foods tu,th 5:30-55 NL&B Cecil Brown news S C Johnson m-f 5:55-6	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt th Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plan

FRIDAY

Time	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 3 M's BBDO Bristol-Myers Y&R alt f 5:31 Campana W-F-H Knomark Mogul Adolph's Ltd ErwinWasey alt f Frigidaire, FC&B Intl Cellucotton FC&B alt f 10:30-45 Star Kist R&D Kellogg Burnett 10:45-11 alt f	Cecil Brown news co-op N m-f L Faith in our Time N 10:15-30 L F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show N L m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Ex-Lax tu-f 11-11:15 Warwick & Leg'r Ever Since Eve N m-f L Your Neighbor's Voice Ch m-f L 3-City By Line Morning Edition Var m-f L	Godfrey (cont'd) Lever McE Nat'l Biscuit Co McE alt f Pillsbury Mills Leo Burnett Toni, W&G 11:15-30 alt f Make up yr Mnd Continental Bkg m-f (see mon) Bates Rosemary P&G ivory snow m-f (see mon) B&B	Story Time with Madeleine Carroll N m-f T H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day P Lorillard old golds m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f L The Three Plan
12	Valentino N m-f L Oklahoma Wranglers N 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves No network service	Wendy Warren Gen Fds m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment S C Johnson; m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op N m-f L No network service m-f
1	Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G crisco, joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivory fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Ray Heatherton Show N m-f L	No network service m-f
2	Mary Margaret McBride co-op 97N m-f L&T Betty Crocker Gen Mills m,w,f 3:30-35 D-F-S Martin Block Show m-f 2:35-4 N L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G cheer m-f (see mon) Y&R	Luncheon with Lopez m-f 2-2:25 N L Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Wonderful City N m-f L	No network service m-f
3	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves Martin Block (cont'd) Carter Prods partic m,w,f SSCB Merit Grtg Card partic m-f Louis F. Herman	Hilltop house Miles Labs m-f (see mon) Wade House party Lever: surf m,w,f (see mon) BBDO Bauer & Black curads T Burnett (cont) Wizard of odds Toni Co LB: Manhattan Soap SB&W alt f	Ruby Mercer Show N m-f L co-op	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G crisco m-f (see mon) Compton Pepper Young P&G camay, duz m-f (see mon) B&B Rt to happiness P&G dreft, tide m-f (see mon) D-F-S
4	Reed Browning H m-f L 4-4:25 Betty Crocker Gen Mls 4:25-30 m,w,f (see mon) D-F-S Treasury Bandstand H L&T	No network service Sun Sue 4:15-30 Corn Prods m,w,f C L Miller No network service News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Sterling Drug m-f (see mon) SB&W
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f Curt Massey time Miles Labs m-f (see mon)	Songs of the B-Bar-B (Bobby Benson) Wash L Wild Bill Hickok Kellogg Co m,w,f 5:30-55 Burnett Cecil Brown news S C Johnson m-f 5:55-6	Just Plain Bill Whitehall, Murray; Carter Pr, Bates alt f Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray all das Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married H m-f L The Three Plan

SATURDAY

Time	ABC	CBS	MBS	NBC
10	No school today Table Prods Co The Safeway Strs Beverly paul hir 271Cinc L Hoefer, Dieterich & Brown Space patrol Nestle Co 350H alt wk L C&P L1 Ralston Purina cereals 316H alt wk L Gardner $3500	Galen Drake 10-11 Animal Fdtn 65N L sp 10:15-30 Moser & Cotins ½hr $1050 ¼hr $1500	Woody Woodpecker Show (with Mel Blanc) co-op H 10-11 F Singiser news S C Johnson m-sat 10:30 NL&B Woody Woodpecker Show (cont'd)	Breakfast in Hollywood [illegible]
11	Platterbrains N L&T All-league clubhouse N T	Robt D Lewis 11-12 Nehi Corp 161N L BBDO 11-11:15 Helene Curtis 211N 11:15-30 L Gordon Best Doeskin Prod 211N 11:30-45 L Crey Van Camp sea fd 204N 11:45-12 L BW&S ¼hr $2000	Helen Hall N 11-11:15 T Conference Call H Engle news S C Johnson m-sat 11:30 NL&B US Military Academy Band N	[illegible]
12	101 Ranch Boys Lancaster, Pa L American farmer C Wash L	Bill Shadel News S Imll Mfg Co 205N 12-12:05 L D&C $450 Romance N L Stars over Hollywood Carnation Co evaporated milk 201H L&T EW $4000	TBA Fifth Army C	Marine Band [illegible] Band
1	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 205N T Bates $2500 Peter Lind Hayes Show N L	Johnny Singer's Orch Cleve Ruby Mercer Show N	[illegible] equipment [illegible] $2000 All-Star [illegible] of Bands T
2	Festival (Milton Cross) 2-4 N L	Let's Pretend N L Make Way for Youth Detr L	Ruby Mercer (cont) Sam Hayes S C Johnson m-sat NL&B 101 Ranch Boys Harrisburg	[illegible] $2250
3	Festival (cont'd)	Report from Overseas N L Adventures in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand U N Sloan Simpson Show N	[illegible]
4	TBA	Operation Music N L Saturday at the Chase StL L	Salute to the Nation Wash Mac McGuire Show Phila	Road Show (cont'd)
5	Martha Lou Harp N L Paulena Carter H L Pee Concert C L&T	Washington USA Wash T Preakness Gillette, Maxon Hamilton, Md 5:30-6 22 Ma[illegible] Symphonette Longines-Wittnauer Watch Co 45N 5:30-6 V Bennett	Teen-Agers Unlimited N 5-5:15 Jack Brickhouse State Farm M 170N 5:15-5 NL&B E Halles news S C Johnson 524W 5:55-6 NL&B ant only	Road Show (cont'd)

WMAR-TV

now originating

COLOR

SUNPAPERS TELEVISION
BALTIMORE ● MARYLAND

In a major effort to promote the development of and demand for Color Television, The Sunpapers' Baltimore video station, WMAR-TV—is now presenting color pictures seven days a week.

WMAR-TV has been televising color programs of its own origination since late December (1953) on a five-days-per-week basis. This is in addition to weekly colorcasts from the CBS Television Network.

The local originations are made possible through use of a Telechrome flying spot color scanner which projects images from 2x2-inch color transparencies. WMAR-TV is the first television station in this area to be able to originate its own color signals, and has been able to maintain daily schedules of colorcasts through the use of this equipment.

Presently the new color service includes station identifications and the four five-minute news programs carried by the station during CBS's two-hour "Morning Show". However, the station's color plans are being expanded steadily. Colorcasts will be extended to other times of the broadcast day through the adoption on an increasing scale of color titles to introduce station programs, colored pictures to illustrate news programs, and station identifications.

Commercials using slides or opaque projections lend themselves to this type of color projection, and all advertisers who wish will be offered the opportunity to broadcast their messages by the color medium at a nominal extra cost.

Each color slide will be marked with a vari-colored symbol that will indicate to all viewers, those with color and those with black-and-white, that the projection is in hues.



WMAR-TV TELEVISION

MOST POWERFUL TV SIGNAL IN MARYLAND

WMAR-TV

CHANNEL 2 SUNPAPERS TELEVISION BALTIMORE, MARYLAND

Telephone MUlberry 5-5670 ★ TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.** New York, Detroit, Kansas City, San Froncisco, Chicogo, Atlanta, Dollos, Los Angeles

in San Francisco:

INDEPENDENT

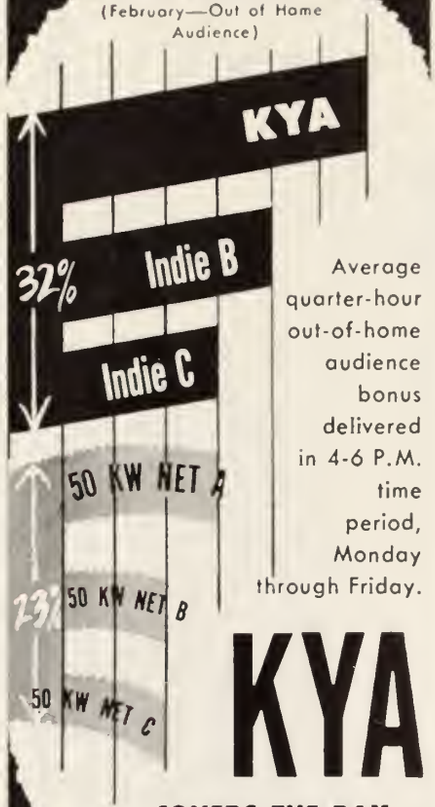
AUDIENCE POWER

BEATS NETWORK KILOWATT POWER

!!!!!

why pay for 50 KW when lower-cost KYA has the audience?

PULSE
(February—Out of Home Audience)



Average quarter-hour out-of-home audience bonus delivered in 4-6 P.M. time period, Monday through Friday.

KYA

COVERS THE BAY

in and out of the home. 25% of all listening is out of home.

- 3 Million Consumers
- 10 Bay Area Counties

Car Tunes WITH

BERT WINN, will put your commercial message smack-dab in the middle of this 4-6 P.M. period, when KYA is so hot. Let our representatives tell you the KYA story.

1260 Kc

George W Clark, Inc., New York and Chicago. Adam Young, Inc., Los Angeles

NARTB CONVENTION

(*Continued from page* 108)

knew. Said an NARTB tv official: "Our organization tries to serve all broadcasters, and we have no real provision for a broadcaster group that serves a specialized interest to join. But I'm sure our Board will certainly discuss the new TVAB officially, and the tv members will certainly discuss it informally among themselves."

A "Federated" NARTB: Of late, there have been many rumblings among stations that the competitive differences between radio and tv—except for general legislative, labor and censorship problems—necessitate splitting the NARTB into two trade groups: one for radio, one for television.

It was just such a feeling in all probability that lay behind these typical comments from veteran radio station broadcasters:

"There are many more radio stations than tv stations. The NARTB convention must avoid overshadowing of radio in preference to tv. Make the radio sessions *purely* radio, and of a workshop nature," said the chief executive of a St. Louis station.

"Split the sessions between radio and tv right down the middle on programing, sales and engineering. Only combine sessions on subjects of legislation, costs, etc.," said a Wichita, Kansas station manager.

"Kick out all the tv members. Or kick out all the radio members," snapped a radio station operator in San Antonio.

Some broadcasters, of course, are extreme in their feeling and would only be happy with a complete separation of radio and tv in the NARTB. But many in the "let's-split-up" camp urge caution, and want only a partial separation.

"The Fellows administration at the NARTB has positively demonstrated that more legislative and public relations advantages can be gained by the broadcasting media working in unison. It would be a backward step to destroy this cooperation," pointed out a veteran broadcast official.

It's doubtful in any case that the 1954 NARTB convention will be the scene of an electronic Civil War with the radio broadcasters firing on tv's Fort Sumter. But you can count on hearing the idea of a federated NARTB—principally one joined at the top level for purposes of legislative lobbying and industry public relations—discussed freely in the convention corridors.

Color tv: Television in color has been a hot topic wherever tv men gather. And the NARTB meeting will be no exception, by all indications.

Chiefly, broadcasters are concerned about two problems in color tv:

1. The high cost of color tv equipment.
2. The high prices of color tv receivers.

"I want to know how much money I'm going to have to sink in color equipment, how soon I'll get it, and how I can persuade the average tv owner in my market to lay out $1,000 for a color receiver," the general manager of a California tv outlet stated. "Believe me. I'll have plenty of questions to ask at the NARTB session."

He, and others like him, will have every chance. Due to be on hand at the convention next week will be representatives of all the leading color tv equipment makers, like RCA, Du Mont, GE and Philco. At the convention exhibits (which will feature color tv strongly), and later in informal sessions a host of sales executives, technicians and program men will discuss color tv problems with broadcasters and admen.

Actually, how soon advertisers may expect to find outlets for their color tv shows may depend, to quite an extent, on the direction taken officially and unofficially regarding color tv by the 1954 NARTB Convention.

A good advertising listening post, incidentally, will be the color tv exhibits at the convention. Because of the great interest this year in color, more station managers are expected to attend the tv engineering exhibits than ever before to discuss costs, production, studio problems, film transmission in color and receiver distribution of color tv. The NARTB has asked a number of the country's top color experts to attend the convention to answer the many questions sure to arise on this topic.

Fm Radio: Like uhf television, fm is having its problems. Several fm station operators, particularly those in tv markets with new uhf channels, are prepared to come to the convention to do diplomatic battle for their existence.

A Good Reporter

"Gets Around"



Like KCMO's radio and television newsmen, for example. Their specialty is first-person coverage of all the important Kansas City and Mid-America newsbeats. And KCMO's complete facilities make it possible for them to give daily coverage to the "offbeats" too—the fresh, human stories that don't come in over the wire. Trained journalists all, they know how to get the news, write, edit, and deliver it via KCMO radio and television with that fresh, bright, "I-was-there" approach that builds impressive audience response. If you're pounding a sales-beat in the Kansas City market, why not hire these experts in complete coverage of Mid-America—the KCMO radio and television news staff.

KCMO

KANSAS CITY

TV - Channel 5

Radio - 810 kc.

"It's a Meredith Station" . . . **affiliated with Better Homes and Gardens and Successful Farming**

KDON
THE CLOVERLEAF STATION
MONTEREY
SALINAS
SANTA CRUZ
WATSONVILLE
4 FAST GROWING MARKETS
BUY
THE 5000 WATT VOICE THAT SELLS 74,428 RADIO HOMES
KDON
SALINAS
CALIFORNIA
REPRESENTED BY WEED & CO.

Reason: It was recently suggested to the FCC and to Sen. Charles E. Potter's Communications Subcommittee that fm channels—which presently occupy three potential vhf tv channels (between 6 and 7 on tv dials)—be given back to tv in order to provide more vhf channels since fm has "not been a success." This drew an immediate howl from fm radio operators.

"I've been fighting for five years to get into the black with a 'good music' fm service," a New England station manager told SPONSOR. "Now that the public, through the purchase of hi-fi equipment, is coming to appreciate what we have to offer, I'm in no mood to quit. I want the NARTB to step in and end these proposals. Sure, we serve a minority audience. But there are a growing number of advertisers who want to reach that audience and a move to end fm would cut off one of their best media approaches."

Other fm operators are almost certain to discuss the recently developed ideas of "multiplex" fm signals, whereby as many as three separate programs can be fed through one station's fm channel. "Multiplexing" has already been proposed by the FCC and has been given the blessing of NARTB as an extra income-producer for fm stations, since it can serve to air a varied program for one advertiser. Muzak-like music, or binaural hi-fi broadcasts.

The half-dozen topics summarized above will in all probability be the hottest when broadcasters and admen congregate at the 1954 NARTB Convention next week.

There will be others, too. Here are just a few:

Film Syndication: Film syndicators, largely frozen out of network operations as a supply source for programs, will provide plenty of conversational material at the NARTB Convention. Virtually all of the leading film firms will be on hand to talk to tv station men, and to show off their newest film properties. Because of the anticipated burst of convention-time sales activity on the part of the film industry, admen may find even more stations this fall offering timebuyers some well-rated film packages aired locally. These same film executives, incidentally, are expected to work closely—and toward the same general goal—with the newly formed TVAB during the convention period in Chicago.

Research: The continuing problem of getting accurate set-count data in tv markets is likely to be a feature at some of the Corridor Clinics. This is particularly true of new uhf markets, and markets where vhf sets are being converted to uhf. Agency estimates of the number of receivers in these markets, many stations feel, are short of the mark. Although the subject may come up officially on the convention's agenda (see page 122) many stations plan to discuss the problem with reps, network executives and research firms. A. C. Nielsen, admen will be interested to note, will have a staff on hand at the convention to talk about the Nielsen Station Index, the research firm's new radio-tv area rating service which starts this fall.

Sales ideas: Few station executives are averse to receiving good business tips, and many will be on the lookout for them at the convention. As a Cleveland station manager told SPONSOR: "I'd like to see the NARTB come up with some good income-producing ideas." It's expected that many station operators, particularly in the radio field, will buttonhole NARTB and BAB officials to seek ideas which they can bring home with them.

Radio-tv sportscasts: As George Higgins, v.p. of Kansas City's KMBC and the chairman of NARTB's Sports Committee told SPONSOR: "Sports events need radio and television and by close cooperation our industry as well as the sports industry can prosper." However, many a station manager—particularly those with such sports-minded air clients as the beer and cigarette companies on the waiting list—is worried about the increasingly high cost of sports rights. It's expected that there'll be lots of convention-time talk about how to deal with ball clubs, schools, colleges and sports associations who feel that a high dollar price is their only protection against radio-tv devaluation of their box office.

So far, SPONSOR has reported the unofficial side of the upcoming NARTB Convention. But what of the convention itself? What does the trade group plan to tackle on its official agenda?

As might be expected, NARTB executives—notably President Harold E. Fellows; Convention Chairman Kenyon Brown; Administrative V.P. Robert K. Richards; and Tv Board Chairman Robert D. Swezey—have mapped



"My Ideal Rep"

says HELEN THOMAS of STREET & FINNEY,

"doesn't forget the account after the contract is in. He continues servicing the account by suggesting improvements in schedule when they become available and therefore helps maintain the best possible schedules for the client."

JEPCO

stands for service before and after the sale is made. The Pearson man is continually calling on his agencies with up-to-the-minute information about his stations.



JEPCO knows how the wind blows

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

SEÑOR BUSINESSMAN . . .



Your sales weel grow HOT like chili

when you advertise over KIFN . . . the full-time Spanish-language station that taps a 20-million-dollar market!



Join the profit-wise merchants who report results like these . . .

Samuel R. Schenk, owner, United Auto Supply Company, 438 E. Washington St., Phoenix . . . "In the short space of time we have been advertising over KIFN, results can be summed up in one word — EXCELLENT!"

Mr. M. G. McCreight, owner, Double Seven Meat Corporation, 912 Grand Avenue, Phoenix — "Results are quicker and better among Spanish-speaking people by using KIFN than any other media."

Mr. Frank Yim, Manager, National Dollar Store, Mesa, Arizona — "Before we started advertising over KIFN, our Spanish-speaking business was only 20% of our total business. It has now jumped to 60% of our total business. This increase we attribute to KIFN."

Remember, amigo . . . if you sell in Arizona, you should sell in Spanish! Reach this rich market over KIFN, Central Arizona's only full-time Spanish-language station!



ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St.
New York,
New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

out an agenda which spotlights many of the topics which will be features of the convention's Corridor Clinics.

Membership meetings, panel sessions and workshops have been lined up to discuss a wide range of topics which will include:

- Color tv and uhf.
- Fm radio problems.
- Tv spot films.
- Radio-tv sports.
- Am-tv standards of ethics.
- Radio-tv's "freedom of the press."
- Sales problems.

Of these, the first two will be taken up on the afternoon of Monday, 24 May at the tv membership meeting and fm sessions. Color video will also be a feature of the Management-Engineering session on the afternoon of the following day, Tuesday, with a session on tv films to follow. William S. Paley, CBS board chairman, will deliver the keynote speech on Tuesday.

On Wednesday, 26 May, the sports question will be taken up by a panel presided over by Sports Committee Chairman George Higgins of Kansas City's KMBC.

For the first time in NARTB convention history, the BAB has been invited to conduct a special two-hour radio sales clinic on Thursday afternoon, 27 may. BAB is expected to review many of its sales presentations, as well as to point out new sources of radio revenue. ★ ★ ★

GOOD HUMOR ON AIR

(*Continued from page* 45)

tions some 155 times a week; tv commercials will be shown on six New York tv stations some 52 times a week.

David J. Mahoney timebuyer Roger Bumstead also placed the campaign in the other seven big Good Humor markets. Generally, he buys time on all the stations in a market for blanket coverage. No Good Humor city gets fewer than 50 radio and 35 tv announcements a week.

Both radio and tv commercials stress quality of the product, identification of the truck. Here's a typical minute radio announcement (the opening jingle is sung to a catchy tune that was in the public domain):

(Bells)

Children: "Hey Mom, here comes the Good Humor Man!"

Jingle: "I'm the friendly man who sells
Good Humor
The ice cream that kids all favor
Made with pure sweet cream and fresh fruits only
For that creamy-tasting, real Good Humor flavor."

Children: "Oh, boy!"

Announcer: "Everybody loves Good Humor ice cream. And have you ever tasted Good Humor ices and sherbets? They're the coolest, most delicious treats you ever put in your mouth."

Child's voice: "Good Humor ices are good for you, too!"

Announcer: "You bet Good Humor ices are good for you—because Good Humor uses only luscious tree-fresh fruits and pure, wholesome fruit juices. Good Humor's flavors come from fresh cherries, juicy limes, plump oranges and delicious raspberries."

Child's voice: "Good Humor ices taste so good!"

Announcer: "That's right. But remember, buy only from the clean white truck with the big Good Humor on the side. Just ask . . ."

Jingle: "The friendly man who sells
Good Humor
For the ice cream with that real Good Humor flavor."

Children: "Good Humor—oh boy!"

The agency has made some half a dozen different radio recordings, some of them plugging a different "special" Good Humor, such as chocolate cake coated Good Humors. Under agency supervision, Shamus Culhane, a film company, produced four animated tv cartoons, two of them direct hard-sell 20-second announcements, two of them plugging specials.

None of the commercials mention price. Actually Good Humors are relatively high-priced. Commercials stress quality, service and cleanliness.

Essentially the air advertising is intended to build a Good Humor habit. Good Humor trucks operate on strict schedule. In other words, on a particular city block people become accustomed to looking for the Good Humor man perhaps around a quarter to five and then again at 5:30 p.m. Since the Good Humor Corp. today operates a fleet of some 1,600 trucks and an equal number of carts and tricycles each, the various sections of markets in which Good Humor has distribution can expect relatively frequent and regular servicing.

"DAS IST GOOT!"



The locals in one part of Bavaria have an unusual way of determining whether the local beer is up to snuff. They pour a batch on a bench and have several prominent citizens apply their leather-covered posteriors to the puddle. If the bench sticks to them when they arise, the batch is declared a success and all hoist a few steins in celebration.

Personally, we aren't advocating the system, and besides we prefer our lager with a head on it . . . but it makes a good example of how tastes vary. Local tastes in radio fare vary too, and that's what makes America's strong *indepeudent* stations such a good advertising buy. Only the independents program *exclusively* for the folks in their areas . . . give the home folks just what they want. A satisfied audience is a *buying* audience—and that's the result your selling message will get on any of nation's strong independents listed below. Write any of them for the facts.

INDEPENDENTS PROGRAM EXCLUSIVELY FOR THEIR AUDIENCE!

WCUE	— Akron, Ohio	**WMIL**	— Milwaukee, Wisconsin	**KREM**	— Spokane, Washington
WCOP	— Boston, Mass.	**WKDA**	— Nashville, Tennessee	**WTXL**	— Springfield, Mass.
WDOK	— Cleveland, Ohio	**WAVZ**	— New Haven, Conn.	**KSTN**	— Stockton, California
KMYR	— Denver, Colorado	**WTIX**	— New Orleans, La.	**KSTL**	— St. Louis, Missouri
KCBC	— Des Moines, Iowa	**KBYE**	— Oklahoma City, Okla.	**WOLF**	— Syracuse, New York
WIKY	— Evansville, Indiana	**KOWH**	— Omaha, Nebraska	**KFMJ**	— Tulsa, Oklahoma
KNUZ	— Houston, Texas	**KXL**	— Portland, Oregon	**KWBB**	— Wichita, Kansas
WXLW	— Indianapolis, Indiana	**KITE**	— San Antonio, Texas	**WNEB**	— Worcester, Mass.
WJXN	— Jackson, Mississippi	**KSON**	— San Diego, California	**CKXL**	— Calgary, Alberta, Canada
KLMS	— Lincoln, Nebraska	**KYA**	— San Francisco, California	**CKNW**	— Vancouver, B. C., Canada
WKYW	— Louisville, Kentucky	**KEAR**	— San Mateo, California	**CKY**	— Winnipeg, Manitoba, Canada
WMIN	— Minneapolis—St. Paul, Minn.	**KOL**	— Seattle, Washington		

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS • AIMS

Aim for BULL'S-EYE results...with the AIMS GROUP

NOW
KWTO
5000 WATTS
FULL TIME
DAY & NIGHT



KWTO
Preferred Position
on the Dial
560 kc.
KWTO
DOING A BETTER
JOB THAN EVER
COVERING THE
BILLION DOLLAR
OZARK EMPIRE

REPRESENTED NATIONALLY
BY JOHN E. PEARSON CO.

Good Humor trucks operate within to 50-to-70-mile radius of the cities where Good Humor has plants. Trucks are loaded each morning and in the evening the Good Humor men return to the plant to check in, give an accounting of their sales. They work on a commission-only basis, generally for five or six months of the year.

In the late Thirties, Good Humor had built a large following among youngsters with its "lucky stick" offer. Any youngster whose Good Humor contained such a "lucky stick" was entitled to a free Good Humor. However the government forbade this "lucky stick" offer because it claimed that the offer constituted a lottery.

Since that time Good Humor has made no giveaway offers, but sticks to stressing quality and service as a justification for the higher price. Part of this service, for example, takes the form of special napkins with holes for the Good Humor stick, to prevent any chocolate drippings on clothing. Furthermore, Good Humor usually offers a particularly wide selection of flavors, plus a special of the week.

Good Humor Corp. first became advertising-conscious in 1951, when a large number of independent ice-cream manufacturers introdnced street-vending operations, particnlarly in New York. At this time Joe Meehan, president of Good Humor, and Mortimer Moriarty, advertising director, decided to allocate a $100,000 budget for advertising. Grey Advertising handled the accounl.

This budget was spent 100% in tv. Sales not only held up against competition, but rose over 1950. The 1952 budget showed an increase over 1951.

When David J. Mahoney agency was appointed early in 1953, Dave Mahoney decided to convert the firm's entire budget into air media. Sales increases in 1953 over 1952 have proved his theory right.

Good Hnmor's direct competitors in street vending of ice cream aren't nearly so air- or advertising-conscious as Good Hnmor is today. Part of the reason for this lack of advertising competition is the fact that Good Hnmor is better able financially to support a real advertising pnsh.

This does not mean that competition can be ignored.

Eskimo Pie Corp. (throngh Buchanan & Co.), for example, is a heavy air user in its promotion of Eskimo Pie ice cream. However, the Eskimo Pie Corp. does not generally manufacture and distribute its own product, but rather franchises other manufacturers to do so. Some of these franchised operators do sell Eskimo Pie on trucks.

Eskimo Pie ice cream is advertised via radio and tv announcements in 50 to 60 markets, though none of the announcements urges listeners to look for "an Eskimo Pie truck." Generally, Eskimo Pie bnys 100 radio announcements for a 30- to 60-day period in the hot season. 30 to 50 tv announcements for 30 days. On the West Coast, where Eskimo Pie is particularly popular, the product gets eight weeks of advertising, with some 200 tv announcements.

Bungalow Bar Corp., strictly a New York metropolitan area street-vending operation, has been in business for some 30 years. The firm operates 249 trucks for some five to six months of the year, uses little advertising, and has no agency. When Bungalow Bar does advertise, it is generally in the form of two or three radio announcements a week on one New York station.

Judy Ann, another Eastern street-vending ice-cream firm, sells principally in Nassau and Suffolk counties. The firm operates some 75 trucks. Until this year, their major form of advertising, also placed direct, was skywriting. This year, Oscar Hoenig, president of Judy Ann and its advertising strategist, has decided to try radio. For eight weeks this summer Judy Ann announcements will be heard twice a day, during the day, over WHLI, Long Island.

Howard Johnson (through N. W. Ayer) entered the street-vending field only recently. None of Howard Johnson's advertising push is directly behind the firm's fleet of 400 trucks, however. George Reese, Howard Johnson account executive at N. W. Ayer, feels that there is a transfer from other Howard Johnson advertising to the street-vending operation as well.

To date, then, Good Humor Corp. is the biggest advertiser of the street-vending ice-cream manufacturers. This advertising may bring Good Humor two types of "fringe benefits" beside the actual sales boost. The first one is the fact that Good Humor's intensive air campaigns in its current eight distribution centers will make the firm an


GREEN BAY — Paper

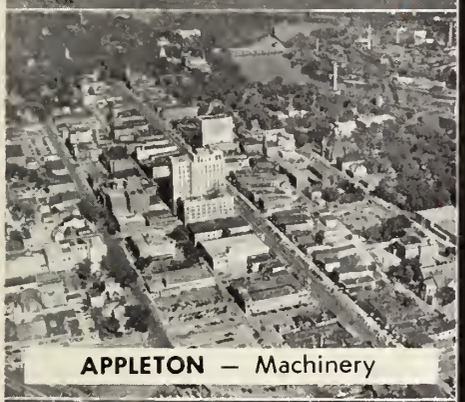

FOND DU LAC — Leather-Milling


SHEBOYGAN — Furniture


MANITOWOC — Shipbuilding

THE LAND
OF
MILK and HONEY

Industry-wise

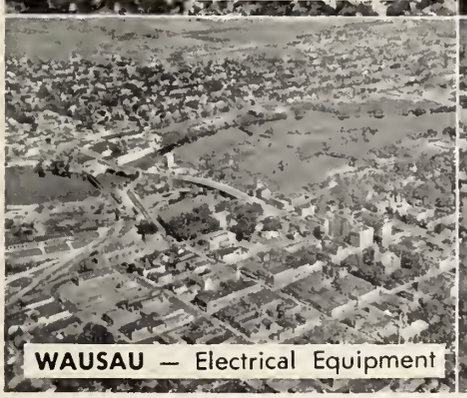

APPLETON — Machinery


OSHKOSH — Lumber

WISCONSIN'S MOST
Show-Full
STATION IN GREEN BAY

100,000 Channel 2 GREEN BAY

HAYDN R. EVANS, Gen Mgr.
Rep.: WEED TELEVISION


WAUSAU — Electrical Equipment


IRONWOOD, MICH. — Mining


TRAVERSE CITY, MICH.— Canning

experienced advertiser. Good Humor is now contemplating expansion into several other metropolitan centers. Its ad experience will put it a jump ahead of competition.

The second bonus advantage of air advertising may be its effect upon a new distribution setup that Good Humor initiated about nine months ago: vending machines. Good Humor rents 500 ice-cream vending machines from vending machine manufacturers on a commission basis. Since each machine holds only 175 Good Humors, servicing becomes a problem. To date these machines have contributed only a little over 1% to Good Humor's total sales. However, air advertising may build the popularity of these machines more rapidly. Company management feels that machines may eventually become one way of overcoming the seasonal aspect of their business. They're usually placed in bus and railroad terminals, large industrial plants, big office buildings. Still, the fact that each machine holds so few Good Humors and the consequent necessary servicing indicates the machine age may never replace the Good Humor man. ★ ★ ★

MEDIA STUDY

(*Continued from page* 58)

sales vehicles and has used them to launch new products successfully. He is spending about 14% of his budget for radio and 15% for tv this year. The total is more than last year's.

Insurance: More insurance companies seem to be using radio than tv, but those using either to an appreciable degree are enthusiastic. For example, the State Farm Mutual Automobile Insurance Co., of Bloomington, Ill., had its greatest year in history last year—a gain of over 35% in volume or $50 million over 1952—and this year is even better. It is a heavy radio advertiser and is now testing tv. Of radio R. D. Bischoff says:

"Radio is effective when used consistently and often. It's relatively low in cost yet seems to do a good job for us. Tv is most effective for demonstrable products. Even for instituttional messages, though, it is unequalled in effectiveness. This edge may moderate as audiences mature in their awareness of tv and its place in their lives."

Bischoff attributes radio's effectiveness to its "repetitive impact." "The same message drummed consistently into the listener's consciousness has a cumulative effect," he says. "It's enhanced by radio's compatibility with other activities—driving or riding, household chores, various forms of relaxation. Tv gets the message across by both eye and ear. It holds the complete attention of its audience and has the unequaled advantage of visual demonstration. Undoubtedly it is the most effective advertising medium known to man."

The company uses the Mutual network (Jack Brickhouse, sports, and Cecil Brown, news), no spot radio. Its primary advertising objective is to conserve its present booming business. For this it has found some strong indications that radio is "a very effective medium for our particular problem." Since auto insurance is purchased annually or semi-annually, the average policyholder or prospect is considered to be interested in car insurance about 30 days, around renewal time, per year. This means only one-twelfth of the "eligibles" (car owners) at any given time are present or potential policyholders. To State Farm Mutual this argues for great frequency "which our radio efforts certainly have, when com-

HAVE YOU HEARD?



TELEPROMPTER® has a big, new station deal!

NEW $60 WEEKLY STATION RATE GIVES YOU:

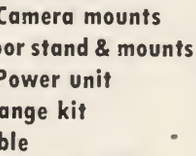


2 Prompters
2 Camera mounts
Floor stand & mounts
1 Power unit
Change kit
Cable

PLUS:
VideoTyper that types letters this size

E

5,000 sets
VideoBond paper



An all-electronic basic TelePrompTer unit gives your station everything you need for *better* "live" commercials, newscasts, political addresses, musical and dramatic shows. And at only $60 *weekly* for this basic unit, TelePrompTer is more than ever a "must" for your station. You owe it to yourself to get all the facts *now* on how TelePrompTer can help you do things better and make more money!

During N.A.R.T.B. Convention, see TelePrompTer in action at the G.E. exhibit, and visit Suite 707-8 at Palmer House to see what TelePrompTer can do for you.

® Trade Mark Registered.
TelePrompTer U.S. Pat. No. 2635373, others pending

TELEPROMPTER NATIONAL SALES CORPORATION

NEW YORK CITY
Herbert W. Hobler, Gen. Sales Mgr.
270 Park Avenue
MUrray Hill 8-8715

PHILADELPHIA
James Blair
City and Monument Ave.
GReenwood 7-8300

WASHINGTON, D. C.
Neal Roach
1346 Connecticut Ave.
COlumbus 5-3161

LOS ANGELES
George Kane
6151 Santa Monica Blvd.
HOllywood 9-6239

CHICAGO
Raymond Hagen
177 North State
FRanklin 2-8826

TORONTO
S. W. Caldwell
447 Jarvis Street
WAlnut 2-2103



YOU MIGHT GET A 1600-LB. BULL MOOSE —*

BUT . . .

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†*Adjusted to compensate for the fact that neither station was on the air all hours.*

NOTE: *Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.*

YOU NEED WKZO-TV TO BAG TV AUDIENCES IN WESTERN MICHIGAN!

January '54 Hoopers, left, show how thoroughly WKZO-TV dominates the Western Michigan television market. *morning, afternoon and night!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves one of the nation's *great television markets* —27 densely-populated Western Michigan and Northern Indiana counties—a far larger *television* market than many major cities can boast!

(80,000 WATTS—CHANNEL 3)

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**F. D. Fetherston and D. G. MacDonald got one this size on Magnassippi River, Quebec, in* 1889.

For The TOP SHOWS

In A TOP MARKET



IT'S

WKJF-TV

CHANNEL 53

PITTSBURGH

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

OUTSTANDING PROGRAMS

Your Show of Shows
Hollmark Holl of Fame
Mr. Peepers—Kraft Theoter
Dinah Shore—Milton Berle
Kote Smith—Boxing
Bob Hope—TV Playhouse
—ond many others

WKJF-TV
CHANNEL 53
PITTSBURGH

NAT. REP.—WEED TELEVISION

pared with print."

As a result of the huge expansion in business, the ad budget has been increased over 50%, with a proportionate big slice going into radio.

One of the giants in the insurance business, which incidentally spends over three times as much as State Farm Mutual on advertising, devotes 50% of the budget to radio, network and spot. Its business is up 15% this year.

Prudential Insurance, which is also a multi-million-dollar advertiser, devotes most of its budget to the air media, network radio and tv, with fully 50% of it going to television. H. M. (Ty) Kennedy, advertising director, finds both media effective from the sales standpoint, especially in combination with newspaper supplements.

(For a case history on the Metropolitan Life Insurance Co.'s use of radio, see page 52.)

Chemicals: M. H. Straight, advertising manager of the Spencer Chemical Co., informs SPONSOR that he is using radio to a substantial degree for the first time this fall because he thinks it is an excellent sales medium. He has tested it. The firm will push its ammonium nitrate fertilizer on radio. Its ad budget is up substantially this year.

A manufacturer of a dry cleaning fluid, although buying no radio or tv direct, thinks enough of them to supply its licensed dry cleaners with e.t.'s and announcements for radio and filmed 20-second commercials for tv. It estimates that some one-third of its 1,500 licensees use radio, about 100 use tv.

Soaps: All indications point to the fact that P&G, Lever Bros., Colgate-Palmolive, and other soap manufacturers, are stepping up their use of air media. P&G, for example, told SPONSOR:

"We do not release figures on our advertising expenditures nor give detailed breakdowns—even the percentages—concerning our use of the various media. We can tell you in general, however, that we expect our business to stay good. Also, since our highly competitive industry has become even more competitive with the entry of the large chemical companies into the synthetic detergent field, you can expect aggressive advertising to continue to be an important part of our business."

An advertising executive who used to work for P&G as product manager told SPONSOR this giant among the air advertisers spends more than $80 million a year on advertising, most of it on radio and tv.

Autos: This year has seen not only most of the big car companies stepping up their use of tv, but a surge into radio that has interested many observers. Ford, for example, has bought *Ed Murrow and the News* on CBS Radio. When SPONSOR asked why, it was told that Dr. Gerhart Wiebe, CBS Radio psychologist, and Harper Carraine, CBS Radio research director, had convinced the auto firm that it did not have to show the car in order to bring people down to the showroom.

Historically car companies have not used radio to any appreciable degree because they felt their product had to be shown. Perhaps the trend in the other direction has begun. (SPONSOR will report this trend in detail in the next issue, 31 May.)

Appliances: Westinghouse Electric Corp. spent $6.5 million of its $34.2 million ad budget last year on television programs and their promotional support (*Studio One* on CBS TV, two other commercial shows and pro football). It's going to keep *Studio One* this fall but other plans are indefinite. With all this tv experience it is an enthusiastic supporter of the video medium. A company spokesman told SPONSOR:

"There is no doubt in the company's mind about the sales value of television. We believe it does an excellent job.

"The chief advantage of television is that it makes possible demonstration of the product, and demonstration is the best way to sell such things as appliances and television sets. Tv is the first real mass demonstration medium.

"We have no way of comparing the sales effected by radio and television with sales brought about by magazine, newspaper and outdoor advertising. We believe all of these combined provide a well-rounded advertising program.

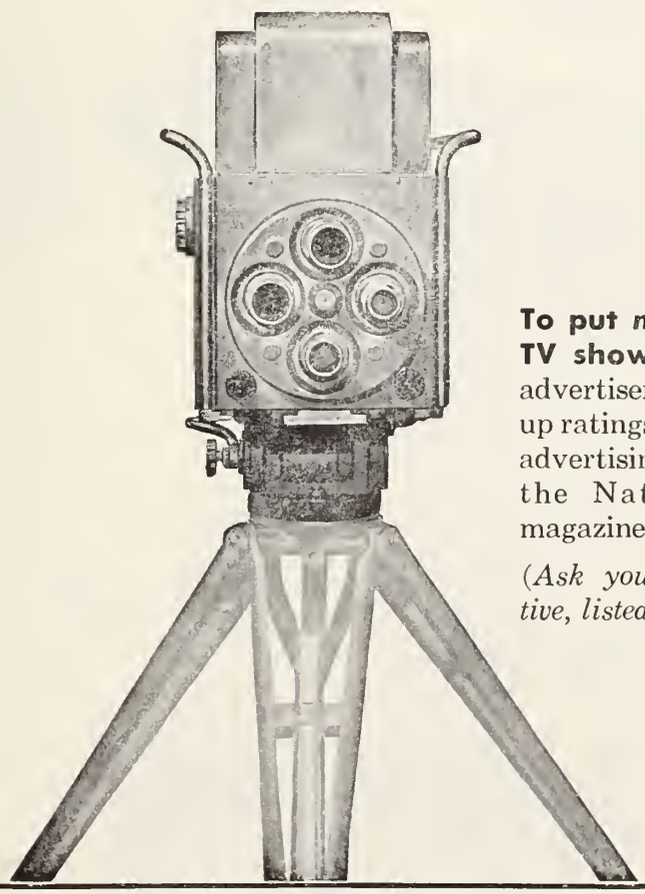
"While it is impossible to measure exactly how much tv has contributed to increased sales, and it is true that Westinghouse has been expanding, it is nonetheless interesting to note that the sale of Westinghouse appliances and television sets from 1949 through

Our eyes are on the N.A.R.T.B. convention!

TV GUIDE . . . the eyes, ears and *news* of the television field . . . extends its best wishes on behalf of more than 2,000,000 TV families to N.A.R.T.B. Because of this fine organization, and its excellent work, television has today become a leading medium for both entertainment and education. Congratulations!

AT THE CONVENTION

be sure to visit TV GUIDE . . .
in Suite 856,
The Palmer House



To put *more* eyes on your TV show, follow the leading advertisers who have stepped up ratings successfully through advertising in TV GUIDE . . . the Nation's leading TV magazine!

(Ask your nearest representative, listed below)

Now 22 editions. Serving 104 of the 162 Standard Metropolitan Markets.

ADVERTISING OFFICES:

NEW YORK	CHICAGO	PHILADELPHIA	LOS ANGELES
488 Madison Ave.	6 N. Michigan Ave.	333 S. Broad St.	1540 N. Vermont Ave.
PLaza 9-7770	WAbash 2-0366	KIngsley 6-0807	NOrmandy 2-3101

1953 increased 75%."

Dealer after dealer tells Westinghouse that he can always expect several major appliance sales on a Tuesday morning as a result of *Studio One* commercials the night before. "Many specific demonstrations have had remarkable response and have proved the selling power of television," the company says.

Westinghouse also used television for a new product—a dehumidifier—during the political conventions of 1952. After the second announcement the commercial had to be withdrawn because "dealers were complaining they were sold out."

Other goods: Scott Paper Co. will spend $7.5 million on advertising this year, $4 million of it on tv, $7,000 on radio. Harry Pardee, assistant v.p. for advertising and sales promotion, says that "for products that can be demonstrated effectively in the home such as napkins, towels, facial tissue and wax paper we find tv just about the greatest medium ever available to the advertiser."

In the past three years Scott Paper has sponsored four network tv programs, including CBS TV's *Omnibus*. "Sales have reflected this new superior way to influence consumers," Pardee says. He will sponsor *Omnibus* again.

The company's tv budget is up $800,000 to $4 million this year.

That a pot of gold does not lie at the end of every tv rainbow is shown by the experience of a $2 million advertiser who used television for selling a new kitchen device. The ad manager recalled ruefully:

"Tv moved more goods in a specific area than any national medium we ever used before, but we lost $7 on each $2.95 retail item we sold!"

The company cut its tv budget in half as a result.

(Maybe this is the kitchen appliance Dr. Wiebe told SPONSOR a manufacturer couldn't sell, so he turned to the psychologists to find out why. They discovered the housewife wasn't buying it because it looked "cruel." The manufacturer remodeled the device, and sales promptly soared.)

Once you've proved a medium moves your goods, is it a bed of roses for you from then on? The answer must be no. An example from an advertising director who had considerable success with video:

"My answers to your questionnaire would only confuse you. That is because I am still confused myself. Last year we had all television. This year we have no television and until our Board of Directors tell me how much dough we have, we don't know if there will be any."

What motivates Boards of Directors? Perhaps an explanation lies buried in the preceding article in this series, "III. Psychology of media—Why admen buy what they do." (See SPONSOR, 3 May 1954.)

But more advertisers than ever are depending on one or the other air media to help them move goods—especially if sales have sagged. For example, one manufacturer of textiles told SPONSOR that sales are down from last year. What did he do?

Although the ad budget remained the same, he doubled tv's share—to 50%. ★★★

Dick Dunne's analysis of media trends for SSCB and Advertest's test of a* Life *ad vs. a segment of* Show of Shows *for NBC will be published in an early issue.



Affiliated with
NBC — DUMONT
Full Time
Network Facilities

PROGRAMS OF OTHER NETWORKS
ACCEPTED ON THE BASIS OF AVAILABILITY

*ARB Marcn-April UHF-VHF Penetration Report states that Tulsa is the first dual market in any ARB study to have a conversion as high as 17.7% before going on the air. Also the first market to have a conversion as high as 25% after less than one month's operation.

★ Tulsa's most powerful station
KCEB channel 23

GET ROLLING CALL

Represented By
THE BOLLING COMPANY
New York — Chicago — Boston — Los Angeles — San Francisco

A home run in the living room

Onee again this season, WCCO-TV is bringing exelusive teleeasts of Minneapolis and St. Paul American Assoeiation baseball to the fabulous Twin City market. Vivid sports teleeasts are a traditional part of the WCCO-TV sehedule—for WCCO-TV . . . in sports as in everything else . . . is the familiar "other member of the family" to 2½ million men, women, and ehildren in our 62 eounty home area.



With this red-hot sports audience

A hit reaehes 760,000 homes

Eaeh game is a sell-out

Every pitch eounts

WCCO-TV's year-round sports schedule offers a chanee for a smart sponsor to slide safely into the real home base—that family eirele reaehed best in the Northwest by WCCO-TV. Call Free and Peters for the eomplete line-up.

WCCO-TV

The other member of the family
Minneapolis—St. Paul

CBS

COVER
NORTH CAROLINA'S
RICH, GROWING*
"GOLDEN TRIANGLE"
WINSTON SALEM
Greensboro • High Point
WITH
WSJS
TELEVISION
CHANNEL
12
*193,289 sets as of April 1, 1954—An Increase of Over 35,000 Sets in 6 Months
NBC
Interconnected Television Affiliate
National Representative:
The Headley-Reed Company

MUSICAL LIBRARIES

(*Continued from page 51*)

RCA Thesaurus: *The Hour of Charm* (Phil Spitalny's all-girl orchestra); *The Sammy Kaye Show; Music Hall Varieties* (featuring great names of the Gay 90's); *Date in Hollywood* (with Gloria DeHaven, Eddie Fisher, Hugo Winterhalter).

World: *The Lyn Murray Show* (includes guest stars); *Forward America* (Walter Huston in dramatic readings surrounded by orchestra and chorus); *Freedom Is Our Business* (dramatic readings by Robert Montgomery with music by David Rose); *Chapel by the Side of Road* (with reading of the Bible by Raymond Massey).

World as you may note has shows which are based as much on readings as on music. It is also giving its subscribers shows completely divorced from music. To wit: *You Win*, a quiz which station builds locally using a manual of questions and format furnished by World: *Whose Birthday Is This?*, a show for announcement of local birthdays with format and continuity furnished in a World manual.

Q. *How's business?*

A. The libraries ran into changed conditions in the post-war years. Before tv came along record companies started hurting the libraries by giving records away to stations. (Modern records *can* be played on the air.)

Record companies found that getting their disks on the air meant big sales and fought to interest the disk jockey. It's reached the point where the record companies furnish records, scripts for use in shows, even voice tracks with performers introducing numbers. (Some have branched out into charging a small fee. Thus they've come full circle in actually competing with the libraries.)

Tv made things tougher. Economy waves meant some stations with several libraries cut down to one. Other stations dropped libraries completely and relied on records.

The fact that only three companies with a broad record selection continue in the original mode of library operation is a reflection of these conditions.

But business for the three is good. By adding extra services and converting their operations into a sales service for stations World, RCA and Lang-Worth have kept moving ahead. World and RCA probably have more billings than at anytime in their history.

Associated Program Service reports that in the past 18 months it has had a higher net than at any time in its history. Reason: APS operates at minimal cost, selling its service via direct mail.

The APS approach is based on monthly rental of $62.50 to all stations, regardless of market. The station gets the basic APS library plus sales aids including a series of recorded sales talks by "Mitch" Mitchell in which the former BAB head advises subscribers on selling methods.

World, RCA and Lang-Worth, of course, can afford to go much further in extending sales aid because they charge more. They add to their services regularly. You'll hear about some of the additions during the NARTB Convention: new shows, new merchandising aids, new ideas. All companies agree sales aids are vital. World calls its operation a "sales and program service."

Q. *Have advertisers ever used library shows for multi-market campaigns?*

A. Frequently. However, the big pattern in library show sponsorship is local. Usually the station goes out to sell a local retailer, including of course dealers for nationally advertised products. Or in many cases shows carry a number of announcements including e.t.'s of national advertisers. But library shows have been used effectively on a regional basis.

The La Salle Wine Co., big independent winery in Michigan and distributor for Manischewitz wines, started with RCA Thesaurus' *Hour of Charm* on one station, WDMJ, Marquette. After 90 days the company went to four other RCA-subscribing stations and bought the show. Following a 100% sales increase, La Salle blanketed their trade area with the show by going to a total of 16 stations.

The Michigan Bell Telephone Co. covered the state continuously for three years with World's *The Lyn Murray Show*. Agency: N. W. Ayer.

The agency for Silent-Glow oil burner, Charles W. Hoyt, came to Lang-Worth several years ago and selected a show for testing, *Cote Glee Club*. It was on 23 New England stations for 18 months by the time the campaign got into full swing.



HEIGHT
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the orea's leading
NATIONAL MAGAZINE!

Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules—*proof that WAVE-TV really "gets through" to fringe areas.* Here's why:

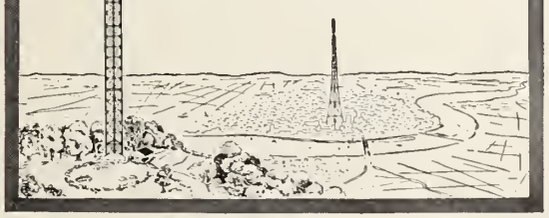
WAVE-TV's tower is 525 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3—the lowest in this area!

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

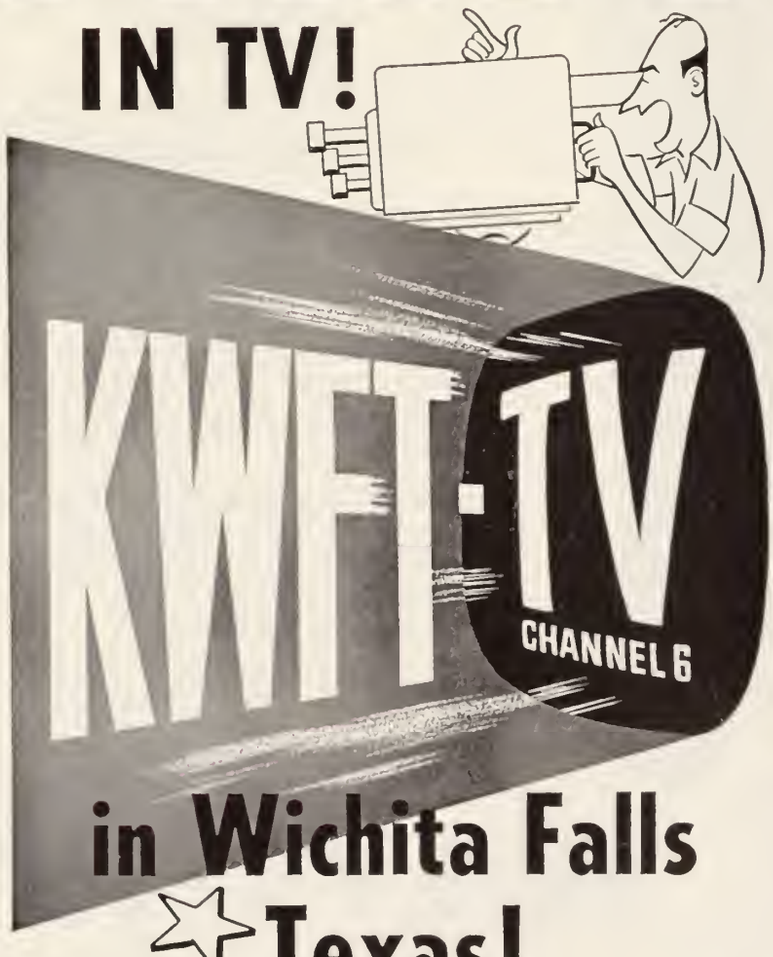
Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

FIRST IN RADIO!



FIRST IN TV!



in Wichita Falls ☆ Texas!

CBS AND DuMONT TELEVISION NETWORKS

Wichita Falls Television, Inc.

Q. *How can national or regional advertisers make better use of library shows?*

A. There is no simple answer. It's almost a matter of ingenuity in seeking the approach to fit your needs. Incentive for going to the trouble? Library shows can give you national-level production values at tiny cost. Talent fees of $5 a show aren't unusual for programs using top-cost talent. And the bald case is some stations charge nothing for library shows.

Here are some ways you might buy library shows:

1. If you have regional advertising by various company divisions, you could study shows furnished by each of the libraries. You might draw up a list of a dozen suitable shows, several from each library. Regional offices could take it from there.

The advantage of this approach? Your state or regional office could coordinate its efforts better using a single show in all its cities. It could tie the whole campaign together with uniform merchandising and promotion pieces. At low cost a radio campaign could be built around star names. You might go a lot further toward exciting retailers that way. This approach, too, could be used in a co-op campaign where the national company pays part of the cost and dealers pay the rest.

2. Even if your advertising is placed from one point only, you should keep an eye on library shows. Some of the shows furnished are ideal for specific types of accounts. World, for example, has a show called *A Bundle of Joy*, which is a musical salute to newborn babies. A baby food company might well tell timebuyers that participations in this show are worth looking out for.

Without special briefing the timebuyer is rarely aware of library shows by name. He is apt to go by them on a program list with no realization these are nationally produced shows with top production values.

3. Probably the sponsor who's a natural for library shows is the one who has to spread his money over a lot of markets at low cost. An advertiser with a new product or one with a budget problem might be able to build a whole campaign using one library show in all his markets.

Every time a new library show is announced agencies here and there will write in to inquire about it. Sometimes agencies are confused about the nature of libraries and think that they

can buy a library show individually to put on any station they want. It doesn't work that way of course. Each new library show announced is available only to the library's subscribers —though the station an agency has in mind may be a subscriber.

A. You can inquire in advance about new shows going into production. That might actually be the easiest job. If you went to the libraries and found a particular show scheduled for fall release, you might be able to pick 30 stations from the list of subscribers and clear time with them in advance of the show's release.

If you got up into a list anywhere near that long, chances are you'd get cooperation from the library in building merchandising and promotion material.

Q. *Have libraries ever tried to sell on a national level?*

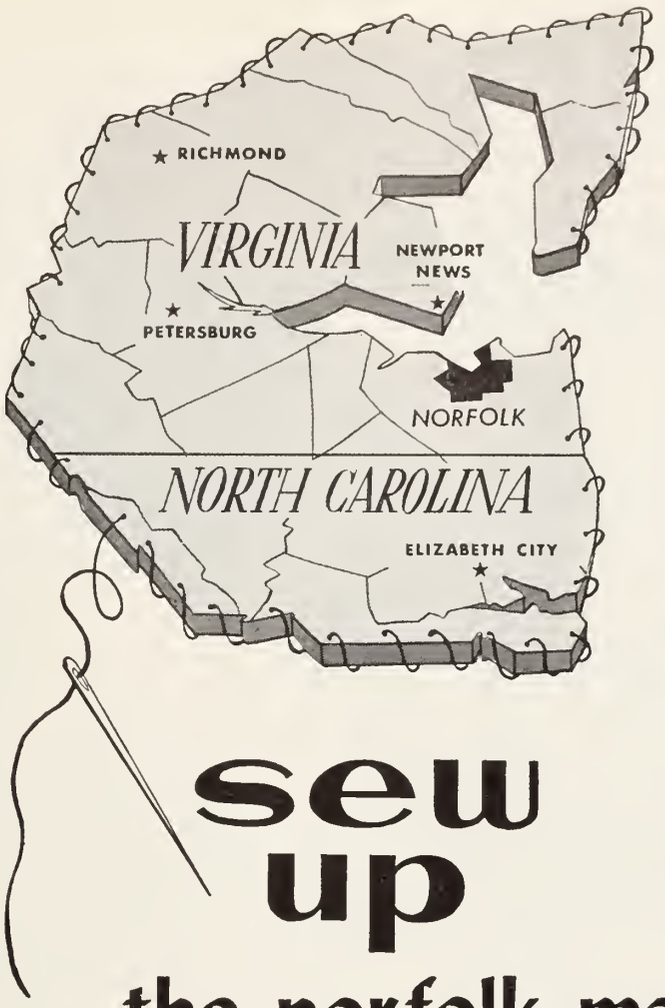
A. Lang-Worth made a brief effort several years ago. It sent a series of brochures to agencies listing its stations and pitching specific shows. It was a short campaign and results were few.

Associated Program Service under former BAB Director "Mitch" Mitchell had plans several years ago for an audition room national advertisers and agencies could use. But APS, too, dropped its national effort after a short time.

Q. *What are the difficulties in national or regional sale of library shows?*

A. You'd think library shows are a cinch to sell to national or regional clients. Star names, production values, low cost—it adds up to a good sales story. But the big handicap is that the advertiser who wants a certain library show has to give up some freedom of station and time choice. He can only get a show on those stations subscribing to the library which supplies the show in question. And unless he picks a new show he can't be sure it won't already be sold in some of the markets he wants. (One answer: stations frequently move a local account to get a national client on.)

Another obstacle: National representatives can't work hand in hand with the libraries. Rep A will have a station which subscribes to World in one market; then in the next market his



sew up

the norfolk market

with a one station buy

Now, more than ever, WTAR-TV vastly dominates America's 25th metropolitan market by phenomenal program ratings and maximum VHF facilities. With its new 1049 foot tower and 100,000 watts power WTAR-TV is the only station that delivers your sales message to all of Tidewater, the entire eastern half of Virginia (including Richmond) and northeastern North Carolina.

Buy Only WTAR-TV (CBS) to Sell America's Miracle Market

channel 3
NORFOLK

Represented By Edward Petry & Co., Inc.

HALLE-LUJAH!

Salvation is here again for summer advertising!

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT

station will have RCA. So the rep doesn't sell the library per se, only specific shows on his stations.

Q. *Is there any way to solve the problem?*

A. Here's one suggestion based on SPONSOR's look at the field. Some form of unified selling might be worked out. All the libraries today have lists of star name shows. The advertiser who wants light relaxing music, for example, will find that each library has a good show in that category. He might put together a group of several dozen markets using three shows of this type from different libraries. That would give him more choice since in some cases all three libraries would have station subscribers in his markets.

Conceivably a catalogue listing shows of all the libraries in one place would stimulate buys like this. Such a book might go to agencies and advertisers for use in building radio campaigns. National advertisers might also use it as their manual for showing dealers how to use library shows in co-op campaigns.

Q. *Sounds great—what's the drawback?*

A. Aside from the normal difficulties of pulling any group in an industry together there's this: The libraries are usually reluctant to have lists of their station subscribers published. Such lists would be needed in a catalogue or other unified effort. But the attraction of being able to tap national radio budgets might overcome this resistance.

Whether it takes the form of a catalogue or direct call on national advertisers eventually some way of bringing large numbers of national and regional advertisers and the "libraries" together will probably be found. ★ ★ ★

WEEK AT BBDO

(*Continued from page 49*)

You know how they are. All kinds of colors and things moving and swaying and things going on inside. Maybe we could do something with a bottle coming out of the juke box."

Kroll: Yeah, somebody drinks some RC and the joint is jumping.

Burland: I've got it! It's a small smoky room. It's 4 a.m. Everybody's pooped. One guy is playing lazily. (He sits at the piano slumped, a cigarette dangling from his lips, fingering the piano to illustrate the idea.) A guy takes a sip of RC and the tune starts getting lively.

Mercer: Before things pep up, everybody looks bleary-eyed, bushed, no energy. They really look crumby.

Hornsby (the older conservative veteran): Is that good stuff for kids?

Mercer: Kids are crazy about jam sessions.

Burland: Well, we can't make the people look disgusting or anything like that.

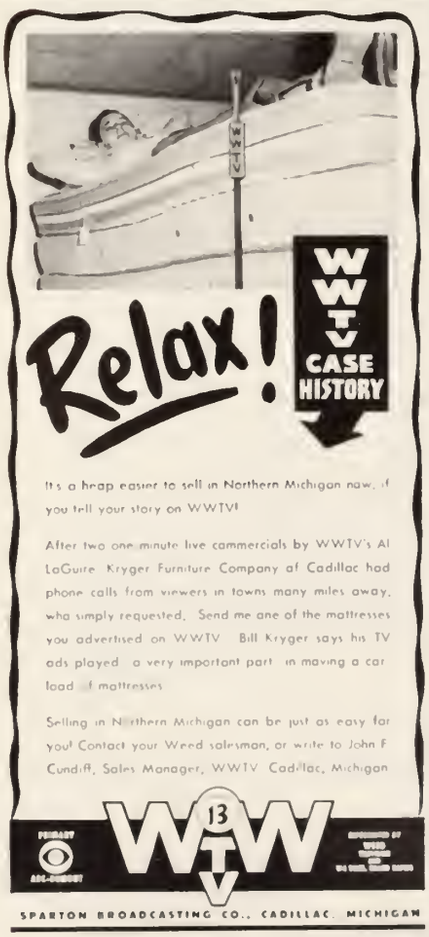
Kroll: How about something at school. Healthy-like scene. A dormitory room. A student union scene. You know.

Mercer: This is animation. It's gotta be adaptable to animation. We're not going to shoot live stuff.

Burland: Here's something else. An RC bottle—it looks like a bass fiddle. A guy comes over, plucks it like a bass.

(Silence, while everybody thinks.)

Burland: Listen to this! A mailman is coming down the street. He drags along. The mailbag pulls him down. He's really beat. He comes to a mail box. He reaches into the mailbox, pulls out a bottle of RC. A voice inside the mailbox says, "RC makes you feel like new." No! This is it! The mail box has a face, sways back and forth, with a big smile and sings, "RC



Put Action In Your TV Slides!

ZOOMS! ROLLERS! BURSTS!

ANIMATED SLIDES

SPINS! FLASH WORDS! WIPES!

FILMACK STUDIOS 1326 S. WABASH CHICAGO, ILL.



Care to say a few words?

It's a long wire that leads from that WGY microphone. It stretches into 878,130 homes in one of the richest market areas in the United States. They're homes of factory workers and executives, suburbanites and farmers of central New York and Western New England. The recent Politz survey proved the inseparability of radio and the American family. Let a Christal representative tell you about the power of your voice over the WGY microphone.

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company

NEW YORK— BOSTON— CHICAGO — DETROIT— SAN FRANCISCO



RING AROUND A ROSY

A pocket full of posies
Lost one down's o cry-baby!

The KMBC-KFRM Team has welded a ring around the "rosy" Heart of America. And the pockets full of posies are the nice green-backed kind that always look good in the pockets and purses of advertisers who use The Team.

If your sales are down and you feel just a little like weeping, call KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for time availabilities on The Team.

The folks who can fill your pocket with posies in the great Kansas City Trade Area aren't crying—they're too busy buying the things they hear about on the radio station they listen to most . . .

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

WE COVER THE SUBJECT



THOROLY!

Let us cover your subjects thoroughly for tv and radio like we did for Paper-Mate Pens, Sears & Roebuck, Dr. Ross Dog Food and Gallo Wines.

They started with our easy $75.00 audition plan. Call or write today.

Song-ads COMPANY

6000 Sunset Blvd., Suite 203
Hollywood 28, Calif.
HOllywood 5-6181

Ad-ver-tis-ing set to mu-sic for ra-di-o and T-V!

makes you feel like new."

Kroll: Hey, you could do a lot of them like that!

Mercer: That's good. There's the cop on the beat . . .

Kroll: . . . Gal coming home from shopping, reaches into ice box . . .

Mercer: How about animals? A sad-looking hound dog drinks RC, looks happy, runs around with a big smile.

Burland: Yeah, the hound dog drinks RC, turns into a whippet. Is a whippet a dog?

Mercer: Come to think of it. I don't know about the dogs gimmick. We're trying to sell RC to people, not dogs.

Burland: Dogs watch . . .

Mercer: . . . tv. I know. I still like that juke box idea. Maybe we could do something like that.

Burland: Stop the presses! This is it! You see the nickel rolling lazily down in the slot. Even the buffalo looks down-in-the-mouth. Uh — let's see now. Somehow, as soon as the nickel hits something or other, maybe a bottle of RC, everything starts jumping, the buffalo, the juke box, the people, the whole place.

Mercer: Say, how about a Dr. Jekyll and Mr. Hyde kick? Dr. Jekyll drinks RC, turns into Mr. Hyde.

Kroll: It's the other way around.

Mercer: Well, anyhow . . .

(A few more basic ideas are explored, then Mercer sits down and begins listing all the ideas that were brought up.)

Mercer explained to me: "This is just a rough approach. We'll decide on the best ideas, put them into formal script form and then discuss animation with the artists. Of course, the commercials go through many hands. It's hard to say what it'll look like."

* * *

There are five dates of importance in BBDO's history.

1891—The George Batten Co. was founded. The firm started out as a space broker for religious papers but soon became an "advertisers" agency. Batten's first account was MacBeth lamp chimneys. His first male employee, William H. Johns, was taken on in 1892 for $10 a week. Batten died in 1918.

1919—Barton, Durstine & Osborn was founded. The principals were Bruce Barton, who, like Johns, is a minister's son; Roy S. Durstine, who helped Barton direct publicity for a YMCA-Salvation Army fund-raising campaign during World War I, and Alex Osborn, a Buffalo agencyman. Though Barton had no agency experience, he was well known as an editor and writer. The new firm hired an office boy that year by the name of Bernard Cornelius Duffy.

1928—The Batten Co. and BDO were merged into one firm employing 600 people and boasting billings of $27 million. Barton became chairman and Johns, who was a founder and first president of of the 4A's, became chief executive officer. Arthur Pryor Jr., who was hired by BDO in 1927, headed the radio department in 1934.

1939—Durstine left to form his own agency. With the shifting around of management reins, new policies were put into effect which (1) started the big switch that turned BBDO from an institutional advertising to a packaged goods agency. (2) widened employee ownership—there are now 221 stockholders and (3) expanded research and marketing services. Johns (who died in 1944) and Barton switched posts and Osborn took over as manager with the title of executive vice president. Billings: $20.2 million.



Represented nationally by
JOHN E. PEARSON TV Inc.

1946—A younger group of executives took over under the leadership of the new president, 44-year-old Ben Duffy. Barton became chairman and Osborn vice chairman. A team of executive vice presidents was set up to take care of day-to-day operations and help Duffy prepare for the postwar advertising battle. Billings: $50.4 million.

This is BBDO today: Its physical assets include 14 offices in 13 cities, four of them service offices. Its New York headquarters takes up six floors at 383 Madison Ave. and three floors at 385, the twin buildings owned by Webb & Knapp, probably the biggest landlord of advertising agencies in New York City (and headed by real estate's wonder boy, William Zeckendorf). BBDO's real assets are more than 1,700 employees, of whom about 1,200 work on Madison Ave. Billings in 1953: $137.5 million.

The men and women who turn out BBDO's advertising are grouped under four executive vice presidents. (There are 59 just plain vice presidents besides.) They are Charles H. Brower, who, as mentioned before, is in charge of creative services; J. Davis Danforth, in charge of client relations; Fred B. Manchee, in charge of operations, and John C. Cornelius, who runs the five Western offices in Minneapolis, Chicago and California.

Cornelius, who will retire this year was a merchandising pioneer and is closely identified with Minneapolis. He was sent there in 1933 to shore up BBDO's office in that city after Ralph Campbell and Ray Mithun walked out with practically every account there. He did a crackerjack job, rebuilding the office until it was the largest agency in Minneapolis.

(In a somewhat different way, Osborn is identified with Buffalo. He just likes the town and his heart never left it even when he ran the reorganized BBDO during the war. He visits New York regularly now but spends most of his time in his native heath paying closer attention to the Buffalo office. The brainstorm session idea is Osborn's child. His interest in creative thinking has resulted in such books as *Your Creative Power*, *Wake Up Your Mind* and *Applied Imagination*.

The four executive vice presidents have spent their entire working lives with BBDO or its two predecessors. This is no coincidence. It is a reflection of BBDO's policy of promoting from within, of hiring young men who, if they have the ability to grow, will grow with BBDO.

Let it be said now in all honesty that BBDO does not lavish fancy salaries, not even on hot-shot admen. This applies to those pushed up from the inside as well as the rare case of someone brought in from the outside. But, by the same token, neither does it exert the cruel and relentless pressure that inevitably goes with being a $50,000-a-year account executive, not to mention those Purple Hearts of civilian life, the ulcer and the heart attack.

The result is a kind of working democracy, a camaraderie, a de-emphasis of status. There are other factors, too. There's an air of stability about BBDO. As agencies go, it's no youngster. (Yet, there's no evidence of corporate stuffiness.) There's also an air of success about BBDO, and obviously good reason for it. The average BBDO'er is constantly reminded that he belongs to a group. This is partly due to the way BBDO is departmentalized and partly due to the family atmosphere.

BBDO seems, to one observer, at least, free of office politics. The fact that a number of agency people volunteered this view is not, in itself, proof, since it was told to an outsider. But it is certainly strong evidence.

* * *

"DUFFY, Bernard Cornelius, advertising exec.; b. New York, N. Y., Jan. 21, 1902; s. Bernard and Margaret (Connelly) D.; ed. parochial schs. of New York City; m. Marion Edna Brutton, Apr. 26, 1930; children—David Edward, Miriam Margaret. Office boy, Batten, Barton, Durstine & Osborn, Inc., 1919-20, space buyer, 1920-25, head of media dept., 1925-1935, vice pres. in charge of media, marketing and mdsing., 1935-38, dir. since 1938, exec. vice pres. of six Eastern offices, 1943-45, gen. mgr. since 1945, pres. since Feb. 1946."

Who's Who in America doesn't shed any light on why Ben Duffy rose to the top at BBDO. Duffy can't shed



Before you complete your summer ad plans, get the facts about . . .

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT!



T. "THOMAS" LEAHY

MONARCH WINE COMPANY

"The results of our 25 spot a week schedule have really been amazing."

ROLLAND STUDIOS

"We had 18 inquiries on 1 one minute spot and sold 15 of them."

Represented by George W. Clark, Inc.

KWBB

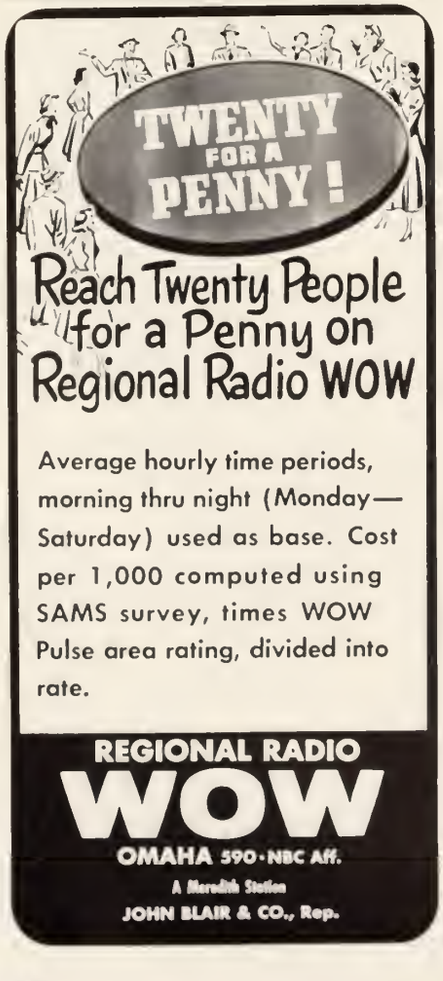
"WICHITA'S RADIO ACTIVE STATION"

1410 KC • 1000 WATTS

LEE DORRIS
SELLS THE BIG
NEGRO AUDIENCE
MORNING-NOON-AFTERNOON
ON
WSOK
NASHVILLE, TENNESSEE
1000 WATTS







much light on it either—or doesn't want to.

When I spent some time with him on the morning of 4 May I suggested that his rise was due to super-salesmanship. I had heard that someplace.

Duffy denied it.

"I spend very little time soliciting new business," he said. "Maybe five or six days a year. Anyway, it's not salesmanship that brings new clients to BBDO. It's our organization. We've got a good organization. If I hung up a shingle saying 'Ben Duffy,' I'd be just another office on Madison Ave. I've been with BBDO a long time. The organization helped make me.

"Clients call us up, too, don't forget. And some of our best salesmen are our clients."

I asked what it would cost to buy BBDO.

Duffy smiled. "I guess you could figure some kind of formula, if you wanted to. What are the figures they use? Something like 10 or 14 times net earnings. But that's silly. You're talking about buying people. You can't buy an agency any more than you can buy a good doctor. We have no inventory and no expensive machine tools. When we work on a new campaign, we re-tool our minds. Our machine tools are what God gave us."

We got to talking about Duffy's infant's wear business. He owns a controlling interest in the Modella Manufacturing Co.

"It's a good thing for an advertising man to get interested in a business like that," Duffy said. "It teaches me a lot. It's a challenge. The business was started in 1951 and is getting better year by year. If I gave you figures on the increase in business it really wouldn't be a fair thing because the business is so new. But if you really want some figures you can say that business has increased 300% in three years. We make two items, a sleeping bag called 'Sleepy-bye' and water-repellant cotton baby pants called 'Sleepy-drye.' We have national distribution in 4,000 outlets. . . .

". . . I'm having lunch with Paul Hahn (president of American Tobacco). Danny Thomas and Bob Kintner. Just social. Lucky's already renewed the *Danny Thomas Show*. Then I have an appointment with Pat Weaver at 3:30. It's a good thing it's not earlier. This kind of lunch can take time. . . .

". . . Why don't we go after foreign business? Bruce Barton once answered that question at an agency meeting. It was asked by one of the employees. He said something to the effect that as long as he could look out of his office window and see the name of somebody we could be servicing and aren't there's no reason to go abroad. . . .

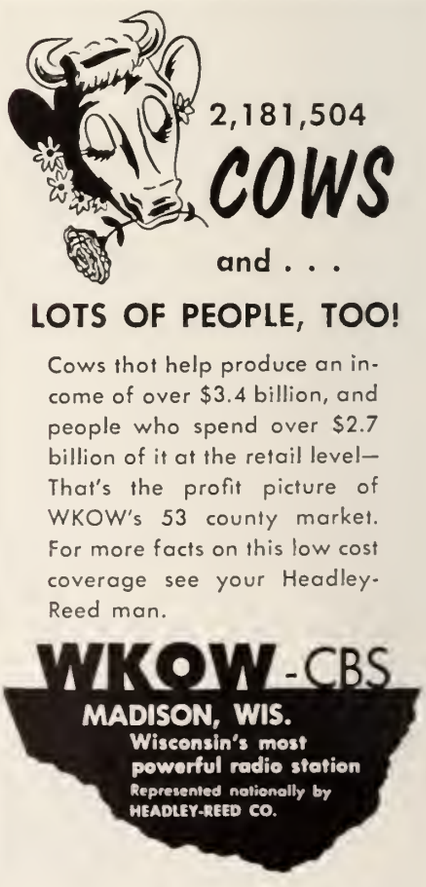
". . . When I look at an ad I don't like, I say that the person who wrote that wasn't desperate when he wrote it. The best ads are written from desperation."

* * *

When I was lining up photographic shots for the BBDO story, Robert L. Foreman, vice president in charge of television, suggested he be photographed in his office talking to people in the program business. "That's typical of my work," he said.

It certainly wasn't typical of the day I spent with him. If he spent five minutes in his office at one time, it was a lot. I had hardly walked in his office when he brushed quickly by, calling over his shoulder, "C'mon, I'm going down to screen a new show."

I ran down the narrow aisles flanked by the ubiquitous BBDO glass and metal partitions. When I caught up to him, he explained: "It's a new Fred



Allen show. Lorillard hasn't renewed the Fred Allen show, *Judge for Yourself*. I think the last program is a week from tomorrow (11 May). NBC has Fred Allen under contract, so they had Goodson-Todman package another quiz show."

The new show is called *Take Your Choice* and features, besides Allen, his wife, Portland Hoffa. This is the format: Allen interviews a pair of contestants. Then one contestant asks the other one questions. There are five sets of three questions each, which are displayed, one set at a time, on a big board. The contestant who asks questions picks one of the three. The object is to pick questions the other contestant can answer easily. The partners get $100 for each question answered correctly. If they answer all five, they get $5,000.

The first two contestants were a female farmer and a college professor. They answered the first four questions correctly.

"I hope they're not going to give them $5,000 for a pilot film," Foreman muttered.

The college professor, who was answering the questions, was tripped up on the last one. He didn't know that the Ryder Cup was a golf trophy.

After 10 minutes of the half-hour show, Foreman got up. "Looks pretty good," he said. "We've got a couple clients interested in it. Goodson-Todman let us see it first because we're so active in network tv."

Back at his office, Foreman dialed a number. "Roy," he said tersely into the mouthpiece, "it looked good. Show it to them."

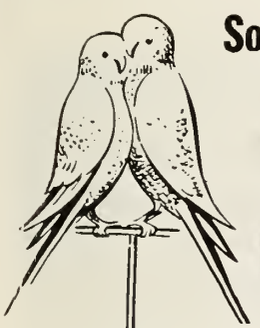
He leaned back in his chair and took a deep breath. "I have to watch out I don't spend all my time at screenings. As it is, I have to screen stuff at home, too. I have a sound projector at home. The general run of films goes through the program department. You might say they screen the screenings."

Foreman explained his bailiwick includes programing, film and live production, commercials and commercial art. He is chairman of the Radio-Tv Plans Board, one of the top decision-making groups at BBDO. Besides Foreman, the board consists of Brower, Pryor, who is vice president in charge of the radio-tv department; (and was ill during my week at BBDO); Don Rowe, business manager of the tv department; Hiram Brown, who has film background and is top man on the du Pont tv show, *Cavalcade of America;* Fred Barrett, vice president in charge of media, Herminio "Travie" Traviesas, radio-tv account executive for Lucky Strike, and James S. Bealle Jr., in charge of new program development. Also sitting as a member of this plans board is Vice President Carroll P. Newton, who acts as an assistant to Duffy in tv matters.

Before I could get the titles of the plans board members straight we were off again. This time downstairs for a (confidential) discussion of Campbell's tv policy.

When we returned I asked about what BBDO was doing in the way of show production.

"Well," he said, "*Your Hit Parade* is client-owned and produced by BBDO. It's the only show which you might say we package. We also have script control over *Cavalcade of America, Armstrong Circle Theatre* and *Campbell Soundstage*. We pay producer Marc Daniels on the latter show, also. But all the shows our clients



So you want to sell K.C.?

KUDL

is the place to do it!

KC Loves

Why?

Here's why!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS: 1012 BALTIMORE BUILDING

KUDL delivers *as many* listeners* as NBC, *more* than ABC, and *even more* than the other independent.
Let Forjoe show you the April Hooper.*

are we happy ?

Si Señor!

SERVING 300,000 LATIN-AMERICANS!!



THE MIGHTY "MIKE" OF SAN ANTONIO

250,000 Milliwatts

kiwW

Spanish Language

National Time Sales—New York

Gene Grant & Company

Los Angeles — San Francisco



Within 50 miles of the WJPS antennae there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

Robert J. McIntosh, General Manager

REPRESENTED BY

The George P. Hollingbery Company

WJPS

ABC

"A RADIO IN EVERY ROOM"

Evansville, Indiana



1,000 Watts
1590 Kc

KPRS
KANSAS CITY, MISSOURI
Represented Nationally by
JOSEPH HERSHEY McGILLVRA, INC.

60 KW-TV in July

GARDENING
is a popular hobby
IN WESTERN MONTANA

•

You Can Sell What They Need
with a
SPOT program

93% LISTEN TO
A.M.—Radio



1290 5kw Day & Night
MISSOULA, MONTANA
Reps: GILL-PERNA—NY, LA, SF & Chi.

sponsor involve some kind of supervision, even aside from commercials. We are, after all, the client's representative and we must make sure his policy is adhered to."

I asked why BBDO wasn't more heavily involved in program packaging.

"For a very good reason," answered Foreman. "By keeping away from packaging we have the whole wide world to choose from. By not producing our own shows we have a freer hand. We can be more detached if we aren't financially involved in a show. And if we are more detached the client will trust our judgment more.

"Then, once we start hiring our own programing people, we would tend to do things the same way, not to mention the problem of overhead. Suppose the agency put illustrator Norman Rockwell on its payroll? There'd be too many of our ads with a Rockwell imprint." By this time Foreman was starting for the door on his way to lunch. "We'd be typed. We wouldn't have enough variety. Get it?"

He was halfway down the hall when he said, "Besides I have enough headaches." ★ ★ ★

(Part II next issue)

SWEENEY

(Continued from page 42)

As an advertising medium, radio, during the same period, has proved its capacity (1) to grow despite terrific competition from other media by increasing its billings from advertisers by $79,000,000 annually; (2) to change by uncovering new sources of revenue when the time-honored ones dried up.

In those three years BAB's growth has paralleled and in many ways spurred the growth and change of radio advertising. Three years ago at convention time BAB had a budget of $112,000 and six full-time employees. Its customers were almost entirely those NAB members who were willing to gamble a percentage of their NAB dues on the vision of a separate association to sell and promote radio as an advertising medium.

Now, BAB has a $687,000 budget, a staff of 35, and is working for 810 stations all four networks, and virtually all the station representatives.

Three years ago radio had no central source through which to inform advertisers, no one to call on them to tell radio's story. Today, BAB is presenting radio's advantages to 300 advertisers every month and servicing dozens of advertisers and agency requests every day.

Radio's selling and promotion problems are a long way from being solved. In four areas, which BAB has elected to tackle this year, there are multiple opportunities to develop the volume of business that a medium like radio deserves. The areas are:

- Our industry has not properly re-sold nighttime.
- We have not developed the tremendous potential of local advertising properly.
- We have not as yet eliminated the "roadblocks" to the wider use of radio by national advertisers.
- We have not manned our stations with enough highly-trained salesmen.

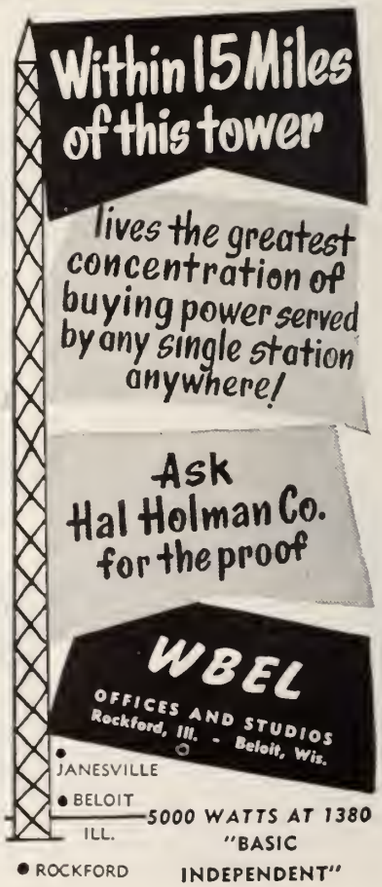
These four problems will occupy most of BAB's time and budget in the 1954-55 year.

At the convention BAB's program Thursday afternoon will marshal the type of evidence that we need most to substantially increase radio's volume—the testimony of important local and national advertisers in all types of businesses that radio rings the cash register as well or better than other media.

BAB's policy is to continue to marshal the best evidence we know to boost radio advertising toward the billion-dollars-a-year total—the testimony by advertisers that radio reaches more people and sells them better dollar for dollar than any other promotional force they can buy.

* * *

For the first time in NARTB convention history, the BAB has been invited to conduct a special two-hour radio sales clinic on Thursday afternoon, 27 May. BAB is expected to review many of its sales presentations, as well as to point out new sources of radio revenue.



ROUND-UP

(*Continued from page 89*)

Specialty programing is new to television. For example, SPONSOR's 1954 *Program Guide* lists 374 radio stations (about 25% of those responding to questionnaires) with Negro programing—but only eight tv stations reported Negro programs. Apparently anticipating more Negro television programing, Essex Films, New York, has announced a 26-program series described as "the first all-Negro tv film show." The series, called *Tenth of a Nation*, outlines in quarter-hour segments the progress of the American Negro in all fields of activity—science, medicine, sports, arts and letters, national affairs and other subjects. The films, done in a *March of Time* style, were produced by American Newsreel which serves more than 400 Negro motion picture theatres with weekly newsreels.

* * *

Most popular booth at Tulsa's "Made-In-Oklahoma" Manufacturers Exposition was that of the Tulsa Broadcasting Co., according to KTUL and its sister station KTVX (newly granted vhf Ch. 8 tv outlet). Popularity of the booth was attributed to Tulsa Broadcasting's "see yourself on tv" exhibit. The stations used a small Dage tv camera which picked up visitors and flashed their pictures on the



screen of a nearby tv set. While the cameraman (above) focuses on visitors, a KTUL-KTVX girl hands out candy sticks with KTUL and KTVX call letters through the cores. Construction of KTVX—which will have its transmitter atop Concharty Mountan, midway between Tulsa and Muskogee—is due to begin soon.

* * *

When WKY-TV, Oklahoma City, recently telecast its first color television program (it was NBC TV's *Paul Winchell Show*), the local newspaper—the *Oklahoman*—obligingly sent over a reporter to cover the event. There was only one difficulty: The reporter was completely color blind.

* * *

Gotham Audio Development Corp. is the name of a new firm which will design and manufacture custom-built recording equipment for broadcasters and other professional users. The new company is a subsidiary of Gotham Recording Corp., New York. First client of the audio development firm is Reeves Equipment Corp., for which Gotham will design a high-power driving amplifier for use with BBC Grampian disk cutting heads. Reeves will distribute the product.

* * *

The fourth annual edition of *St. Louis Job Guide* has just been issued by Westheimer & Block, St. Louis advertising-public relations agency. The guide lists prospects in the Greater St. Louis area for those seeking employment in advertising, public relations and journalism. About 600 firms are listed. Westheimer & Block estimates

KOWL'S
1/3
OF SOUTHERN CALIFORNIA MARKET
OF OVER 3,000,000 PEOPLE

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's *loyal* audience of over 1,000,000... the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's *selling* power...ask for our "sales pitch."

KOWL RADIO

KOWL
Sales Office: 4128 Wilshire Blvd., Los Angeles
NATIONAL REPS:
FORJOE & CO., INC., New York, Chicago, Dallas, San Francisco
DORA-CLAYTON, Atlanta, Ga.

KWJJ
"Oregon Country Happy Hunting Ground for Smart Advertiser."

Take it from KWJJ — Chief of the Northwest Independents — there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.

National Representative
BURN-SMITH CO., INC.

KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES*
*Independent Radio Stations

. . . the Story Remains the Same in Danville

WDAN is a MUST buy if you want coverage in East Central Illinois' and Western Indiana's rich market. WDAN gives you more listeners than all other stations combined!

February 1954 CONLAN SURVEY

WDAN 51.5%
STATION B C D E F OTHER

DAY AND NIGHT
WDAN 48%
STATION B C D E F OTHER

WDAN
CBS RADIO
DANVILLE, ILL.
REPRESENTED BY
EVERETT-McKINNEY, INC.
NEW YORK — CHICAGO

HOLD THE PHONE!

Before you complete your summer ad plans, get the facts about . . .

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT!



LEE NICHOLS
Country Music Man

"Sagebrush Serenade"
"Western Requestin"
"Lee Nichols Show"

THE MART STORES
"For the first time we had volume sales that could directly be attributed to our advertising."

DOUGLAS OPTICAL
"We attribute a good share of our traffic to the terrific impact of our KWBB spot announcements."

Represented by
George W Clark Inc

KWBB
"WICHITA'S RADIO ACTIVE STATION"
1410 KC • 5000 WATTS

that the guide has helped more than 150 applicants find jobs during the past four years.

* * *

Television had its second biggest year in terms of set growth in 1953 with a total of 6,432,000 sets installed during the 12-month period, states Hugh M. Beville Jr., director of NBC research and planning. The estimated number of tv installations in the United States on 1 January 1954 was 27,666,000. The 1953 set increase was topped only in the peak tv year of 1950, when 6.6 million sets were installed. Some 41% of the 1953 increase was in post-freeze tv markets.

* * *

WSTV-TV, Steubenville, Ohio, which began operating last month, has the highest tower in the Pittsburgh-Wheeling-Steubenville area, according to the station. The new tv tower is located on Altamont Hill north of Steubenville, is 2,041 feet above sea level, and transmits 230 kw (visual). Construction cost was approximately $160,000.

* * *

A full-page newspaper ad picturing the key staffers and giving details of its history helped celebrate KOTN, Pine Bluff, Ark.'s twentieth anniversary recently. Feature articles gave highlights of the station's history, including its power increase in 1940 from 100 to 250 watts and its affiliation with MBS in 1941.

* * *

Academy Pictures, Inc., has opened offices and studios in New York at 583 Fifth Ave., Edward L. Gersham, president, and Moray Fautz, v.p., announced recently. The New York offices will serve as Eastern sales and production headquarters for the making of color and b&w film commercials. The company will also produce industrial, educational, training films.

* * *

KWKH, Shreveport, La., last month sponsored a one-day dairy conference for dairy farmers in the Arkansas-Texas-Louisiana area. Seven dairy experts spoke to more than 300 farmers who attended the conference. Jack Timmons, KWKH farm director, organized the conference because milk prices in the area served by KWKH were dropping while production costs remained constant, catching the dairy farmer in a price squeeze.

WKY-TV, Oklahoma City, beat its own deadline recently when it launched its first locally originated color telecast. The color telecast came three weeks earlier than the unofficial "target date" for the event, according to P. A. Sugg, general manager. The program featured E. K. Gaylord, owner of the WKY Radiophone Co., in a dedicatory message highlighting the pioneering achievements of WKY as the first radio station west of the Mississippi and of WKY-TV as the first tv station in Oklahoma. WKY-TV is now on the air with a regular weekly schedule of live studio color programing and NBC network shows.

* * *

WSB and WSB-TV, Atlanta, received their second dual award for "outstanding regional public service" recently from the George Foster Peabody Awards committee. This marks the first time any station has received two dual awards. J. Leonard Reinsch, managing director of the stations, accepted the awards at a luncheon in New York last month.

* * *

When a starling temporarily discontinued television programing by WTVP, Decatur, Ill., over 4,000 people called the station and the local papers to inquire about the difficulty. The small bird had plucked a circuit



breaker open on the main power line feeding the station just before the *Don McNeill Breakfast Club* show was to be telecast. The program was not carried, but tv service resumed immediately after. Above W. L. Shellabarger, president of WTVP, holds up the show-obstructing bird.

* * *

A Spanish-language programing block three and a half hours long on television has been launched by KBID-TV, Fresno, Cal. The program, *Ben Ramirez y Sus Amigos*, has been tailored especially for the 200,000 Spanish-speaking people in Fresno and Cen-

tral San Joaquin Valley. Stars of the show are Ben Ramirez and his Latin American band and Juan Mercado and his orchestra. The show also includes a half-hour feature film.

* * *

"Miss Inside Advertising of 1954" is Joan Mullen, advertising senior at Butler University. Miss Mullen was named "Miss Inside Advertising" during the New York Association of Advertising Men & Women's fourth annual Inside Advertising Week. She was one of 55 top advertising students who participated in the week of conferences and tours of New York advertising organizations.

* * *

Repetition, says Avery-Knodel, Inc., builds reputation—and "only radio is priced right to give advertisers sufficient frequency to get continuous impact." To get its point across, the station representative sends out a colorful booklet illustrating — among other things—how drop after drop of calcium carbonate dripping from the roof of a cave builds up a big stalagmite. The repetition angle as a radio selling point now being emphasized by the rep.

* * *

Robert L. Landry, managing editor of *Variety*, former publisher of *Space & Time* and columnist for SPONSOR, will direct New York University's 19th annual Summer Workshop in Television & Radio for six weeks from 28 June. Nine instructors will give 14 courses, including three dealing with color tv. Six guest lecturers will address the participants.

* * *

WJNO-TV, Palm Beach, Fla., Channel 5, will be on the air sometime in August of this year, it has announced. The station is an NBC affiliate and is represented by Meeker Tv. Studios will be located in the Palm Beach Playhouse building, will include one outdoor studio.

* * *

Nobody moved a muscle when Stewart Granger, Paul Douglas, Jan Sterling and Grace Kelly swept into a Miami cocktail lounge and sat down at one of the tables, a WTVJ informant reports. But a few minutes later, when Ed Lane of Olin's Used Cars (a WTVJ sponsor who does his own commercials) came in, the waiter and several other people rushed over to say, "We've seen you on television!" "You're Ed Lane of Olin's." "We watch you all the time!"

* * *

There are 368 major manufacturers offering cooperative radio advertising funds to their dealers, according to the Broadcast Advertising Bureau, New York. BAB sent members details about 10 additional companies which have radio co-op budgets. Major business categories for the 368 companies, and the number of companies in each group, include: appliances, 81; cleansers, household items, paints, 71; air conditioners, heaters, 46; cosmetics, toiletries, drugs, 43; men's clothing, shoes, 37; food, groceries, beverages, 34; radios, tv sets, records, 28; automotive, 24. The category showing the greatest gain in the past year in amount of radio co-op money is air conditioning and heating manufacturers. ★ ★ ★

NEW ARRIVAL!

...BIG CHANGE AT WVET

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.



Change To WVET Now

WVET ABC

IN ROCHESTER, N. Y.

Represented Nationally by THE BOLLING COMPANY

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB

TORONTO

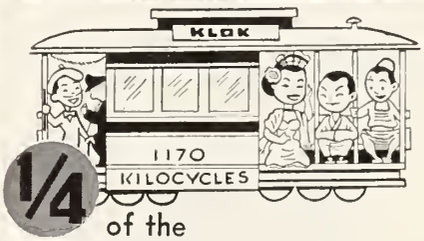
50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

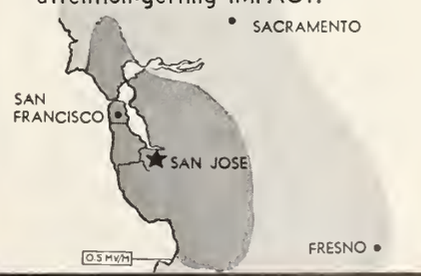
United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities, Limited



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK

5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

THE SUCCESS-FULL STATION

WTVP

FIRST on the air in its market.

FIRST in its market with the viewers.

56%

of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

GEO. W. CLARK & CO.

New York
Los Angeles
San Francisco
Chicago

Newsmakers in advertising



William R. Baker Jr., *chairman of the board of Benton & Bowles, New York, is the newly elected president of the American Association of Advertising Agencies. Baker succeeds Earle Ludgin, president of Earle Ludgin & Co., Chicago. Henry G. Little, chairman of the board of Campbell-Ewald Co., Detroit, was elected vice chairmon and Robert Grove, executive v.p. of Ketchum-MacLeod & Grove, Pittsburgh, is new secretary-treasurer. Frederic R. Gamble was re-elected 4A's president, marking his 25th year with the association.*



Glenn Snyder *has been elected vice president of WLS, Inc., parent company which owns WLS, Chicago. He is general monager of the stotion, now operating full-time following its merger with WENR. WLS, under terms of the merger, is 50% owned by the Agricultural Broadcasting Co.* (The Prairie Farmer) *and 50% by American Broadcasting-Paramount Theatres, Inc. Before the merger WLS and WENR shared time. New WLS programing features include news every hour,* Western Jamboree *(already sold), and* Country Junction.



Bryan Houston *is president of the agency bearing his name—successor in New York to Sherman & Marquette. Houston joined Sherman & Marquette four yeors ago as head of its New York offices. Former associations have been with Lennen & Mitchell (now Lennen & Newell), Pepsi-Cola Co., Young & Rubicam, Standard Oil of Ohio and Tide Water Associated Oil Co. His agency opened 3 May with about $20 million in billings. Houston says it's so modern it uses IBM machines in its media department.*



Todd Storz, *general manager of KOWH, Omaha, with his father Robert Storz will assume ownership of WHB, Kansas City, pending FCC approval. The Storzes pay $400,000 cosh for the 10 kw. station on 710 kc.—one of city's oldest stations, founded in 1922. Storz bought KOWH five years ago, bought WTIX, New Orleans, last August. WHB deal made possible by that station's licensee—Cook Paint & Varnish—buying KMBC-AM-TV, Kansas City for about $2.6 million. Robert Storz is v.p. of Storz Brewing Co., Omaha.*

NOW on the AIR

with local "LIVE" COLOR TV



FIRST AND ONLY TV STATION IN OKLAHOMA OPERATING WITH MAXIMUM AUTHORIZED POWER!

ANOTHER "FIRST" FOR WKY-TV!

Local "live" color was first introduced to Oklahoma TV viewers in a five-minute telecast at 6 p.m. on April 8 by E. K. Gaylord, president of the Oklahoma Publishing Company and WKY Radiophone Co.

Now, with two complete camera chains in operation, WKY-TV is nation's *first* independent station to have a regular schedule of local "live" color programs. Far-sighted planning made it possible for WKY-TV to receive the *first* color cameras delivered to any independent station in America! This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is FIRST in black and white television*— as well as COLOR!

*Pulse 29-County Audience Survey, Haaper Oklahama City Audience Survey af January, 1954, and ARB, March, 1954. See your Katz man.

WKY . . . *FIRST* Radio Station in Oklahoma
WKY-TV *FIRST* Television Station in Oklahoma
WKY-TV *FIRST* Station with Color TV in Oklahoma
WKY-TV *FIRST* In Popularity in Oklahoma

WKY-TV

CHANNEL 4
OKLAHOMA CITY

Owned and Operated by
The Oklahoma Publishing Co.
The Daily Oklahoman-Oklahama City Times
The Farmer-Stockman — WKY Radia
Represented by The Kotz Agency, Inc.



They'll talk about this in Chicago

Just in case you're stuck for things to talk about at the NARTB Convention in Chicago here are a few ideas. These are hot subjects (with a word or two on each) that will be discussed in meetings, along the corridors of the Palmer House, and in countless smoke-filled rooms.

1. *Uhf*: a real problem subject, with many a sympathetic ear. Those who understand the uhfers' dilemma know that something must be done to help buyers realize that uhf is *not* an inferior brand of television and that a uhf outlet with proper programing and sufficient set conversion is a good advertising vehicle. Uhfers will come to this convention to urge help and understanding — and quick — from the NARTB, from the FCC, from the networks and from timebuyers.

2. *Network spot carrier controversy*: This will be a chief subject of conversation, with thoughtful broadcasters debating methods which will keep radio nets from encroaching on national spot while allowing them to grow and prosper. Most affiliates will recognize that radio networks are in a particularly difficult period and need their help in solving the problem of expense vs. income.

3. *Federated NARTB*: Many radio broadcasters want something equivalent to a federated NARTB. They contend that too much of top level thinking and action of the Association goes to tv; radio consideration is minimized. The new radio department of the NARTB hasn't yet convinced many that it fills the bill. There will be much talk of a strong radio setup within NARTB.

4. *Color tv*: How fast and how far will color tv move in 1954 and 1955? This is anybody's guess—and there will be plenty of guesses. Present at the Convention will be exhibits and salesmen galore to give substance to the color conjecturing.

5. *TVAB*: Shall there be a television advertising bureau, as recently organized, in addition to an industry-wide TVAB presently being planned by an NARTB committee? This is a hot subject.

Can radio and tv sell?

Odd question, isn't it, for circa 1954.

Yet not so odd when you consider this aspect of it:

For two years researchers have been telling us during our All-Media Evaluation Study that you can't isolate the influence of one medium on sales—unless you use a new product in a fresh market and advertise in only one medium. Even then the results might be due to other factors, such as a competitor suddenly raising his price.

Advertisers, too, when pinned to the mat, would admit they couldn't point to a specific medium and give you dollar-return figures.

Yet they—and we—know that radio and tv sell, sell so well in fact that today they account for virtually half the national advertising business.

So to get around this seeming paradox, we went to 200 national advertisers and some 50 regional or local ones with one basic question:

"What do you think of radio and tv?"

Supplementary questions sought to establish why they felt this way, whether they had been able to prove radio and tv made a difference in sales, and finally, this block-buster in effect: "How much are you spending on radio and tv this year against last?"

The answers are printed in detail in "Can radio and tv move goods?" (article 23 of Media Study), page 56.

Applause

Inside America's great agencies

You expect the unusual from BBDO. That's one of the reasons they're on top in air billings.

So we weren't surprised when we sounded out Ben Duffy about the possibility of doing our second article in our "Inside America's Great Agencies" series on BBDO to get immediate word back: "We'd be delighted to welcome one of your writers and place at his disposal all available information about BBDO's operations, particularly the radio and tv field."

So we sent one of our two senior editors, Al Jaffe, down to 383 Madison Ave. to spend a week at BBDO. Here is a rough idea of what he did:

Talked at length with about two dozen people, including Duffy; watched a rehearsal of *Campbell Soundstage* with Al Ward, radio-tv exec on the account, and a rehearsal of Nylon commercials on *Home;* sat in on a typical BBDO "brainstorm" session (subject and client confidential); watched the screening of new shows and new commercials; watched three madcaps create a new animated commercial; looked at charts of organization; wrote a radio commercial (which Radio and Tv Copy Chief Art Bellaire said was pretty good); lunched with BBDO personnel; stopped in at BBDO's test kitchen, and generally soaked up the BBDO atmosphere.

As Duffy had promised, doors were open to Al. Everybody was friendly —from top to bottom. (See Al's story page 46.)

SPONSOR expresses its deepest appreciation to BBDO and Ben Duffy, to other agencies which have expressed their willingness to open their doors to us, and to Jack Cunningham and Cunningham & Walsh, whose own advertising inspired this agency series and whom we have already visited.

These agencies are not only giving our reporters a valuable insight into agency work, which will result in better stories in the future, but they are also helping to break down that iron wall of secrecy that used to surround most advertising operations, preventing the interchange of new ideas.

Start my subscription to SPONSOR at once

for ☐ $15 for three years ☐ $12 for two years ☐ $8 yearly



Name_____

Firm_____ Title_____

Address_____

City_____ Zone_____ State_____

l my copies to home address

_____

☐ *Bill me*
☐ *Bill my firm*

First Clas
Permit No. 4,
(Sec. 34.9 P. L.
New York, N

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

3c. - Postage Will Be Paid By

sponsor

40 East 49th Street, New York 17, N. Y.

KEX

FIRST *

IN DAYTIME PERIODS

- **KEX** dominates mornings (7 a.m.-12 noon) WITH LEAD IN 16 OF 20 QUARTER HOURS
- **KEX** tops in total daytime (7 a.m.-6 p.m.) WITH LEAD IN 23 OF 44 QUARTER HOURS
- **KEX** has 10 of the top 12 daytime programs

*19-county Portland Area Pulse — including 4-county Metropolitan Portland. Jan-Feb 1954

Proof Only **KEX** reaches the **BIG PORTLAND** market
See Free & Peters or KEX Sales for details

WESTINGHOUSE BROADCASTING COMPANY, INC.
KDKA • WBZ • WBZA • KYW • WOWO • KEX • WPTZ • WBZ-TV

KEX
PORTLAND
Oregon's *Only* 50,000 Watt Station



...and give this girl a big hand!

Scandia Sales, Jan. 1954, Up 68% over Jan. 1953

Hazel Markel, a long-time star on WWDC, rings the bell again. Last year we were proud that Scandia Cosmetics did more than $5,000 worth of business in the one month of January, using only the "Hazel Markel Show" with only one outlet—Julius Garfinckel & Company.

This year, using Hazel again, Scandia sales hit $8,448—a 68% increase.

Says Jackson Lee O'Leary, President of Scandia Cosmetic Corporation:

> "Our account has been continuously supported by Hazel Markel . . . our sales have grown month by month and far beyond any volume either we or Julius Garfinckel & Company could have hoped for. Whoever says there is a general let down in business evidently has not had the benefit of the sales force of Radio Station WWDC."

WWDC can help your sales in the Washington market, too. Let your John Blair man give you the whole story.

In Washington, D.C. it's WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 2?4
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED
JUN 1 19

e magazine radio and tv advertisers use

SPONSOR

31 MAY 1954

50¢ per copy • $8 per year

Kowh
MAHA

Bigger Audience, Lower Rates!

RECEIVED
JUN 1 1954
NBC GENERAL LIBRARY



IF you're gunning for sales, here are two weapons that never miss. The first, KOWH, which has a share of audience which surpasses her nearest competitor by a full twenty points! 35 quarter hours weekly collect 50% or more of the radio audience available!

And remember—with ratings of over 50%, your spots on KOWH often reach more people than if you had purchased equal time on all the other Omaha, Council Bluffs stations combined!

But for a real surprise, check those low rates!

Represented Nationally
By The BOLLING COMPANY

on't Aim This at Anyone . . . *IT'S LOADED!*



IF you're shooting the works in New Orleans, pull the trigger on WTIX!

First by a wide margin of the seven independents, WTIX has come a long ways in just seven months under new management. One network station rates higher in the morning, and two in the afternoon . . . by a small margin; but they didn't build Rome in seven months either.

But man, those rates! On a cost-per-thousand basis, WTIX is already the best buy in New Orleans! Check your Hoopers, and you'll want to check with WTIX's

National Representatives
ADAM J. YOUNG JR.

Bigger Audience, Lower Rates!

THE NEW
Wtix
NEW ORLEANS 16, LA.

HOW TO GET RID OF HUCKSTERS
page 27

Auto manufacturers turning en masse to radio and tv
page 30

A week at BBDO: Part II of behind-scenes story
page 33

MEDIA BOARD'S CONCLUSIONS
page 36

New way to buy radio-tv: as a Sunday supplement
page 38

"I say ratings are opinions": Joe Ward
page 40

Tv Comparagraph reflects changing network schedules
page 65

BALTIMORE

the city of row houses...



Baltimore's miles and miles of row houses are just one thing that makes this city different from every other big city market in America.

IT'S A COMPACT MARKET!

More than 1⅓ million Baltimoreans are packed into an unusually small geographical area. You don't have to pay for a powerful, expensive radio station to reach these people effectively. W-I-T-H will do the whole job for you—at a fraction of the cost. Because

NIELSEN SHOWS W-I-T-H FIRST IN BALTIMORE CITY AND BALTIMORE COUNTY

The latest Nielsen Coverage Service proves that the weekly daytime circulation of W-I-T-H is greater than any other radio or television station in Baltimore City and Baltimore County.

That's just one fact in this amazing survey. A call to your nearest Forjoe man will bring you the whole story.

IN BALTIMORE **WITH**

TOM TINSLEY; PRESIDENT • REPRESENTED BY FORJOE & CO.

REPORT TO SPONSORS
31 MAY 1954

4 ways to lick air hucksters

SPONSOR conferred with industry leaders concerning problem of hucksterism, especially in radio, tv. Here are 4 ways you can cooperate to eliminate practice: (1) If you're agency, work with 4A's Interchange which seeks to eliminate objectionable advertising; (2) if advertiser, live up to your industry code; if no code, get one written; (3) if broadcaster, follow radio and tv codes; (4) all 3 groups: support Better Business Bureaus. See article page 27.

–SR–

Detroit Council includes radio

Sign of times: Detroit Television Council has just unanimously voted to change name to Detroit Radio & Television Council. Win Holden, JWT, Detroit, radio-tv supervisor, is president. Council's sponsoring survey by 2 universities of housewives' opinions of tv commercials. Preliminary results: opposite to critical reports Edward L. Bernays unearthed. Meeting voting name change heard SPONSOR's Editorial Director Ray Lapica speak on "To hell with ratings."

–SR–

Station off air, ratings stay up

Speaking of ratings: Tv station manager told SPONSOR other day he was off air 3 hours one evening during previous winter and all 3 local rating services he uses gave him high ratings. He also types up schedule of all his shows and lists highest of 3 ratings. Then when "rating-happy" sponsor or agency insists on seeing rating, he can legitimately show him one—a good one. For why ARBI's Joseph Ward thinks ratings are "opinion," see article page 40.

–SR–

SPONSOR honors 108 tv pioneers

108 tv pioneer stations honored at SPONSOR dinner eve of NARTB convention in Chicago. Commemorative plaques were awarded. Toastmaster was Harold Hough, WBAP-TV, Fort Worth, general manager. Guest speaker was Earle Ludgin, ex-4A's chairman, president of Earle Ludgin Co. of Chicago. Nearly 200 persons attended.

–SR–

Billings abroad reported rising

Intl. Advertising Assn. survey of 3,450 execs in spring showed 1954 international ad expenditure would be higher than 1953's $280 million. Average has been 1.9% of international sales volume. Larger share of '54 billings expected to go into rapidly growing air media abroad. SPONSOR will detail international air picture 28 June issue.

Talent costs of soap operas on network tv average $9,570 weekly

Out of the 11 daytime soap operas (15 minutes across-the-board) currently on network television, nine are sponsored (four of them by Procter & Gamble, radio's lion among soap opera sponsors). Seven of the sponsored strips are on CBS, two on NBC. Costs of tv soapers range from $8,500 to $10,000; the average cost is $9,570 weekly. The average cost of a soap strip on radio is $2,850 per week.

Sample listing of some tv five-a-weeks with typical talent costs appears at right. Listed by time of day, a complete roster of all shows on the four tv networks along with costs, sponsor, agency, other data, appears in the Tv Comparagraph on page 65.

Valiant Lady	$10,000
Love of Life	8,500
Search for Tomorrow	8,500
Guiding Light	10,000
Brighter Day	9,000
Portia Faces Life	10,000

SPONSOR, Volume 8, No. 11, 31 May 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 31 May 1954

Weekend radio keeps growing

More attention will be paid by advertisers, networks, stations to radio audience in cars this summer than ever. BAB expects 28,500,000 radio-equipped autos on roads mid-1954. NBC Radio will again air "Roadshow" and "Weekend," multi-hour participation shows aimed at motorists. CBS Radio will feature "On a Sunday Afternoon." Many local stations, especially indies, stepping up weekend service programming, preliminary returns to SPONSOR survey show. Full report 14 June.

–SR–

Car advertising up to $636 mil.

Add $415 million auto companies (and dealers, through co-op funds) spend, plus $221 million dealers spend on their own, and you get $636 million going into car advertising this year—more and more into air. Examples: Olds will pay about $3.6 million for NBC TV's upcoming fall spectaculars (once a month). Chrysler's buy of CBS TV's hour-long Thursday night extravaganzas next fall considered just beginning. Chrysler wants more tv, also interested in radio. Ford may buy another show, has "Ford Theatre" on NBC TV. Four auto companies using Keystone. See story page 30.

–SR–

$1.2 million set by tea for tv

Tea Council's 100% all-tv iced tea campaign gets under way tomorrow (1 June). Council's upped annual ad budget by 33%, will spend $1.2 million on spot tv on new, all-year-'round basis (through Leo Burnett, Chicago). Heretofore it dropped out between seasons.

–SR–

Toni steps up air campaigns

Toni entering cosmetic field with first non-hair product, Viv, new lipstick with copy theme, "Never before a lipstick so red." Will devote major part of $5 million Viv ad budget to radio-tv. Toni, Gillette division, now has 19 shows. By July will have 14 radio quarter hours weekly, 15 on tv; by October, it will have 22 radio quarter hours weekly, 21 on tv. Agencies: Weiss & Geller, Tatham-Laird, Leo Burnett.

–SR–

All 3 films O.K.'d for tv

SPONSOR reporter saw all 3 leading color film processes in sequence on tv screen with execs from 27 agencies at first closed-circuit telecast of 55 commercial products at NBC New York studios. His report: Each process—Kodachrome, Eastman, Technicolor—gives your product desirable picture. M. Peter Keane, technical director of Screen Gems, which filmed products, conducted session.

–SR–

6 media advisers offer conclusions

Six of SPONSOR's 12 advisers for All-Media Study do some concluding in media article page 36. Last 6 will speak next issue. In "Do radio and tv move goods?", Part 23, 17 May, invention of "feelies" was attributed to George Orwell, author of "1984." It was Aldous Huxley in "Brave New World." Steve Dietz of HOBM caught this one.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Brewing Co, New Orleans, La	Regal beer	Tracy-Locke Co, Dallas	50 radio stns in 3 southern states	Radio: Musical jingle by Phil Davis; mid-June; 13 wks
Du Pont, Wilmington, Del	Zerone, Zerex	BBDO, NY	117 tv mkts	Tv: 15-min football prediction film show, one-a-wk; Oct; 10 wks
J. H. Filbert, Baltimore	Mrs. Filbert's mayonnaise	SSCB, NY	25 eastern radio mkts	Radio: min annets; end of May; 6-12 wks
Polaroid Corp, Boston	New camera	BBDO, NY	15 major mkts	Radio: min annets; chn-brks; 14 June; 2 wks
Polaroid Corp, Boston	New camera	BBDO, NY	15 large tv mkts	Tv: min annets, chn-brks; 14 June, 2 wks
Simoniz Co, Chi	Simoniz non-scuff floor wax	SSCB, NY	12 scattered radio mkts	Radio: min annets, chn-brks; end of June; 11 wks

5879

is a lot of

kings and queens

JUNIOR CARNIVAL size

ONE mention of a free comic book offer on Junior Carnival, Sunday— May 2, 1954 from 5 to 6:00 PM, brought 5879 postcard and letter requests. Here is the county breakdown:

NEW YORK

BRONX	675
KINGS	1392
NASSAU	464
NEW YORK	455
ORANGE	5
QUEENS	868
RICHMOND	93
SUFFOLK	175
WESTCHESTER	146
	4273

CONN.

FAIRFIELD	146

NEW JERSEY

BERGEN	245
ESSEX	376
HUDSON	230
MERCER	9
MIDDLESEX	113
MONMOUTH	83
MORRIS	30
PASSAIC	107
SOMERSET	9
SUSSEX	5
UNION	253
	1460

TOTALS

NEW YORK **4273** + NEW JERSEY **1460** + CONN. **146** = **5879**

. . . for availabilities — phone or write

IN NEW YORK BArclay 7-3260 IN NEW JERSEY MItchell 2-6400

watv channel **13** TELEVISION CENTER NEWARK, NEW JERSEY

REPRESENTED BY WEED TELEVISION CORP.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 1
31 May 1954

ARTICLES

Who are the radio and tv "hucksters?"

Biggest controversy in the ANA and 4A's today is what to do with "hucksters" and "weasels." What can agencies, advertisers, media do? How are they harming radio and tv? SPONSOR presents round-up of opinion — **27**

Cars on the air

Auto companies are making cars almost as fast as they were year ago—but they're having a harder time selling them. For the first time, car manufacturers are turning en masse to radio and tv. Here's industry picture — **30**

A week at BBDO

In Part II of behind-scenes visit to top agency in air billings, Senior Editor Jaffe sits in on "brainstorm" session where everyone says what he thinks on client's problem, visits tv commercial rehearsal of "Home" show — **33**

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COMING

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This controversial question will be the subject of a lively debate between Vic Ancona of American Machine & Foundry and SPONSOR's Bob Foreman. Comments from some talent will also be included — ***14 June***

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Of its $3.3 million ad budget, Wildroot spends 35% on spot radio. Here are details on the initial tests, the results and air technique employed

How to use kids to sell adults

Leo Burnett agency is furnishing facts and figures for article on how appeals to children have successfully been used on radio-tv to sell goods to adults

DEPARTMENTS

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P. S.
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RADIO RESULTS
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TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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PROOF!

S.A.M.S.

The latest Standard Station Audience Report shows that, in these daytime counties, KWKH reaches 22.3% more people than all other Shreveport stations combined.



HOOPER

In Shreveport itself, the Jan.-Feb. 1954 Hooperatings show the following Shares of Audience:

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2†	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

†*Adjusted to compensate for the fact that Station B signed off at 5:30 P.M. in January and 6 P.M. in February.*

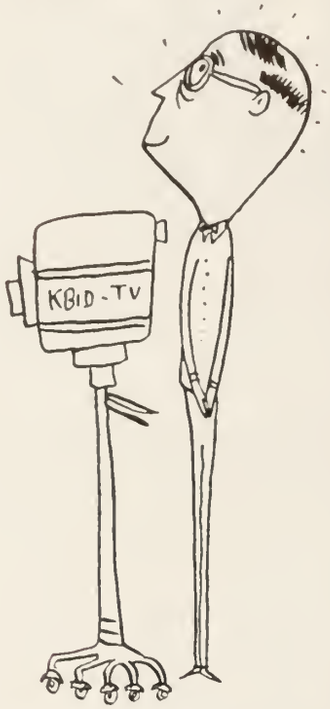
KWKH

A Shreveport Times Station

50,000 Watts • CBS Radio • TEXAS SHREVEPORT, LOUISIANA ARKANSAS

The Branham Co., Representatives — Henry Clay, *General Manager* · Fred Watkins, *Commercial Manager*

Our heads would be big - if we'd let 'em!



.... just last week a Central California home builder bought a modest $336.00 advertising package on KBID-TV and affiliated John Poole Radio Station KBIF. In 6 days 54 of his 55 homes were sold!

That's BIG IMPACT!

John Poole Broadcasting Co.

BIG impact!

KBID·TV
CIVIC CENTER FRESNO
1117 "N" STREET FRESNO, CALIFORNIA
FRESNO 6-0791
George Nickson, General Manager
Gene Grant, Director of Sales

Nat. Rep. MEEKER TV, INC.

Timebuyers at work



William Croasdale, *N. W. Ayer, New York, feels that the accumulated market knowledge timebuyers acquire is too often wasted because timebuyers are so rarely called into pre-campaign meetings with account executives and clients. "We ought to get together more often with the programing people, too, before the length and format of a show is decided," Bill told* SPONSOR. *"That way we could help guide decisions about a campaign before it begins. Maybe a participation in a half-hour cooking show would be better than a film show."*



Michael James, *Ted Bates, New York, complains that he's too busy to go home since 25 April. "Tv stations just don't seem to be able to get together on the meaning of daylight saving time," says he. "For example we bought on a 52-week basis for one client in order to keep a 9:00 p.m. time franchise. Well, some stations shifted us to 8:00 p.m. with the same adjacencies—which was O.K. with us. But other tv stations kept us in the 9:00 p.m. slot, right next to a network show sponsored by our client's competitor. I'm still reshuffling schedules!"*



Dave Wham, *Dancer-Fitzgerald-Sample, New York, claims that, in many instances, the high cost of tv has seasoned air advertisers to spend more money in radio as well. "They've learned that radio's new place in advertising can be as important as its pre-tv place had been," Dave adds. "On a cumulative basis of several weeks radio can deliver more audience nationally than tv does—that is, in terms of audience turnover." Dave feels that an advertiser can capitalize on radio only when he understands the new specialty medium that it has become.*



Bill Murphy, *Benton & Bowles, New York, has a gripe against "insufficient and unscientific research." As he puts it, "pseudo-research in circulation is a continuing problem. Reliable research is a direct road to more effective media buying." Bill feels that the Advertising Research Foundation offers agencies the opportunity to get good and standardized research data, be it station coverage figures or program ratings. He urges that agencies support ARF in its attempts to standardize research "to put media research on its proper scientific basis."*



WKRC

the King in the *Queen City* *

WKRC	84.2% FIRSTS **	
A	50,000 WATTS (CLEAR CHANNEL)	10% FIRSTS
B	5,000 WATTS	2.9% FIRSTS
C	50,000 WATTS	2.9% FIRSTS
D	250 WATTS	NO FIRSTS

* CINCINNATI

WKRC RADIO reigns in
Cincinnati in Quarter Hours
Monday through Friday *

Kenneth W. Church
National Sales Manager
Radio Cincinnati, Inc.

All top ten daytime and nine of the ten top night time shows are heard over WKRC-Radio*

** Based on 70 one quarter hours daily 6 A. M. 'till midnight. Two quarter hours showing tie ratings not included.

* January-February 1954 Pulse.

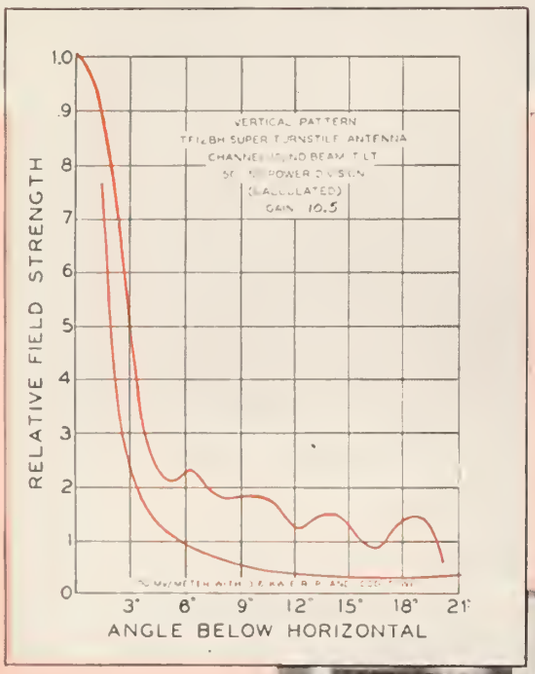
WKRC RADIO

REPRESENTED BY THE KATZ AGENCY – CBS RADIO NETWORK

How to "saturate"







Vertical Field Pattern of new RCA TF-12BH 50-kw antenno. Note complete absence of vertical nulls. Operoted in conjunction with on RCA 50-kw TT-50AH transmitter, this antenno will "saturate" yaur service area with strong signals.

RCA 50-kw VHF transmitter. TT-50AH Now in regulor production, this transmitter is the ultimote in high power far channels 7 to 13. P.A.'s operate with standard power tetrodes (obtained from any RCA Tube Distributar).



an entire service area

(CHANNELS 7 TO 13)



RCA's new 50-kw VHF transmitter, and an RCA TF-12BH Superturnstile antenna, will "flood" your service area with strong signals — close in AND far out!

Tailored to "consultants' specifications," RCA's 50-kw antenna-transmitter combination is your answer for maximum ERP *and* "saturation" coverage on channels 7 to 13.

"Rain" your signals in all directions!

No need to "beam" to reach specific areas. You get saturation everywhere—close in *and* far out. Reason: RCA's TF-12BH high-gain antenna delivers two to three times the required field strength—even in minimum signal areas. And it makes no difference whether you use an extremely high tower—or one of average height. This is the one transmitter-antenna combination that develops 316 KW ERP—*with power to spare!*

Antenna System takes full 50-kw Input!

RCA's TF-12BH high-gain antenna and antenna components will take the full output of the 50-kw VHF transmitter—with a high factor of safety. Designed for pedestal or for tower-mounting, RCA antennas withstand windloads of 110 miles, and more. A unique switchable feed system enables you to switch power from one part of the antenna to another QUICKLY—an important advantage that will keep you on-air during an emergency.

A 50-kw VHF System—completely matched!

RCA can supply 50-kw systems matched precisely for peak performance—from antenna, transmitter, transmission line, fittings, tower, r-f loads, wattmeters, and diplexers—to the hundreds of individual components required by the carefully planned station plant.

Qualified planning help is vital!

For experienced assistance in planning a transmitter-antenna system that will literally "blanket" your service area with strong signals, call your RCA Broadcast Sales Representative. *He knows systems-planning from A to Z.*

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

RCA®

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N.J.



YOU MIGHT SWIM THE CHANNEL IN 12 HRS., 43 MINS.—*

BUT . . . YOU NEED WJEF RADIO TO SET RECORDS IN GRAND RAPIDS

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF is the Number One station in Metropolitan Grand Rapids—Western Michigan's Number One market.

There are 116,870 radio homes within WJEF's Metropolitan Grand Rapids Area. Conlan figures, left, show that WJEF gets 12.6% more morning listeners than the next station, 25.2% more afternoon listeners and 9.6% more evening listeners. *And WJEF costs less, morning, afternoon and night!*

AM – TV – FM

The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

*This women's record for the English Channel was set by Brenda Fisher of England, in 1951.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bridgeport Brass Co, Bridgeport, Conn	Hazard Adv Co, NY	MBS 504	Multi-Message Plan; M-F 8-8:30 pm; 22 June; thru summer
Carter Prods, NY	SSCB, NY	ABC 100	Martin Block Show; M-F 2:35-4 pm; one-min partic in M, W, F shows; 3 May; 22 wks
Eversharp Inc, Chi	Biow, NY	CBS 205	Arthur Godfrey Digest; F 8:45-9 pm; 28 May; 4 wks
General Foods, NY	Benton & Bowles, NY	CBS 118	Galen Drake; Sun 8:55-9 am; 18 April; 37 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Silver Eagle; T, Th 7:30-55 pm; 1 June; 52 wks
Gillette Safety Razor Co, Boston	Maxon, Detr	CBS 205	Belmont Stakes; Sat 4:30-5 pm; 12 June only
Merit Greeting Card Co, Newark, NJ	Louis F. Herman, Newark, NJ	ABC 105	Martin Block Show; M-F 2:35-4 pm; one-min partic in M-F 3:30-45 pm seg; 26 Jul; 13 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	MBS 473	Break the Bank; M-F 12-12:15 pm; 3 May; replaces Curt Massey Show
Pan American Coffee Bur, NY	Cunningham & Walsh, NY	MBS 504	Multi-Message Plan: Mickey Spillane, T 8-8:30 pm; Official Detective; Th 8-8:30 pm; 4 May; 52 wks
ReaLemon-Puritan Co, Chi	Rutledge & Lilienfeld, Chi	ABC 330	Breakfast Club; T, Th 9-9:15 am seg; 1 June; 52 wks
Safeway Stores, Table Prods Div, SF	Hoefer, Dieterich & Brown, SF	ABC 84	No School Today; Sat 10-10:30 am; 15 May; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tob Co, NY	SSCB, NY	NBC 200	Big Story; W 9:30-10 pm; 8 Sep; 39 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Lone Ranger; M, W, F 7:30-55 pm; 28 May; 52 wks
General Motors, Frigidaire Div, Detr	FC&B, Chi	CBS 200	Arthur Godfrey; T, Th, alt F 10:30-45 am; 3 June; 52 wks
Gillette Safety Razor Co, Boston	Maxon, Detr	ABC 342	Gillette Cavalcade of Sports; F 10 pm to concl; thru June '54
Liggett & Myers Tob, NY	Cunningham & Walsh, NY	NBC 200	Dragnet; T 9-9:30 pm; 28 Sep; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. N. Armstrong Jr	WCOP, Boston, gen mgr	WEAN, Providence, RI, gen mgr
Jon W. Barkhurst	ABC Western Div, Hywd, dir radio prom & publicity	KGO, KGO-TV, SF, dir prom, publicity, mdsg for radio & tv
Lynn Barnard	H-R Tv, NY, acct exec	ABC, NY, acct exec radio net sls
Wade Barnes	Consolidated Tv Sales, acct exec Chi office	Gen Teleradio, Film Div, Chi office, acct exec
Ralph M. Baruch	Consolidated Tv Sales, NY, eastern sls mgr	CBS TV Film Sls, NY, acct exec
Joseph Carleton Beal	Own tv prodn bus, NY	World Wide Bdcstg System (WRUL), NY, mgr new public serv div
Frank Browne	WJTV, Jackson, Miss, comml mgr	KBMT, Beaumont, Tex, comml mgr
Jack L. Brumback	Ziv Tv, SF, acct exec	UTP, hd new SF office
Robert W. Cessna	WFYC, Alma, Mich, vp, gen mgr	WSAM, Saginaw, Mich, vp, gen mgr
Don L. Chapin	Tri-State Net (WKRC-TV, Cinci; WHIO-TV, Dayton; WTVN, Columbus), coord dir	Same, dir natl sls, hq NY
Keith Culverhouse	WABC-TV, NY, asst mgr sls devel	WPIX, NY, dir sls presentation
William E. Daley	WTCN, WTCN-TV, Mpls, acct exec	Same, sls mgr
John W. Davis	Blair-Tv, mgr Chi office	Same, vp
Harold Dedrick	WKY, WKY-TV, Okla City, assoc farm dir	Same, farm dir
Ralph Dennis	Katz Agency, NY, acct exec	H-R Tv, NY, acct exec
Harmon Duncan	WTIK, Durham, NC, head	WTVD, Durham, NC, pres
George R. Dunham	WCBS-TV, NY, gen sls mgr	WNBF, WNBF-TV, Binghamton, NY, gen mgr
H. J. (Jim) Eells	Los Angeles Drug Co, LA, nat sls mgr	TPA, NY, acct exec mtn states, hq Denver
William Finkeldey	CBS TV Film Sales, NY, acct exec	Gen Teleradio Film Div, NY office, acct exec







Numbers after names refer to New and Renew category

J. W. Barkhurst (3)
Harold Dedrick (3)
Robt. W. Cessna (3)
R. H. Gedney (3)
Don L. Chapin (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (cont'd.)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph G. Fisher	WENR-TV, Chi, gen sls mgr	KHOF, Stockton, Cal, gen sls mgr
John Donald Foley	WCBS Radio, NY, prom mgr	CBS-owned Tv Stns, NY, dir prom services
Richard H. Gedney	Consolidated Tv Sales, western mgr	MPTV Film Synd Div, NY office, acct exe
Al Godwin	Ziv, district rep southeast div	MPTV, Film Synd Div, Atlanta, southeaster
Gene Grant	KBID-TV, Fresno, Cal, sls mgr	Same, dir sls
Ray Grant	KBIF, Fresno, Cal, acct exec	Same, sls mgr
Murray Gross	CBS Radio Spot Sls, NY, copywrtr sls prom dept	WCBS Radio, NY, prom mgr
Robert P. Hardin	ABC, LA, publ dept	Same, dir prom & publicity, ABC Western KABC, LA
Elihu E. Harris	Treas Dept, US Savings Bonds Div, natl dir adv & prom	Screen Gems, NY, dir adv & prom
B. J. Hauser	MBS, NY, vp chg coop prog dept	Same, vp chg devel div
Richard E. Jones	Large mfg concern, sls mgr	KXLY, KXLY-TV, Spokane, Wash, sls mgr
Peter B. Kenney	WKNB, WKNB-TV, Hartford, Conn, gen mgr	Same, exec vp
William Kreitner	NBC Spot Sls, NY, res supvr	WNBC Radio, NY, acct exec
Patt McDonald	WHHM, Memphis mgr	CKNW, New Westminster, BC, mgr & tv sultant
Harry K. McWilliams	Screen Gems, NY, chg promi activities	Air Programs, NY, pres, gen sls mgr
Arch L. Madsen	KOVO, Provo, Utah, vp, gen mgr; also BAB bd of dir	BAB, NY, dir memb service
Howard W. Maschmeier	WFIL, Phila, asst to gen sls mgr	WFIL, WFIL-TV, exec asst to gen mgr
Donald N. McClure	McCann-Erickson, NY, dir radio-tv prodn	Bonded Tv Film Serv, NY, gen sls mgr
Daniel Miller	KCOP, Hywd, hd sls serv dept	Same, acct exec sls dept
R. E. Misener	James Lovick Adv, Toronto, acct exec	CFCF, Montreal, asst mgr
Charles E. Morin	Consolidated Tv Sales, LA, acct exec	Gen Teleradio, Film Div, LA office acct exe
George Nickson	KBIF, Fresno, Cal, mgr	KBIF, KBID-TV, Fresno, gen mgr
Thomas S. O'Brien	NBC O&O Stns, NBC Spot Sls, NY, asst div bus mgr	Same, bus mgr
J. William Quinn	WBTV, Charlotte, NC, prog supvr	WBTW, Charlotte, NC, mng dir
Peter M. Robeck	Consolidated Tv Sales, NY, gen sls mgr	Gen Teleradio, Film Div, NY, sls mgr
John Rossiter	WJTV, Jackson, Miss, gen mgr	KBMT, Beaumont, Tex, gen mgr
Robert W. Schellenberg	WTOP Radio, Washington, DC, acct exec	Same, sls mgr
Charles E. Seitman	World Bdcstg, NY, acct exec	WINS, NY, acct exec
Frank Shakespeare Jr	CBS Tv Spot Sales, NY, acct exec	WCBS-TV, NY, gen sls mgr
John J. Signor	Phila Distribs, Phila, adv & sls prom mgr	KYW, Phila, adv & sls prom mgr
Henry T. Sjogren	NBC O&O Stns, NBC Spot Sls, div bus mgr	WMAQ, WNBQ, Chi, asst gen mgr
Warren Steibel	Y&R, NY, mdsg plan writer	NBC Film Div, NY, asst mgr adv
D. C. Summerford	WKLO, Louisville, Ky, tech dir	Same, gen mgr
Ray Wild	UTP, Dallas, Tex, mgr	Same, southwest regl mgr











4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aladdin Prods, Chi	Aladdin Cleaner	Roberts, MacAvinche & Sen Chi
Fred Astaire Dance Studios, NY	Fred Astaire Dance Club plan	Sterling Adv, NY
America's Future, Inc, Cinci	Non-partisan educl fdtn for prom of apprec of US Govt	Ralph H. Jones, Cinci & N
Duff Baking Mix Corp, Newark, NJ	Pie and cake mixes	Doherty, Clifford, Steers & Shenfield, NY
General Baking Co, NY	Adv, sls prom of new Spartanburg, SC, plant of co (makers of Bond bread)	Henderson Adv, Greenville, S
General Electric Air Cond Div, Bloomfield, NJ	Home Heating & Cooling, Comml Prods, and Weathertron depts	Ruthrauff & Ryan, NY
Fred Koch Brewery, Dunkirk, NY	Koch's Golden Anniversary Beer, Lager Beer, Pilsner Beer, Deer Run Ale	James G. J. Wells, Buffalo, N
Pearson Pharmacal, NY	Ennds Chlorophyll tablets	Donahue & Coe, NY
Pearson Pharmacal, NY	Eye-Gene eye lotion	Al Paul Lefton, Phila
Peerless Electric, NY	Broil-Quik infra-red broilers	Hicks & Greist, NY

Numbers after names refer to New and Renew category

H. W. Maschmeier (3)
Murray Gross (3)
Joseph G. Beal (3)
H. K. McWilliams (3)
Elihu E. Harris (3)

D. N. McClure (3)
Robert Struble (3)
John Rossiter (3)
Frank Browne (3)
H. L. Duncan (3)













nothing **W***orks* **L***ike* **W***antmanship*

***W**antmanship* is as inside as an urge. It's the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-A, Atlanta, not only creates the wants but also *merchandises* with you to the point-of-*sold*. ***W**antmanship* explains why the Crosley Group makes more sales faster, *at less cost,* than any other medium or combination.



WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

the CROSLEY GROUP

Exclusive Sales Offices:
New York, Cincinnati, Dayton,
Columbus, Atlanta, Chicago, Hollywood

C. HARPER

© 1954, The Crosley Broadcasting Corporation

BIG MIKE·
THE SUGAR PRODUCER



Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

250 million pounds of sugar — that is the annual production of Nebraska's sugar refineries. The million tons of sugar beets grown every year put the state fourth in the nation's sugar production. The beet sugar industry is a rich bonus to Nebraska's corn, wheat and cattle — and the multi-million dollar sugar industry is a valuable extra in Big Mike's Midwest Empire. Nebraska's farms and factories depend on Big Mike, the 50,000 watt KFAB, for service and entertainment all over this vast area. For the Big Mike story, talk to your Free & Peters representative, or contact Harry Burke, General Manager.

THE MIDWEST-EMPIRE STATION

1110 K.C.

KFAB

50,000 WATTS OMAHA CBS RADIO

AGENCY AD LIBS



by Bob Foreman

If, in normal life, it is true that familiarity breeds contempt then the most abnormal form of life yet discovered, television, is achieving much more varied and complex results. Familiarity works both for and against us in television. By "us" I refer to talent as well as advertiser.

At first, familiarity is much to be desired. A new piece of talent, a new situation comedy format, a new quiz game all suffer in differing degrees until they "get established." This simply means until folks become sufficiently acclimated to them to know where they are located, to look forward to them each week and to put out the welcome mat for them. Therefore, if the show is to be a success, familiarity is highly desirable; in fact, it's essential.

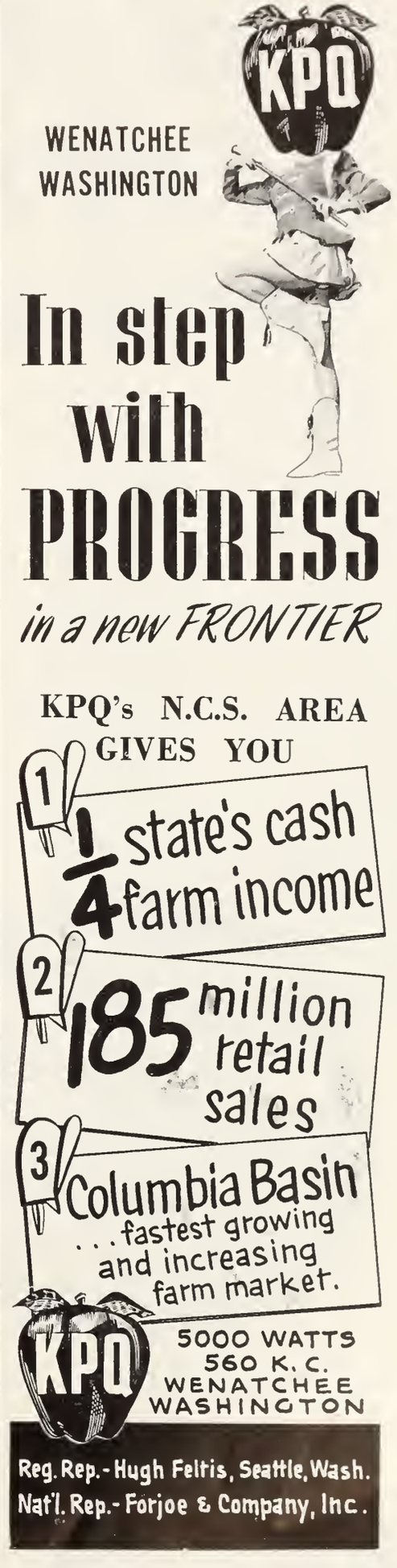
For this reason alone, the situation type of program generally will outpull the anthology show. Only minor exceptions to this principle are apparent in the medium. The anthology or disconnected series of dramatic fare gives the viewer no opportunity to become familiar with anyone or anything. Thus the appeal of novelty and change-of-pace each week proves to be not as potent as familiarity of face and format.

Some anthology series attempt to solve this problem by employing an on-camera narrator; a host, as it is called. This chap (or Femmcee) goes part of the way in providing the continuity which the series lacks. As such it is a help. It also provides (assuming the host or hostess to be "name" talent) someone who can be billed in the newspapers, in publicity, or by word of mouth. Another asset. However, the narrator often becomes a crutch for a weak story. Always, he steals valuable time which drama, in the half-hour length, can ill afford.

Anyhow—familiarity is well worth achieving no matter what the technique. And for weeks, months, even years, it is one of the biggest assets a property has to offer. Then something happens.

How long this something takes, I can't say. I wish research had some answers but it is doubtful that any generality on this subject would be valid; each show probably differs. Somewhere along the course of its life span, however, familiarity starts to spawn contempt, to turn on its friends and to produce just the opposite effect it previously had. Instead of

(*Please turn to page* 52)



12 announcements on WLS

...and look what happened-

8,051 Posters . . . each individually designed and built . . . came to us in response to 12 announcements. The announcements were made on the WLS School Time Program . . . time 1:15 to 1:30 P.M. . . . during three weeks from March 26 to April 16.

Each Poster represents many hours of time and study . . . and the combined efforts of entire school grades or classes . . . reflecting interested afternoon listening and action on the part of close to 100,000 students.

But, that kind of responsive action is not unusual with WLS listeners. As a matter of fact, it is quite typical and indicative of the results *you* can expect from WLS advertising.

We'll welcome the opportunity to show you more facts and figures. A test campaign will *prove* what WLS can do for you. Call us . . . or see your Blair man . . . today!



Josephine Wetzler, WLS Educotional Director, surrounded by some of the 8,051 Posters entered in the WLS "Good Health" Poster-Slogan Contest.

You get TOP RETURNS from your Advertising Dollar on responsive WLS

★ Radio reaches *everyone, everywhere.* WLS does so consistently, throughout midwest America.

For example:

★ Ten WLS announcements bring one advertiser 2,451 requests for a booklet offered.

★ One WLS announcement brings 1,286 requests for a "do-it-yourself" instruction sheet.

★ One WLS mention of a six-year-old Hebron (Ill.) girl with polio brought her 5,060 cards and letters.

Now Full Time . . . with more than 30 years conscientious service to Midwest Radio Homes

WLS — THE PRAIRIE FARMER STATION — CHICAGO 7

890 K.C. . . . 50,000 WATTS . . . ABC AFFILIATE . . . REPRESENTED BY BLAIR

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

ALL-MEDIA BOOK

Please reserve this agency two copies of your forthcoming book, *Media Basics.*

This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media.

Congratulations on your continuing good work in this field.

REID WEBBER
President
Webber Advertising
Grand Rapids

● **The last article in the 26-part All-Media Evaluation Study will be published 28 June. The entire series will be reprinted in book form soon. You may reserve a copy now by writing to SPONSOR, 40 East 49th St., New York 17. Extra copies of issues containing individual articles in the series cost 50c each.**

I would like to place an order for the first 13 of your published articles in your All-Media Evaluation Study and for the book containing all 26 articles.

DAVID L. HACKETT
Assistant Advertising Director
The Emerson Drug Co.
Baltimore

We would appreciate very much if you would have my name included on your list to receive two copies of your All-Media Evaluation Study which will be published in book form. Would you also invoice me accordingly.

In the meantime, if copies are still available, I would appreciate very much receiving a copy of the article, "What's wrong with the rating services" which appeared in the December 28 SPONSOR. . . .

H. F. CHEVRIER
Canadian Broadcasting Corp.
Toronto, Ont.

Have found your media study both invaluable and elusive—seems *everyone* has found a use for it. The problem in our agency is that only I tore the series out of the magazines when it appeared.

Would you be good enough to send me a reprint of the entire series which I could file with our media information for general agency use—then maybe I'll get to use mine once in a while.

JAMES A. BOYCE
The Mautner Agency
Milwaukee

Your media study is wonderful!

Please put our name on the reservations list to receive this study in book form when it is reprinted.

JO ANNE REBSTOCK
The Armand S. Weill Co.
Buffalo

TV COMMERCIALS

A client of ours who makes a consumer product and sells through retail stores has asked the rather impossible question, "What is the most effective type of tv commercial to use, assuming that you must use it over and over—and what does a tv commercial cost to produce?"

We would therefore appreciate any help you can give us with the following questions:

Is there any research that indicates the relative effectiveness of (1) slides with staff announcer; (2) filmed live action with lip synchronization; (3) filmed live action with narration behind film; (4) animated cartoons?

If there is no research on this subject, have you ever published anything about the personal feeling of large tv spot advertisers as to the effectiveness of these various types of commercials?

Can you give us any relative comparison of costs of production of various types of commercials? Do you have any information that indicates whether any one certain type of commercial wears better after repeated use than other types?

H. S. VALENTINE JR.
Valentine-Radford Advertising
Kansas City

● **SPONSOR has published numerous articles on tv commercials, the most recent of which, "Tips to beginners on how to make good tv commercials," appeared 22 February 1954. Reprints cost 20c each, quantity prices on request.**

SPONSOR REPRINTS

Will you please send me price on reprints of the article, "Radio set sales lead tv by 69% in big tv markets" (January 25, 1954, page 30). May we

KJEO-TV
FRESNO, CALIF.
Serves an
EXCLUSIVE
UHF MARKET

ALL stations in the Fresno Trade Area are UHF stations. Los Angeles and San Francisco cannot possibly get into this area. The flat Valley topography, surrounded by mountains, and the 4400 ft. height of the KJEO transmitter gives UHF every natural advantage.



KJEO
CHANNEL 47
ABC-TV AFFILIATE

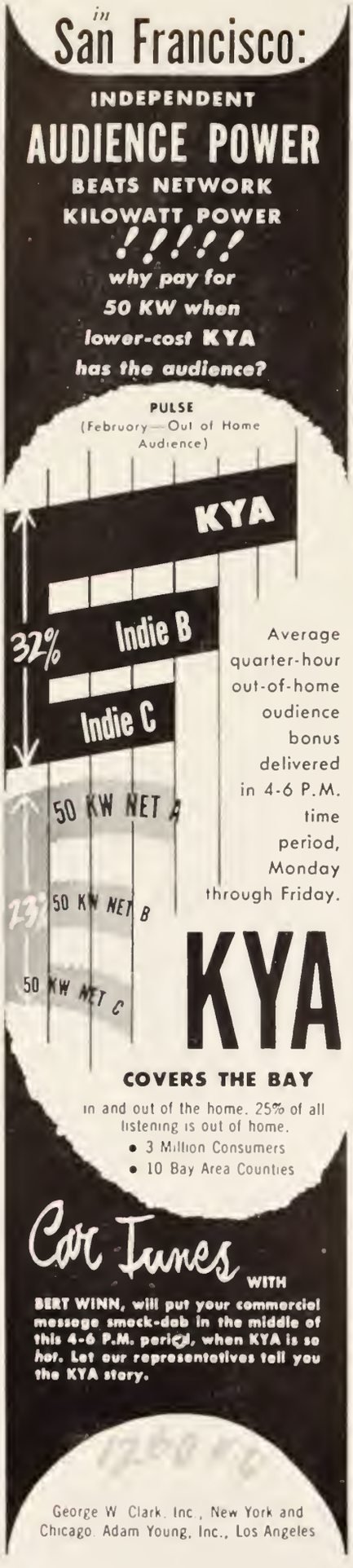
GREATER Coverage
SUPERIOR Reception

Powerful new 12 KW transmitter now in operation with ERP of
444,000 WATTS
Covers ALL Central California's rich BILLION dollar market.

106,558 sets
March 1954

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices In Leading Cities

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President



also have three copies of "Radio and Tv Directory" (I understand these are free of charge to subscribers) and one copy of the article, "What a media director wrote his client about nighttime spot radio" (September 21, 1953, page 34).

You mentioned in a recent issue that you have many articles available on the subject of radio's vitality in tv markets. Will you please give the names of a few of these?

BETTY R. ROSS
WCOL
Columbus

• A complete list of available reprints and other special booklets, with prices, appears in the 17 May 1954 article entitled, "Can you use these SPONSOR reprints?"

BACK ISSUE

Could we have a copy of SPONSOR, August 10, 1953? We are willing to pay the normal "back issue" charge. Our regular subscription copy has vanished!

V. D. L. DYER
MacLaren Advertising Co., Ltd.
Toronto, Ont.

• Extra copies of back issues of SPONSOR, when available, cost 50c each.

TV RESULTS

May we ask your help?

We are trying to obtain fairly current case histories of success stories on sponsors of television programs.

We are particularly interested in facts that show how sales have increased through the use of television. Also, we would like to know the cost factors involved, if possible—perhaps expenditures on television or costs per viewer.

Any information you might have on this subject would be most helpful.

MEL LUCAS
Honig-Cooper Co.
Seattle

• The 1954 edition of "Tv Results" contains capsuled tv success stories, will be out 1 July. It is available free of charge to subscribers. Extra copies cost $1 each.

PROGRAM GUIDE

The 1954 *Program Guide* is a useful, basic reference material of real value to everyone in broadcasting and advertising.

I am glad "it is the first of an annual series" and expect even more stations will make sure their data are included in forthcoming issues by furnishing same to SPONSOR.

Thanks again to SPONSOR for publishing the guide which I have already put to use.

M. S. KELLNER
Radio Sales Manager
The Katz Agency
New York

• SPONSOR's 1954 *Program Guide*, just off the press, is available free to subscribers. Extra copies cost $2 each.

I want to congratulate you on the issuance of the 1954 *Program Guide*.

The contents are so all-inclusive that I have seen fit to order 15 additional copies which I am sending to NAM's divisional and regional offices across the country. I know that the staff in each office will be able to refer to it often and find it most useful.

G. W. JOHNSTONE
Director Radio & Tv Public Relations
National Association of Manufacturers, New York

Before the release of your helpful program directory, determining individual station programing structures was a tedious task. The practice of using three or four different sources was not uncommon. The SPONSOR *Program Guide* provides all relevant material under one cover. Congratulations!

MEL TRAUNER
Supervisor of Market Research Information
MBS, Inc., New York

I think your radio and tv *Program Guide* is well done and fills a real need. The material should constitute a handy reference guide for the industry.

You erred, however, in listing the number of weekly hours KTOE devotes to farm programing. The approximate daily hours of farm programing are two. On a weekly basis, 12 hours of farm programing for KTOE would be correct.

KTOE employs a University of Minnesota Agricultural school graduate as farm director. KTOE has several daily farm programs featuring our farm director. KTOE broadcasts exclusively in Southern Minnesota *Farm and Home Topic Time*, a 15-minute daily livestock information program. . . .

DON LINDER
Vice President
KTOE, Mankato, Minn.

Effective June 1

WBEN

will become basic

CBS RADIO

in Buffalo

Buffalo's No. 1 radio station, WBEN, proudly
joins the nation's No. 1 radio network, CBS,
to serve and sell New York State's
second largest market.



GET THE FULL STORY from HENRY I. CHRISTAL

New York • *Detroit* • *Chicago* • *Boston* • *San Francisco*

BUFFALO EVENING NEWS RADIO STATION
HOTEL STATLER • BUFFALO 2, N. Y.



If your product is used by housewives, this fellow is YOUR BOY. He whispers things in ladies' ears that makes them go buy something.

His mid-afternoon show bursts with features including "pop" music, celebrity interviews, contests, listener phone calls and minute spots from shrewd advertisers.

You, too, can get up to twice the Milwaukee audience per dollar of any network station by using WEMP.* Call Headley-Reed!

**Based on latest available Pulse rating and SRDS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Terry P. Cunningham

Director of Advertising and Sales Promotion
Sylvania Electric Products, New York

Terry Cunningham, Sylvania's director of advertising, bears a strong resemblance to Julius Caesar on one score. Caesar was able to dictate two letters simultaneously. Cunningham can watch two tv shows at the same time, or so one is led to believe from the two Sylvania tv sets that stand side by side in his rather cavernous office.

Another similarity, in Cunningham's own words, is that he "picks up camp rather frequently." He is currently a Manhattan apartment dweller with his wife and baby girl.

He could write a *Gallic Wars* about the decade-old advertising war he's been waging for Sylvania against giant competitors like General Electric and RCA. His is the problem of using a $12 million advertising budget to counter much bigger budgets of the competition.

"One of our answers to this competitive situation has been to put the one-third of our budget which is allocated to air media into one tv show and stick with it for four years," Cunningham explains.

The show to which he refers is *Beat the Clock*, CBS TV, Saturdays 7:30-8:00 p.m. through Cecil & Presbrey.

"We began sponsoring this Goodson-Todman and CBS package in October 1950, when both its production cost and its viewing audience were extremely low. Since that time the program's Nielsen rating has risen from 4.5 to 31.5. The total weekly production tab, however, is still only about $9,000."

Adds Cunningham: "The biggest single thing I've learned from this show is the value of sticking with one program over a period of time. The program began to pay off in real coin for us after we'd been on the air with it for two years on a 52-week basis. By continuing our sponsorship of it, we've established identity with the program. We don't have to expend time and money to build either viewer or dealer loyalty, but can concentrate on direct sell."

Sylvania's history of earnings backs up Cunningham's advertising strategy: In 1949 Sylvania's net income was $3,052,840. In 1950 the firm increased its ad budget by 50% to buy *Beat the Clock*. By 1953 Sylvania's net income had risen to $9,536,181.

Cunningham says he came close to the limelight recently when eager press photographers invaded his apartment building. Their purpose? To photograph his neighbors, the Georgescus, whose boys had just been released from Communist Rumania. ★ ★ ★

WSPD-TV *Farm Hour*

Sells a rural market ranking 4th in TV set saturation*



Jim Nessle

The *FARM HOUR* is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessle as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

*Telenews Productions Survey, April, 1954

The *Farm Hour* is a top show with top saturation.
It can sell your product in the Toledo
area—a top test market.



WSPD AM-TV
TOLEDO, OHIO

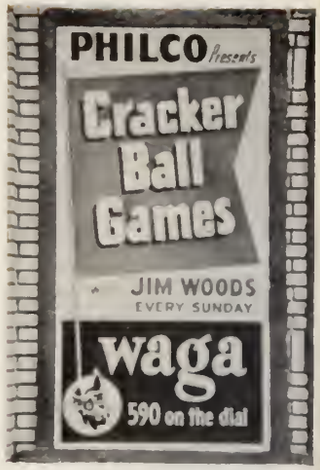
Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARKER NAT SALES DIR 118 E 57th STREET NEW YORK

STORER LEADS IN MERCHANDISING TOO!

Based on years of successful experience, advertisers have come to expect top coverage, top ratings and top returns in all of the markets which are served by Storer radio and television stations.

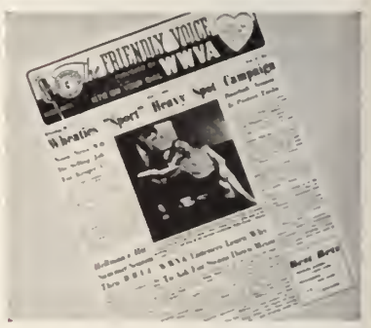
Remember that Storer produces still more dollars for you through intense, aggressive merchandising support.



THREE SHEET POSTERS



COUNTER DISPLAYS



TRADE BULLETINS



POINT OF PURCHASE DISPLAYS



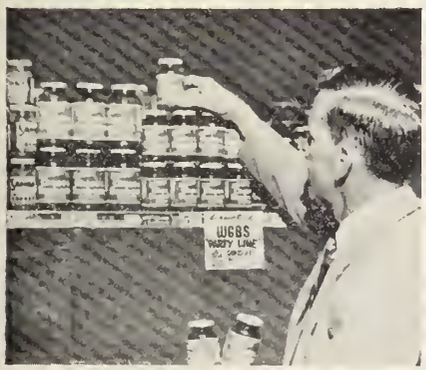
CONSUMER SURVEYS



POSTERS



WINDOW DISPLAYS



STOCK CHECKING

ADDITIONAL MERCHANDISING SERVICES INCLUDE THE FOLLOWING: *

Personal calls on retailers, wholesalers, etc.
Truck signs
Distribution checkups
Product exploitation
Publicity
Mailings to retailers, jobbers, brokers, wholesalers etc.
Newspaper advertisements
On-the-air promotions
Sales meetings for dealers, jobbers, distributor salesmen
Car cards
Client follow-up reports
Promotion consultation service
Window streamers
House organs
Sales bulletins
Illuminated billboards
Ads in drug and grocery publications
Personal appearances by station personalities
Easel displays
Use of products on give-away shows
Booths at fairs
Sampling
Airplane towing

* For further details contact your nearest Storer office

STORER BROADCASTING COMPANY

WSPD-TV	WJBK-TV	WAGA-TV	KGBS-TV	WBRC-TV
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.

WSPD	WJBK	WAGA	KGBS	WBRC	WWVA	WGBS
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	San Antonio, Texas	Birmingham, Ala.	Wheeling, W. Va.	Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director — **BOB WOOD,** Midwest National Sales Mgr.

118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



McELROY
AT
SUNSET

From the studio and
From the street . . .

6:00-6:45 PM

Monday through
Friday on TV

MUSIC and MIRTH
WEATHER and
SPORTS • NEWS
and INTERVIEWS

Guest stars and

JACK
McELROY

with his gang at
Sunset & Vine!

For participations contact

KNBH, Hollywood or
NBC Spot Sales

New developments on SPONSOR stories

P.S.

See: "Longines: radio's biggest watch advertiser"

Issue: 5 April 1954, page 32

Subject: Bulova uses razzle-dazzle airselling on new watch

The country's largest watch firm, Bulova, is currently in the midst of what it calls "the largest and most complete advertising program ever undertaken by the Bulova Watch Co." or anyone else in promoting a featured watch: the new Bulova "23."

This slick new timepiece, a self-winding 23-jewel waterproof model, is being promoted with a heavy Bulova radio-tv spot campaign which began on some 250 radio-tv outlets late last month. In addition, Bulova is including local dealer radio and tv commercials (20-second, minute, two-minute films and e.t.'s) in its co-op advertising and dealer aids. One or more jewelers in every major tv market is using the Bulova "23" dealer spots in his own air vehicles, both radio and tv.

Bulova calculates its extensive tv and radio schedules (the balance is heavily on the video side: perhaps 85% or more of Bulova's air advertising is tv) will reach a huge audience. States the watch firm: "This combination of radio and television stations will be the mightiest in the history of television advertising, and is expected to reach over 30 million persons each night." The campaign was placed via the Biow agency.

Such "barrage" tactics are in direct contrast to the approach taken by Longines-Wittnauer, a watch firm which gives Bulova some real competition. (Longines-Wittnauer is estimated to be in third place in national sales.) Bulova prefers to put an all-out, razzle-dazzle promotion behind a particular model, using tv widely and frequently to get across the visual selling points. Longines prefers to build a trade name over the years via semi-classical music, news commentary and occasional tv "spectaculars." Both firms, however, feel they have the formula that's right for them.

P.S.

See: "What NARTB, BAB, BMI do for advertisers"

Issue: 20 April 1953, page 29

Subject: Report on first round of BMI clinics

BMI, the industry's own radio-tv music source, is convinced that the work done by industry trade groups pays off in improved local programing and fresh ideas for air advertisers.

Carl Haverlin, BMI president, recently traveled the U. S., Canada and Hawaii in connection with the 1954 series of Program Clinics, which have so far been attended by more than 2,500 broadcasters.

According to Haverlin, the "most important impression" he brought back was the conviction on the part of broadcasters today —particularly in the radio field—that "cross-pollination of programing ideas from one part of the country to another" was bringing new vitality to radio. This was not, however, just a case of exporting ideas from one area to the next. At the clinics, Haverlin says, "speakers took with them as many ideas or more than they brought."

Two interesting trends spotted by Haverlin in his swing around the radio circuit were the great interest evidenced by broadcasters in: (1) new angles of "service" programing, such as BMI's *Book Parade* series of book review scripts, and (2) programing of concert and classical music, particularly in rating case histories which show that classical music has lately built excellent audiences.



Remember?

. . . this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 366,300 sets in WRGB's 14,000 square mile area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

JEFFERSON STANDARD BROADCASTING COMPANY

WBT WBTV

CHARLOTTE, NORTH CAROLINA

To Jinie Buyers

From Chas. Crutchfield

OFFICE COMMUNICATION

4-23-54

SUBJECT 1954 Pulse of Charlotte

Again WBT proves ~~itself~~ its phenomenal hold on its audience

With the competition of 17 listenable radio signals in Charlotte, WBT wins these audience shares:

M-F

6AM-12M — 44%

12M-6PM — 50%

6PM-Midnight — 61%

Out of 500 quarter-hours measured, WBT is first in 489!*

For details call WBT or CBS Radio spot sales.

Sincerely,

CHC

* WBT loses 10-11 Sunday morning



One of practical ways admen can combat campaigns which give all advertising black eye is through Interchange of 4A's. Poster above goes to agencies as reminder to report objectionable commercials, ads to 4A's

Hucksters: what you can do about them

Advertising men themselves are taking lead in attacks on hucksters: here are practical ways you can help root them out

by Miles David

Hucksters have been lambasted more these first five months of 1954 than in almost any other recent period. The attackers aren't starry-eyed longhairs, old maids from welfare leagues or retired academicians. Members of the advertising business—working members—have taken the lead (see quotes next page).

Why are admen so critical of the minority of hucksters in their midst?

You could conclude it's because hucksters are doing more than ever before to break down the faith of the public in all advertising. Or, listen to this opinion from a man who made a major talk on public acceptance of advertising at the ANA spring meeting. David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, told SPONSOR:

"It's not that there is more hucksterism today. There is less. But there is more searching of souls. Today's generation of advertising men is more intolerant of what is left of hucksterism."

Television particularly has been associated with today's soul-searching by advertising leaders. As Earle Ludgin, president of Earle Ludgin & Co., put it at the 4A's annual spring meeting in April: ". . . television *is* advertising" to many people; with tv "you have to see the advertising."

The focus on television, and to a lesser degree on radio,

Quotes from admen show heat of anti-huckster spirit

Earle Ludgin, president, Earle Ludgin & Co., Chicago at 4A's annual meeting

"My basic unease is caused by the fact that advertising is held in low esteem. Even where we have been the most effective we are often suspected of chicane. The public who buys products at our invitation is more than apt to be questioning if not scornful of our means. Three years ago (was it only three years ago?) I talked about the 'fatigue of believability.' I said that the first tenet of our faith should be to make advertising believable. For belief that has once been strained is never itself again, and affects not only the advertising which caused it, but all advertising that is seen and heard."

Fairfax M. Cone, president, Foote, Cone & Belding, at 4A's annual meeting

"We have hucksters in our own association and we should throw them out. We have hucksters among our advertisers and we should weed them out. We all know magazines that fail entirely to censor copy for the mealy, weasel words that make it at once both legally truthful and utterly dishonest. And we should find some better place for decent words. . . . We all know radio and television stations that make a mockery of allowed commercial time on local programs. And we should remember that these violations are labeled advertising too. Thus, they are part of the responsibility of each of us."

David Ogilvy, president, Hewitt, Ogilvy, Benson & Mather, at ANA spring meeting

"Our problem is to make the public believe the things we say. It's no use telling the truth if people don't believe you. So, how can we copywriters make our ads more believable? Well, we can start by turning our backs on the *weasel*. The kind of weasels which still disgrace so much advertising for toothpaste, cigarettes, detergents and low calorie beer. The kind of weasels that depreciate the whole currency of copy. *Verbal* weasels and *typographical* weasels. Most of us on the creative side are connoisseurs of the weasel. Far more than the public we comprehend the villainies of the weasel merchants."

Charles H. Brower, executive v.p. charge of creative services, BBDO, at 4A's annual meeting

"One brewer discovered that he could make sales by claiming that his beer was less fattening than others. The rush for the quick buck started. The fact that the caloric difference between beers was so small that the government, through the Alcohol and Tobacco Tax Division of Treasury Dept. tried to stop these claims, did not stop the gold rush boys. Today millions of dollars are being spent calling people's attention to the fact that beer in general is fattening, but certain fortunate beers are less fattening. . . . When today's dollar is earned at the expense of tomorrow's two dollars, sales figures may be no guide."

is an indirect tribute to the air media—a reminder of their impact. But it's also a reminder to advertising men who make use of tv and radio and to broadcasters that their responsibility is all the more acute.

How do you live up to the responsibility?

Aside from what each advertising or media man does personally, there are four approaches to raising standards. All are practical. All work behind the scenes. All have accomplished more than even most advertising men realize.

1. *The 4A's Interchange*: It fights objectionable advertising. Agencymen can cooperate by reporting campaigns they feel give all advertising a black eye.

2. *The Better Business Bureau*: It fights false advertising in particular. Agencies, advertisers and broadcasters can help by membership; by consulting the Bureau as to acceptability of claims they are about to make or claims they are about to carry on the air.

3. *Industry advertising codes*: Are you living up to your industry's code? If there isn't any, why not propose one at the next meeting of your trade association?

4. *The radio and tv codes*: These provide ground rules for acceptability of copy and length of copy. Are you as a broadcaster following the regulations your own industry committees wrote? Are you as an adman pressuring stations to take copy that can't possibly fit in allowed time?

These are not the only facets of anti-hucksterism. The Advertising Council has shown the nation how healthy a force advertising can be, and the lesson has not been lost on admen. Advertising's leaders hound the hucksters constantly. But the four approaches ticked off here are the day-to-day things that can be done.

This report will dwell on these practical approaches rather than on the criticisms of advertising.

If you think "practical" is a strong word to use in connection with methods of moral suasion, note this: Several dozen of last year's more controversial campaigns were changed following pressure from within advertising. Among them was a cigarette campaign which dealt with "fear." You'll find this and other examples of specific copy points which were pulled off the air and out of print in the part of this article dealing with the Better Business Bureau. SPONSOR researched this article over a period of months, spoke to dozens of advertising practitioners. The feeling that progress in ethics is being made was almost universal.

The critics of advertising outside it, in fact, would probably retire with shattered illusions if they realized the degree to which advertising people today fight hucksterism. David Ogilvy interrupted a busy day working on more of the man-with-the-beard and man-with-the-eye-patch ads for which his agency is famous to try and trace reasons for the rising interest in ethics among admen.

"I've been asking myself," he said, "whether it could be a symptom of a general sharpening of civic consciousness in all walks of American life." He feels, however, that it's more a matter of the natural evolution any business goes through.

"The pioneers in any industry tend to be buccaneers. Oil, banking, railroads had their men who said 'let the public be damned.' Those who come afterward, sons and grandsons of the founders, have been entirely different people. It has worked the same way in advertising although of course it doesn't follow that all of advertising's pioneers were buccaneers. Many of the men who built

the best agencies had the highest standards of morality.

"The present interest in ethics is part accident. It just happens that we have a band of highly articulate and thoughtful men in high places in the agency business who are extremely conscious of their public responsibility. Sig Larmon, Earle Ludgin, Fax Cone and others."

Like many other agencymen Ogilvy thinks the dangers to advertising from hucksterism are frequently exaggerated, important though it is to eliminate the hucksters. "Boredom is a worse danger than rascality," he said. He feels that low public attention to advertising follows from poor craftsmanship. "Honest bores drive away more people than all the hucksters."

SPONSOR encountered variants of Ogilvy's point of view elsewhere. This paragraph from a statement Ben Duffy, BBDO president, gave SPONSOR recently is another appraisal of hucksterism which seeks to keep the problem in perspective.

"I honestly think the advertising business has better ethics than most professions or businesses. Don't get me wrong—I'm for cleaning it up—but I'm for remembering that it's pretty darn clean right now, too."

Among the advertising world's leaders in the cleanup process is Fred Gamble, president of the 4A's. His years of campaigning for standards have shown him over and over again that hucksterism is rarely a black-and-white matter. These are some of the complexities he sees in judging hucksterism:

"Sometimes advertising is objected to not because of the advertising itself but because people find mention of the product itself objectionable.

"Sometimes the advertising one agencyman finds offensive to good taste seems perfectly agreeable to another equally experienced man. Objections to advertising are based on opinion in as many cases as they are on fact.

"Actually criticisms of advertising tend to overshadow the fact that only a small fraction of all advertising is objectionable. . . . This country has more rules and more stringent rules against advertising abuses than any other in the world."

The situation has so many aspects Gamble calls it "three-dimensional." The paragraphs that follow on the 4A's Interchange will tell you how the nation's agencies have worked together to find judicious solutions for their three-dimensional huckster problem. You'll also find below evidence of the rising tide of feeling among 4A's members that huckster agencies should be shown the association's door.

* * *

The Interchange: Any agency can participate in the Interchange, whether it's a 4A's member or not. Here's the way it works.

Suppose you see a television commercial which strikes you as objectionable to the public and therefore harmful to all advertising. It may be a commercial in which sex is used flagrantly as an eye-catcher, or one in which some trick is used to focus attention on just a few words in the copy, creating a lie by emphasis.

You jot down the name of the product, some details about the copy, the station and time you saw the commercial. Then you explain why you think the advertising is objectionable. If it's a printed ad, you can skip the description and send a tear sheet. (Because it's easier to send in tears than it is to recall the details of the commercials, the 4A's gets more complaints about print than broadcast advertising.)

The place to send your complaints to is Interchange of Opinion, American Association of Advertising Agencies, 420 Lexington Ave., New York, N. Y.

After you send a complaint to the 4A's, it's routed to the agency placing the campaign, provided: (1) There *is* an agency, and (2) your complaint is based on bad taste

(*Please turn to page* 90)

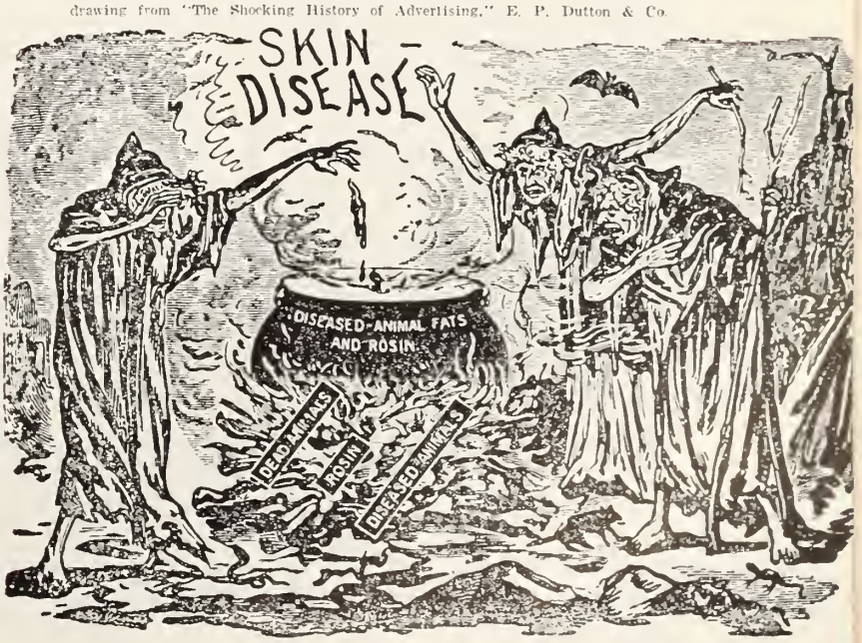
Admen more aware of abuses than public?

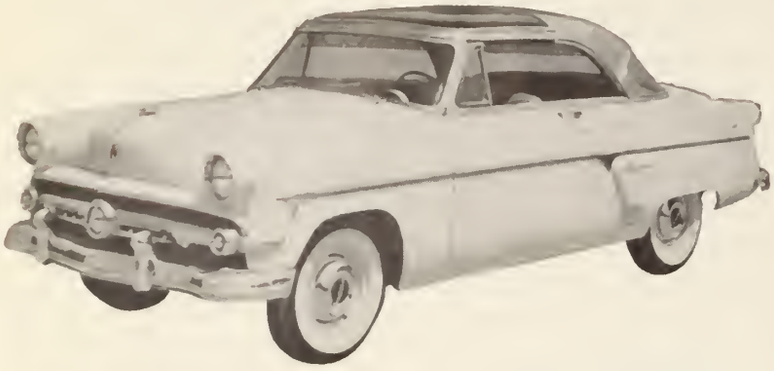
"Television advertising is neither as strongly approved nor disapproved by the public as many of its defenders or critics maintain," says Schwerin Research Corp. Schwerin has just completed study in which sample of 452 people representative of nighttime audience was asked to rate tv commercials for 11 major products. Note that more people thought cigarette commercials were 'good' or 'fair' than thought they were 'poor.'

	Per cent of audience rating commercials: Good	Fair	Poor
AUTOMOBILES	62	32	6
TELEVISION SETS	54	36	10
HOUSEHOLD APPLIANCES	49	35	16
BEER	44	40	16
FOOD PRODUCTS	41	43	16
CIGARETTES	40	29	31
SOAP PRODUCTS	39	42	19
COFFEES	37	42	21
TOOTHPASTES	33	42	25
GASOLINES	31	48	21
DRUG PRODUCTS	23	46	31
AVERAGE FOR ALL	41%	39%	19%

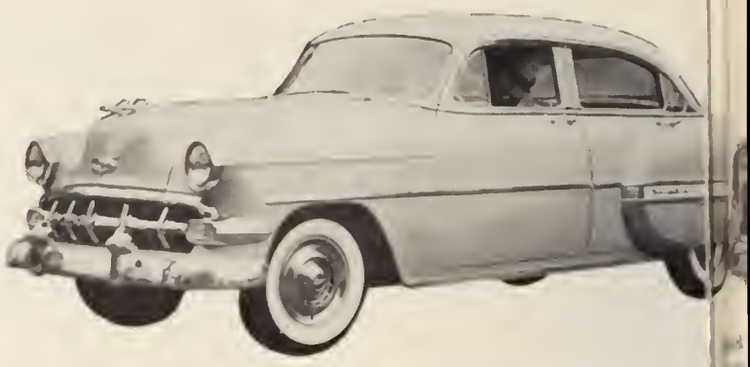
Attacking competitors drags down believability of all advertising. But today's hucksters can't match British advertiser of '90s who made his soap with vegetable fat, assaulted users of animal fat

drawing from "The Shocking History of Advertising," E. P. Dutton & Co.





Ford's out front in first quarter 1954 production. Ford says it will maintain lead it lost 23 years ago. Air media are important part of Ford's sales strategy; it sponsors big network tv, radio shows, spends millions in spot



Chevvy had been No. 1 for 23 years. is behind Ford in [illegible] so far this year but says it will overtake and out-sell Ford by the e[illegible] year. Chevrolet uses network tv and radio plus recently intensified spot a[illegible]

Radio-tv coming up fast i[illegible]

Sales squeeze puts emphasis on air media: use of net radio up 77% [illegible]

Of all the barometers of American business, none is more closely watched than the automobile industry. And a lot's been happening in Detroit to keep economic forecasters busy.

- Auto companies are producing almost as fast as they were a year ago—but they're having a harder time selling.
- Ford has outsold traditionally first-place Chevrolet in the first quarter of this year.
- Buick in the first quarter of 1954 has broken into the ranks of the "Top Three," displacing traditionally third-place Plymouth (Buick almost made it in 1950).
- Nash and Hudson finally merged, making the second wedding of a car couple within a year (Kaiser and Willys merged in early 1953).
- The Justice Department says it's investigating the auto industry to see if monopoly is rearing its ugly head. Veteran auto industry observers, however, don't seem worried. They claim the possibility of investigation was raised to keep the "independents" pacified. The independents — and Chrysler—have lost a lot of ground to GM and Ford in the past 12 months.
- For the first time auto companies are turning—almost *en masse*—to concerted air advertising. This is new. In the past auto firms used air advertising, but some people suspected it was more for institutional or prestige reasons rather than to make immediate sales. Not so today. Everyone from the biggest manufacturer to the village auto dealer is using tv and radio as hard-sell media.

Companies will sometimes cut back on advertising when sales dip. In Detroit it's been just the opposite. Look at the Publishers Information Bureau figures.

round-up

During the first three months of 1953, auto firms spent about $4 million for network television and $1.5 million for network radio. Here are January-March 1954 figures: $6.7 million for network television and $2.6 million for network radio. That's a tv and radio increase of more than $3.7 million—$2.6 million more for tv, $1.1 million more for radio. Auto companies, by the way, were one of the very few product groups listed by PIB to increase '54 radio budgets.

During the first quarter of 1953, Detroit turned out about 1,519,000 cars, according to *Ward's Automotive Reports*. The first quarter this year showed a drop of more than 91,000, down to 1,427,600 cars.

This means:

During first quarter 1953, for every car that rolled out of the factory about $3.67 was spent in advertising on network television and radio.

During the first quarter this year, more than $6.53 per car was spent on network tv and radio.

Figured on an industry-wide basis, this is a hefty per-car increase of $2.86. But even this doesn't begin to reveal the full extent of the picture. It doesn't include any spot. Every major manufacturer and nearly all the independents have used saturation radio and tv spot campaigns, usually to introduce new models. The amount auto firms spend on spot can only be conjectured but it's known to be in the millions.

Take Ford. In early January it used 1,300 to 1,400 stations in about 800



uick displaced Plymouth for third first quarter '54 with Berle major net tv effort. When new models come out, for extra push, Buick supplements Berle with heavy one-time buys of network shows plus spot radio, tv

For car-by-car production rank, radio-tv use, see chart next page ▶▶▶

etroit's big auto race

up 67% over last year. Spot up too

markets. This cost an estimated $1.2 million. Spreading the cost of that one spot campaign over Ford's entire first quarter output of about 370,000 cars, you can figure a per-car average of more than $3 spent for spot.

Chevrolet, of course, has been anything but idle. Its heavy saturation campaign broke a few weeks before Ford's. In mid-December, Chevrolet ran a heavy radio and tv campaign and the Chevrolet Dealers of America in mid-February signed for nightly participations on MBS' Multi-Message Plans.

Ford and Chevrolet both have network programs, too.

On network television, Ford sponsors *Ford Theatre* (NBC TV, Thursday, 9:30-10:00 p.m., 53 stations). On network radio, Ford recently began sponsorship of Edward R. Murrow three nights a week (CBS, 7:45-8:00 p.m., 121 stations).

Chevrolet, on television, sponsors Dinah Shore two nights weekly (NBC TV, 7:30-7:45 p.m., 62 stations). Chevrolet also sponsors Dinah Shore two nights weekly on radio (NBC, 8:00-8:15 p.m., 195 stations), plus participations on Mutual's Multi-Message Plan already referred to.

In the case of Ford and Chevrolet, increased advertising follows increased production. It's this race between Ford and Chevrolet that's putting the squeeze on other auto makers which have to advertise partly out of self-defense to sell the reduced number of cars they are making this year.

Again comparing the first quarter of 1953 with the first quarter of 1954, you'll see that in 1953 Chevrolet made about 350,000 cars; first quarter of this year it made 360,000. Ford, during the 1953 first quarter, produced 247,000 cars; this year it turned out an amazing 370,000.

Now add up the first quarter production of Oldsmobile, Mercury, Chrysler, Dodge, Cadillac, Studebaker, De Soto, Nash, Lincoln, Packard, Hudson and Kaiser-Willys—and you get 366,600 cars. That means that Ford *alone* turned out more cars than a dozen other makes. Now add the Buick, Plymouth and Pontiac production figures to the bottom-dozen, and you get a total of 697,600 cars. Yet the production of these 15 different makes doesn't equal the combined Ford-Chevrolet production of 730,000.

Now what does the Ford-General Motors production look like when translated in terms of percentages?

Compare once again first quarter production totals for 1953 and 1954.

In 1953 General Motors (all five auto divisions) had 45.5% of the market, according to *Ward's*.

Chrysler was second with 22%.

Ford was third with 21%.

The five independents had a total of 11.5%.

First quarter 1954 shows a much different picture.

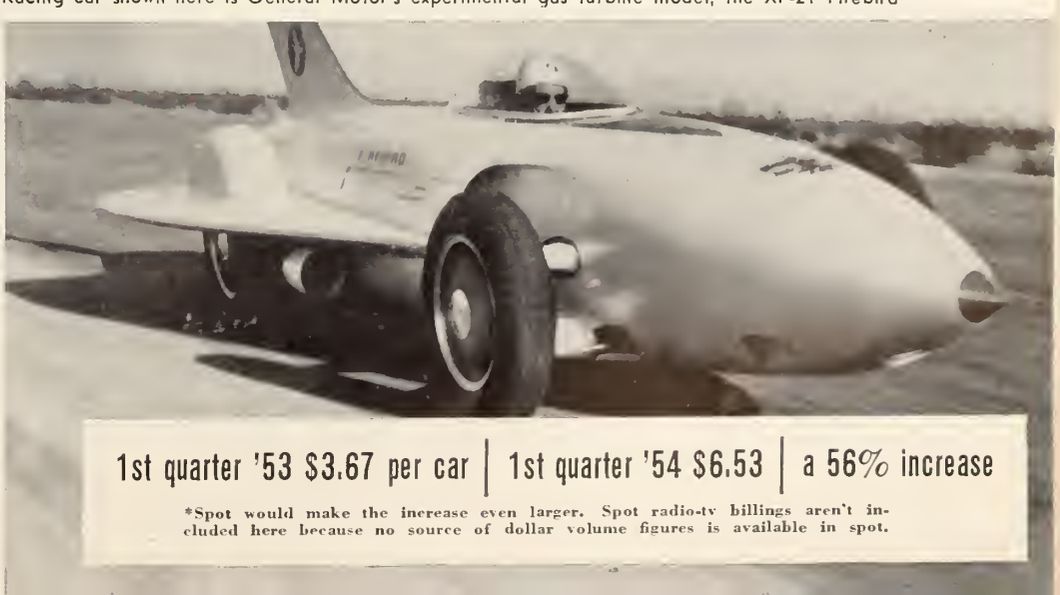
General Motors is still far ahead, of course, but it's increased its lead to nearly half the market—49.5%.

Ford shoved Chrysler out of the number two position, now claims 32.8%—more than a 10% increase.

Chrysler dropped down to 12.9%.

(*Please turn to page* 72)

Network billings per car are racing ahead in 1954: To get per-car breakdown SPONSOR divided 1st quarter production figures into PIB network auto expenditures* Racing car shown here is General Motor's experimental gas turbine model, the XP-21 Firebird



1st quarter '53 $3.67 per car | 1st quarter '54 $6.53 | a 56% increase

*Spot would make the increase even larger. Spot radio-tv billings aren't included here because no source of dollar volume figures is available in spot.

All 17 American cars use some form of radio-tv this year

RANK	NAME	NO CARS 1ST QTR.*	HIGHLIGHTS OF RADIO AND TELEVISION USE BY CAR COMPANIES
1.	FORD (FORD MOTOR)	370,000	*Ford Theatre*, NBC TV, 9:30-10 p.m. Th.; *Ed Murrow*, CBS Radio, 7:45-8 p.m. M.W.F.; one shot Mardi Gras, 2 Mar. NBC TV. Spot: Estimated $1.2 million buy on 1,300-1,400 radio and tv stations early Jan. Local dealer groups buying saturation campaigns in most major markets. Agency: J. Walter Thompson.
2.	CHEVROLET (GENERAL MOTORS)	360,000	*Dinah Shore*, NBC TV, 7:30-7:45 p.m. T. Th.; same, NBC Radio, 8-8:15 p.m. T.-F.; 33 participations in MBS "Multi-Message Plan" in Feb., Mar. Spot: Heavy buys in major markets in mid-December for new model. Dealer groups buying radio-tv in major markets for extra push. Agency: Campbell-Ewald.
3.	BUICK (GENERAL MOTORS)	132,000	*Milton Berle Show*, NBC TV, 8-9 p.m. T. (now 2 weeks out of 3; next fall alt. weeks); bought 10 network programs on 1-to-5 time basis in Jan., Mar. Spot: Saturation radio-tv campaign in Southern markets early Jan.; saturation campaign on 465 radio stations early April for 3 days. Agency: Kudner.
4.	PLYMOUTH (CHRYSLER CORP.)	100,000	*That's My Boy*, CBS TV, 10-10:30 p.m. Sat.; 26 Robert Trout 5-minute newscasts, CBS Radio (May only); NBC "3 Plan," *Weekend*, *Roadshow* participations, NBC Radio (May only). Spot: Recently signed for 5 announcements weekly, 52 weeks, major markets; dealer groups using spot. Agency: Ayer.
5.	PONTIAC (GENERAL MOTORS)	99,000	*Dave Garroway*, NBC TV, 8-8:30 p.m. F.; last fall (besides sharing with other GM cars in NCAA football game sponsorship) bought *Football Scoreboard* following NCAA games. Spot: Dealer groups use tv, radio, but confine most activity to new model introduction. Agency: MacManus, John & Adams.
6.	OLDSMOBILE (GENERAL MOTORS)	91,000	*Douglas Edwards*, CBS TV, 7:30-7:45 p.m. M.W.F. Beginning next fall will sponsor 1 out of 4 Saturday night spectaculars, NBC TV, 9-10 p.m. Spot: Using about 20 tv markets, 150 radio markets; dealers groups using about 400 radio markets for introducing new models. Agency: D. P. Brother.
7.	MERCURY (FORD MOTOR)	86,000	With Lincoln, shares *Toast of the Town*, CBS TV, 8-9 p.m. Sun. Spot: National spot activity on radio-tv outlets when new models introduced; regional dealers groups, particularly on East Coast, currently using extensive radio-tv in major markets. Agency: Kenyon & Eckhardt.
8.	CHRYSLER (CHRYSLER CORP.)	31,100	Beginning next fall will sponsor hour extravaganza, CBS TV, 8:30-9:30 p.m. Th. (three programs monthly to be high drama, one program monthly to be musical-variety). Chrysler sponsored *Medallion Theatre*, CBS TV, until last April. Spot: Some radio, tv for new models. Agency: McCann-Erickson.
9.	DODGE (CHRYSLER CORP.)	31,000	*Make Room for Daddy*, ABC TV, 9-9:30 p.m., T. (alt. weeks); *Break the Bank*, ABC TV, 10-10:30 p.m. Sun.; *Roy Rogers Show*, NBC Radio, 8-8:30 p.m. Th.; bought 3 MBS shows for 3 to 6 times in Feb., Mar.; participations in MBS "Multi-Message Plan." Spot: Radio-tv for new models. Agency: Grant.
10.	CADILLAC (GENERAL MOTORS)	25,500	Only General Motors car not now using either network radio or tv; last fall (besides sharing with other GM cars in NCAA football game sponsorship) with GMC Trucks bought Army-Navy football game 28 Nov. Spot: Bought approximately 300 radio markets in Feb. Agency: MacManus, John & Adams.
11.	STUDEBAKER (STUDEBAKER)	25,000	No network tv or radio now. Bought NBC TV's *All Star Revue* four weeks in March 1953 (to introduce new model). Spot: Most active when new models introduced; uses radio in all major markets except New York, Chicago; uses tv in most major markets. Agency: Roche, Williams & Cleary.
12.	DE SOTO (CHRYSLER CORP.)	21,000	*You Bet Your Life*, NBC TV, 8-8:30 p.m. Th.; same, NBC Radio, 9-9:30 p.m. W. Spot: Every major tv market, about 150 radio markets bought last Nov. to introduce new model. Dealer groups buying some radio-tv spot campaigns in scattered markets for extra sales push. Agency: BBDO.
13.	NASH (AMERICAN MOTORS†)	20,000	*Danger*, CBS TV, 10-10:30 p.m. (alt. Th. from 13 Mar. for 13 telecasts). Spot: Bought extensive three-day saturation campaign on every commercially operating U. S. television station in mid-March. Uses some radio when new models introduced via dealer groups. Agency: Geyer. (Also see Hudson below.)
14.	LINCOLN (FORD MOTOR)	13,000	With Mercury, shares *Toast of the Town*, CBS TV, 8-9 p.m. Sun. Spot: National spot activity on radio-tv outlets when new models introduced; regional dealers groups, particularly on East Coast, currently using extensive radio-tv in major markets. Agency: Kenyon & Eckhardt.
15.	PACKARD (PACKARD MOTOR)	12,000	*Martha Wright*, ABC TV, 9:15-9:30 p.m. Sun. During past two years has sponsored variety of short-term tv and radio network programs including Presidential Inauguration over CBS TV. Spot: From Jan. 12-18 used saturation radio, tv spots in about 150 markets for new model. Agency: Maxon.
16.	HUDSON (AMERICAN MOTORS†)	6,000	No network radio or tv now. Sponsored *Billy Rose* on ABC TV for several weeks in 1951. At sponsor presstime there was possibility Hudson and Nash might share major network program next fall. Spot: Last fall used 400 markets. Agency: Brooke, Smith, French & Dorrance.
17.	KAISER-WILLYS (KAISER-WILLYS)	5,000	*Lowell Thomas*, CBS Radio, 6:45-7 p.m. M. F. shared by Kaiser and Willys, handled through two agencies. Last year Willys sponsored Philharmonic broadcasts, CBS Radio, through 28 Dec. Spot: Both used radio in mid-March. Kaiser agency: Weintraub. Willys agency: Ewell-Thurber.

*Figures are production, not sales. Source: Ward's Automotive Reports †Company formed from merger of Nash and Hudson.



The girl who ties the strings: BBDO's Claire Hanlon talks to man from SPONSOR about numerous details involving air ads which keep her hopping. Miss Hanlon works on account service for radio-tv dept., which means she is N.Y. liaison for out-of-town clients. While half of BBDO's billings originate outside of New York, much broadcast advertising must be channeled through N.Y.C.

A week at BBDO

Final article on nation's top air agency digs into inner workings

The story starting on the next page is the second of two articles on Batten, Barton, Durstine & Osborn as seen through the eyes of a "man from SPONSOR." It is part of a series in which members of SPONSOR's staff spend a week working at advertising agencies and advertising departments of sponsor firms. (The 22 March issue contained an eye-witness view of Cunningham & Walsh at work.)

In the first part of the BBDO story last issue the man from SPONSOR gave a first-hand account of the birth of a tv commercial, reported on a conversation with Agency President Ben Duffy, gave a short history of the agency.

In winding up the BBDO story in this article writer Jaffe digs a little deeper into the inner workings of the nation's top agency in radio-tv billings.

He finds out what Lucky Strike thinks about alternate-week tv sponsorship and what the tobacco firm will do with Jack Benny next season (he will be on alternate weeks in the fall).

He learns why "brownies" on television can't be brown and what color "white" cake should be for color television.

He sits in on a confidential "brainstorm session" where everyone is encouraged to come out with whatever is on his mind about a client's problems.

He hears some hints that BBDO may be No. One among all agencies in U. S. advertising billings from one of the agency's executives.



How BBDO gets new clients: J. Davis Danforth, exec. v.p. in charge of client relations, tells editor Jaffe that BBDO has no new business department, is often approached first by advertiser. BBDO won't offer speculative presentations, stresses its facilities

by Alfred J. Jaffe

The popular version of an advertising agency goes something like this:

A group of handsome young men in Brooks Bros. suits assemble in a room with glass block walls, molded plywood chairs and concealed fluorescent lighting. One man (who may or may not look like James Stewart) suddenly gets up, takes off his jacket, opens his collar and yells excitedly:

"I've got a terrific idea! It'll sweep the country! We'll sell millions of cakes of soap! This is the idea: We get a pretty dame to use our soap and call her the average American girl!"

There are cries of approval. Another man (who may or may not look like Peter Lawford) breaks in with:

"Whadya say we knock off for cocktails—"

There is a rush for the door resulting in injuries to three vice presidents.

Needless to say, Batten, Barton, Durstine & Osborn, Inc., does not fit this stereotype. Advertising is a lot of hard work and a lot of facts and figures.

But the above little scene, like all folklore, has a germ of truth to it. Gathering market and sales figures does take weeks; a good copy theme can blossom in a fraction of a second. The point is that creative advertising operates on a different level from other agency activities, is hard to describe and hard to put your finger on.

Consciously or unconsciously, BBDO recognizes this fact in organizing its creative services separately. These services are under one of BBDO's three functional executive vice presidents, Charles H. Brower (the other two are over operations and client relations). Brower is a tall ex-basketball coach who takes his work (but not himself) seriously. He heads up all copy and art work, the radio-tv department and public relations.

We talked about a speech he gave before the 4A's last month. It was called "Who's Having Any Fun?" and took as its text: "A man who spendeth his life gathering gold for the United States Treasury Department and has no fun is a sounding ass and a tinkling idiot."

In discussing fun Brower was not talking about holding a glass of champagne in one hand and a blonde in the other, though he recognizes the appeal of both. He was talking about people who don't enjoy their work.

"I had in mind," he said, "the kind of people I come across. The radio and tv people, the publicity people, the advertising writers, the art directors. Some don't really enjoy their work and I think one reason they don't is that they've been indoctrinated to be suspicious of any advertising that they're proud of.

"I was told the same thing when I was younger. If I liked a piece of copy, it was a bad sign. The public, I was told, wouldn't like it. Why? Because the public was supposed to be on one level and the advertising man, as a person, on another. We were supposed to be writing to the common man. But the common man is not as common as some people think.

"In other words, I'm talking about people who say you can't turn out well-written stuff and have any 'sell' in it at the same time.

"That's a lot of nonsense.

"Now, I'm not saying that just because a piece of copy reads well it will sell goods. You've got to know advertising. And, of course, there are three or four mothers and six or seven fathers working on a commercial so the result cannot be pure inspiration. But that's no reason for a writer to hold himself back.

"Yes, our writers know I feel this way. They know I like the creative approach . . ."

My conversation with Brower touched a lot of other things.

Brower on radio: ". . . I think you might say that BBDO is getting re-interested in radio. We haven't done as well by radio as we should. We've been too fascinated by tv. . . ."

Brower on tv commercials: ". . . I think a lot of tv commercials are boring. There's not enough thought put into them. Some advertisers tend to do the safe thing in a new medium and the result is not always good. . . ."

Brower on double-spotting: ". . . I sometimes wonder whether it's worthwhile to put so much thought into tv commercials. The stations crowd so many of them together. But I don't know how that problem will be solved.

The stations have to make money. . . ."

Brower on copy formulas: ". . . We don't have any high-sounding copy formulas. We just push our writers into more creative effort. Every product and every firm is a different problem. Take Campbell. They have such a large percent of the soup market, we can say that soup is a fine thing and let it go at that. But we're trying to say it better. . . ."

Brower on brainstorm sessions: ". . . The brainstorm session is an excellent way of getting ideas, though it has its limitations. The brainstorm session is a lot of little candles, rather than one, strong searchlight. . . ."

Brower on Brower: ". . . Because of my background, I'm mostly interested in and directly concerned with advertising copy. I'm not a negotiator for tv talent, or anything like that. But they had to put some departments under somebody, so they picked me. I don't try to handle everything, but I try to understand everything so people won't think I'm a half-wit. . . ."

BBDO's early start in tv: "Don Rowe?" repeated the 11th floor receptionist at BBDO. "Well, you go through that door on your left, then turn left, walk down to the second aisle, turn right, go to the end of the aisle, turn left, walk past a couple of offices until you see his name."

This was on my first day at BBDO and I felt like asking the receptionist if she'd ask Rowe, who is business manager of the tv department, to come out and lead me to his office. (By the end of the week at BBDO I was walking through the maze of cubicles as if I owned the place.)

When I finally reached Rowe's office, I found a youngish man (there are a raft of young men and women in BBDO's radio-tv echelons). Rowe told me he got into television as a cameraman at WPTZ, Philadelphia, seven years ago though he had no experience. He is assistant to Bob Foreman, head of the tv department, and has his finger in a lot of pies, creative as well as administrative.

(*Please turn to page 78*)

A tv commercial gets polish: Arlene Francis, left, "editor" of NBC TV's daytime show, "Home," takes breather from du Pont commercial rehearsal to talk to Marge Fowler, who wrote commercial, and SPONSOR editor Jaffe about gadgets used in du Pont's video plug

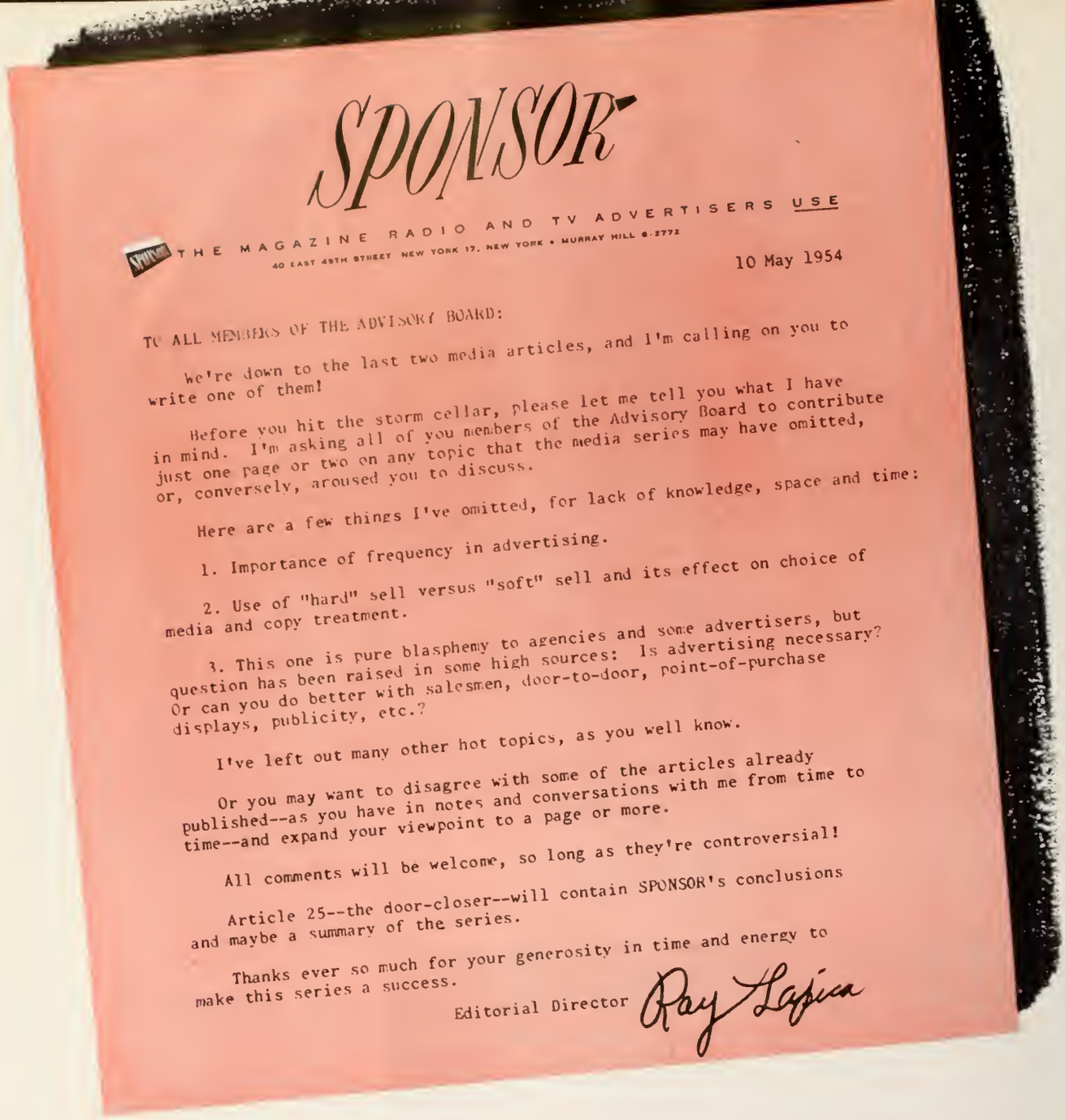


BBDO air clients in 1954*

AMERICAN RADIATOR rs
AMERICAN SAFETY RAZOR rs
AMERICAN TOBACCO rn, rs, tn
ARMSTRONG CORK tn
BARCALO MFG. rs, ts
BOSTON FIVE CENTS SAVINGS BANK rs
BURNHAM AND MORRILL rs
CALIFORNIA OIL rs, ts
CAMPBELL SOUP tn
CONSOLIDATED EDISON N. Y. ts
CONSOLIDATED COSMETICS rn
CREAM OF WHEAT rn, rs, ts
CROSLEY rs, tn, ts
CURTIS CIRCULATION rs, ts
DE SOTO rn, rs, tn, ts
DETROIT-MICHIGAN STOVE ts
DOUGHBOY INDUSTRIES rs
DU PONT rs, tn, ts
EASY WASHING MACHINE rs, ts
ETHYL CORP. ts
FARMERS & MECHANICS SAVINGS BANK ts
FEDDERS-QUIGAN tn, ts
FIRST NAT'L BANK BOSTON rs, ts
FORT PITT BREWING rs, ts
E. & J. GALLO WINERY rs, ts
GEMEX tn
GENERAL BAKING rs, ts
GENERAL ELECTRIC rn, rs, tn, ts
GENERAL MILLS rs, tn, ts
GENERAL TIME rs, ts
B. F. GOODRICH rs, tn
HAMILTON WATCH rs
HORMEL rn, rs, ts
INT'L MINERALS & CHEMICAL rs, tn
IRON MINING INDUSTRY OF MINN. ts
LEVER BROS. rn, rs, tn, ts
LIBBY, McNEILL & LIBBY rs, ts
LIBERTY MUTUAL rs, ts
M. J. B. CO. rn, rs, ts
MAINE SARDINE INDUSTRY rs
MARINE TRUST CO. WESTERN N. Y. rs, ts
MINNESOTA MINING & MFG. rn, tn, ts
MURINE rn, rs, ts
MUTUAL SAVINGS BANKS MASS. rs, ts
NAT'L CITY BANK N. Y. ts
NAT'L GYPSUM tn
NEHI rn, rs, ts
THOMAS NELSON & SONS rn, ts
J. L. NEWKIRK rs
N. Y. STATE DEPT. COMMERCE ts
N. Y. TELEPHONE rs, ts
NIAGARA-MOHAWK POWER rs
NORTHRUP KING rs, ts
NORTHWESTERN BELL rs, ts
PACIFIC TEL. & TEL. rs, ts
PENICK & FORD rs, ts
PFEIFFER'S FOOD PRODUCTS rs, ts
POLAROID CORP. tn, ts
READER'S DIGEST ASSN. rs, ts
REXALL DRUG rn, ts
SCHAEFER BREWING rs, ts
JACOB SCHMIDT BREWING rs, ts
SCUDDER FOODS PRODUCTS rs, ts
SEA BREEZE LABS ts
SHREVE, CRUMP & LOWE rs
SOUTHERN NEW ENGLAND TEL. rs, ts
STANDARD OIL OF CAL. rn, rs, ts
R. H. STEARNS rs
TIMKEN ROLLER BEARING rs
TREESWEET PRODUCTS ts
TWA rs, ts
UNITED FRUIT rs, ts
U. S. STEEL rs, tn
VICK CHEMICAL ts
VCA LABS rs, tn, ts
WESTERN CONDENSING rs, ts
WHITE SEWING MACHINE ts
WILDROOT rn, rs, ts
J. R. WOOD rs, ts
WYNN OIL rs, ts
ZENITH rs

EXPLANATION:

rn means radio network (including regional), rs means radio spot, tn means television network, ts means television spot



SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

40 EAST 49TH STREET NEW YORK 17, NEW YORK • MURRAY HILL 8-2772

10 May 1954

TO ALL MEMBERS OF THE ADVISORY BOARD:

We're down to the last two media articles, and I'm calling on you to write one of them!

Before you hit the storm cellar, please let me tell you what I have in mind. I'm asking all of you members of the Advisory Board to contribute just one page or two on any topic that the media series may have omitted, or, conversely, aroused you to discuss.

Here are a few things I've omitted, for lack of knowledge, space and time:

1. Importance of frequency in advertising.

2. Use of "hard" sell versus "soft" sell and its effect on choice of media and copy treatment.

3. This one is pure blasphemy to agencies and some advertisers, but question has been raised in some high sources: Is advertising necessary? Or can you do better with salesmen, door-to-door, point-of-purchase displays, publicity, etc.?

I've left out many other hot topics, as you well know.

Or you may want to disagree with some of the articles already published--as you have in notes and conversations with me from time to time--and expand your viewpoint to a page or more.

All comments will be welcome, so long as they're controversial!

Article 25--the door-closer--will contain SPONSOR's conclusions and maybe a summary of the series.

Thanks ever so much for your generosity in time and energy to make this series a success.

Editorial Director Ray Lapica

Media article 24: Conclusions by Advisory Board

SPONSOR advisers comment on topics 26-part series omitted

SPONSOR's *All-Media Advisory Board*

George J. Abrams — ad director, Block Drug Co., Jersey City
Vincent R. Bliss — executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole — president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter — pres., Inst. for Research in Mass Motivations
Stephens Dietz — v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson — ad & sales promotion director, Ford, Dearborn
Marion Harper Jr. — president, McCann-Erickson, Inc., New York
Ralph H. Harrington — ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite — president, Tracy-Locke Co., Dallas
J. Ward Maurer — ad director, Wildroot Co., Buffalo
Raymond R. Morgan — pres., Raymond R. Morgan Co., Hollywood
Henry Schachte — senior v.p., Bryan Houston, New York

Study will be published in book form—reserve your copy now.

Letter at left went to all 12 members of SPONSOR's *All-Media Advisory Board from Editorial Director Ray Lapica. In essence Board was asked to summarize, interpret, comment on or refute previous articles in the 22-month series. You'll find opinions of six advertisers starting below and continuing on page 86. Remaining six will be published next issue. Summary and conclusions by* SPONSOR *will appear 28 June. Study will be published in book later.*

* * *



Mr. Dietz

1.

Choice of media is only part of ad problem as a whole

After you have interviewed all of the experts on the subject of choice of media, you have many statements and few conclusions. Why? Because choice of media is not a whole problem in itself, but only a part of the total advertising problem.

Briefly stated, the advertising problem is: "How do we sell the most goods with this dollar of advertising money?"

No medium sells; it can only deliver an advertising message. So, obviously, one must consider the message in choosing media. But so must one consider the many other aspects of the total advertising problem mentioned in this series of articles—such as distribution, type of product, consumption patterns and so on.

These series of articles have done much to illuminate the complexities of media evaluation. They should encourage all media people to take a much broader view of their jobs and challenge them to obtain the last ounce of information on the total advertising problem of each of their products.

STEPHENS DIETZ
Vice President
Hewitt, Ogilvy, Benson & Mather
New York



Mr. Donaldson

2.

Why advertising, direct sales are different

"Is advertising necessary? Or can you do better with salesmen, etc?"

One basic ingredient differentiates advertising from all other forms of sales effort. It is integrated with means of communication embraced by the potential customer. It is the difference between selling by ringing the doorbell and being invited to dinner.

Radio, television, magazine and newspaper advertising are accepted by the consumer. He initiates the sales circumstance by turning on the radio or television set or buying the magazine or newspaper. The consumer is there. While he may be irritated by a poor commercial or a poor product, he is receptive to the opposites. Touch the consumer where he is interested and you have the opportunity to create a preference for the product you offer him on the radio program, the television screen, the magazine or newspaper advertisement. His mind is more free of other entanglements when he is enjoying these media.

However, this may not be true when he answers the door bell.

All forms of sales effort have their place in the over-all sales program. There is no distinct line of cleavage between various types of sales effort, sales promotion, point of purchase displays, direct by mail, publicity and so on. But their place is in conjunction with advertising and not to the exclusion of it.

BEN DONALDSON
Advertising & Sales Prom. Dir.
Ford Motor Co.
Dearborn



Mr. Abrams

3.

"Magazine-of-air" tv concept raises some problems

We hear increasing talk of future television costs being so high that Mr. Average Advertiser will buy program advertising much as he buys magazine advertising today.

This basically is the "magazine-of-the-air" concept.

For the advertiser this tv programing technique raises a number of interesting questions and problems.

It is difficult for any advertiser to compare equitably the "magazine-of-the-air" concept with anything he has previously done. Merely having been a "participating sponsor" in a *Show of Shows* or *Kate Smith* or *Today* isn't the same thing. For a time "magazine of the air" will more carefully select its viewers than will other show types.

At the same time Mr. Average Advertiser is certain to compare magazines in print vs. "magazines of the air." Each will now offer him insertions at a cost of "X" dollars per thousand, either for a black and white or a color ad. How to compare?

Is a $25,000 black-and-white page placed in a magazine of 5,000,000 circulation the equivalent of a $25,000 minute announcement reaching an audience of 5,000,000 (measured) homes. Obviously they are not that easily compared!

There are questions of impact, of message retention, of advertiser identification, of *total* audience and *sales*.

These questions will lead to others.

For example, what frequency is necessary and at what frequency does the advertiser reach the point of diminishing returns? What is the cumulative audience after 13 announcements as contrasted with 13 insertions? (Remember *Life* talks of a cumulative audience of 73,050,000 people after 13 issues!)

Most of us who have used television marvel at its impact—the speed with which this new medium can produce action by the consumer. Here, too, is an area of research of extreme interest.

The "magazine-of-the-air" concept is a fascinating one. And just as fascinating to the advertising professional will be the research and results of this medium within a medium.

GEORGE J. ABRAMS
Advertising Director
Block Drug Co.
Jersey City

(Please turn to page 86)

NEXT ISSUE

Part II of "Conclusions by Advisory Board." SPONSOR quotes six of 12 admen who have been helping it maintain a high level of interest, accuracy in the 26-article All-Media Evaluation Study. Final article will run 28 June. Book out soon.

New way to buy local radio-tv: as

Travel advertisers saturate N. Y. area economically with 144 hours of programi



10-day annct. drive heralded "Travelcade"

The Sunday supplement concept has come to local radio and television.

Sunday newspapers have long used special sections built around a single topic—travel for example. But the special Sunday supplement section probably had never been used on the air until members of the European Travel Commission bought 144 hours of programs on WNBC-WNBT, New York, during the first weekend in May.

The whole concept breaks an old radio-tv rule: Never put messages of two competing clients in the same program. But WNBC-WNBT were out to attract many advertisers who could never afford to use radio and tv before. Putting commercials of companies in the same business together helps split up the cost. And it probably builds interest in the commercials by giving the travel shopper something to compare.

The special section idea was conceived originally by the stations as a block on travel everywhere and anywhere in the world.

Enter Hudson Meyer, executive vice president of Caples Co. (which is the agency for the European Travel Commission representing 21 countries).

Meyer was the first adman approached by WNBC-WNBT. He suggested restricting the scope of the first Sunday supplement to European travel. He also suggested the stations might plan supplements dealing with other aspects of travel, and get into additional topics, back-to-school, etc.

The special section on the air bears a close resemblance to the "magazine concept" as applied to network radio and television. Both formats provide for a number of advertisers buying insertions in a given block. But the WNBC-WNBT experiment may represent the first time stations have used "special section" advertising.

Because the operation was a sales success it's likely other stations will want to keep an eye on the approach. Advertisers and agencies, too, may spread the concept to other local stations by suggesting they create supplements of this type.

WNBC and WNBT aired the precedent-breaking *European Travelcade* programing block during a total of 144 hours (combined radio and tv figures) on the weekend of 7-9 May. WNBC and WNBT are now planning one weekend supplement a month on topics ranging from back-to-school to winter sports. Richard M. Pack, director of programs, told SPONSOR.

Travel advertisers are so closely identified with print advertising the alliance had almost come to be accepted as inevitable by many broadcasters. Here are the problems James Barry, WNBC-WNBT account executive, faced when he approached Hudson Meyer:

1. Foreign countries today are no-

Short-ware commercials: Bill Berns, WNBC-WNBT news director, made world tour, ired highlights, commercials en route. Below, he buys checks from sponsor, American Express



unday supplement

one weekend. New trend on the way?





Hudson Meyer (l.), exec. v.p., Caples Co. (European Travel Comm. agency), helped convince other sponsors to buy "special section of the air." Dick Pack, WNBC-WNBT prog. dir. (r.), plans one a month

toriously short on funds for non-essentials like advertising. Each dollar allotted for publicity is as carefully apportioned as a five-year-old's 10c weekly allowance. Budgets are planned far in advance, are generally inflexible.

2. Because budgets are small and because many newspapers (and some magazines) furnish editorial support for travel ads in the way of special articles, 99% of travel firms have had little contact with air advertising. It's easier to stick to a tried-and-true method than to experiment with the unknown.

3. Travel is a long-range proposition. People don't pick up the phone and order two plane tickets to Paris the way they call the grocer for a pound of butter. Many veterans in the travel field are convinced the only way to sell travel is through a policy of consistent, low-key advertising. Would the one-shot be palatable as a sales vehicle?

The European Travel Commission represents 21 member countries which jointly work to further international goodwill and economic prosperity through travel. The commission acts in an advisory capacity for each of these countries individually as well as representing them as a group.

Hudson Meyer, exec. v. p. at the Caples agency, was sold on the idea of sponsoring a three-day programing block devoted to European travel because he felt it was a cheap, effective way to saturate an area providing a huge number of international travelers. (According to the U. S. Department of Commerce some 35% of the passports applied for and renewed last year were by residents of the New York area.) Dick Pack, WNBC-WNBT program director, Meyer and Joseph Tery, Caples radio-tv director, originated a variety of programs pointing up many aspects of foreign travel. Many shows regularly scheduled on weekends over the two stations were slanted to the travel theme by the use of special guests and topics.

The package was designed so that eight members of the European Travel Commission split the total cost for both radio and tv. The entire 144 hours cost a total of $16,000: Pack says future special sections will be sold for about $25,000. Each sponsor got 10 one-minute participations in 10 different radio programs and nine one-minute announcements in nine different tv shows for about $1,650.

WNBC-WNBT news and special events director, Bill Berns, made a 'round-the-world trip in 10 days, broadcast live commercials for a tenth sponsor, American Express (agency: Benton & Bowles) from various parts of the world. Taped interviews and special reports by Berns via short wave were included in the programing block. Cost: $2,500.

The eight members of the European Travel Commission sponsoring the special section included: the British Travel Association (through Hewitt, Ogilvy, Benson & Mather); Cunard Lines (Charles W. Hoyt and Kelly Nason); the French Government Tourist Office (Benton & Bowles); the German Tourist Office (Stephen Goerl Associates);

(*Please turn to page* 62)

Travel interviews: Regular weekend programing got international flavor through special interviews with travel experts like Denmark's Mogens Lichtenberg, shown with Tex and Jinx



case history



Joseph B. Ward

I say ratings are opinion — not facts

Only real media measurement is ability to sell, says ARBI's Ward

A second Industrial Revolution is sweeping U.S. marketing. Machines are replacing men as salesmen, as traffic clerks, as inventory planners.

In contrast to the new science of business operation, advertising methods remain a matter of "opinion."

That, summarized, is how Joseph B. Ward started a talk to Canadian advertisers early this month. By "opinion" Joe Ward means any form of rating or other measure of advertising based on circulation.

The scientific measure of advertising, says Ward, is ability to sell.

Ward is in a unique position to talk about both science and advertising. He's a successful West Coast industrial engineering consultant; he is also president of Advertising Research Bureau Inc. (ARBI), Seattle research firm which measures media results in terms of sales. ARBI tests generally compare radio with newspapers, but they have been used as well to compare radio with television. (A previous article on ARBI appeared in the 9 March 1953 issue.)

From his position astride science and sales research, Ward delivered some stimulating predictions on the future of radio advertising and retailing. (You'll find them summarized on this page; see also "Robot Retailing" 23 March 1953). Ward also explained in detail how ARBI is able to measure advertising on the basis of sales.

SPONSOR presents some of Ward's ideas to stimulate advertisers and agencymen in their thinking about the significance of ratings. SPONSOR has long urged a more realistic view of ratings: has fought to extend knowledge of their strengths and weaknesses.

You'll find five topics excerpted and summarized in the article below:

1. Difference between fact, opinion.
2. Sales effectiveness results of ARBI radio vs. newspaper tests.
3. Interview technique.
4. Relationship of ratings to sales.
5. Difference between radio- and newspaper-influenced customers.

1. *The advertiser who wants to make money must know the difference between fact and opinion*: Let's get down to cases. It is a fact that the Audit Bureau of Circulations, can, with a high degree of accuracy, measure the paid

Ward predicts robot retailing will make pre-selling by radio-tv vital:

1. The name of the force causing fundamental changes in marketing is known as "cybernetics" or automation.

2. The engineering principles being applied are based on sound scientific analysis. Some of these principles were developed from electronic knowledge learned during and after World War II. These principles are felt by many to constitute the second Industrial Revolution. Whereas the first revolution substituted the machine for man's arm, the second one is substituting the machine for man's mind.

3. This machine that "thinks" is freeing man of monotonous work, permitting greater leisure.

4. Such machines are applicable not only to industry but to wholesaling and retailing, and in the next few years will bring the rapid growth of giant wholesalers and retailers.

5. Distribution practices are being given thorough study today to prepare for mass distribution of mass production. What is now called mass production will be a "trickle" compared with the potentialities of real mass production. Our creaky and wasteful distribution methods have failed before to handle the flood of manufactured goods—notably in 1929. Distribution now is where manufacturing was in 1910.

6. Impersonal "mass selling" is the term given today to a trend long underway and accentuated by World War II. The efficient, personal selling of retail clerks has suffered.

7. We are entering an age of brand consciousness, the like of which we have never seen before. Advertising of national brands on a hitherto hit-or-miss basis will have to bear the whole responsibility for pre-selling the customer.

8. Evidence of impersonal selling is prevalent in food super markets where the purchasing by customers is robot-like. The elapsed time in the store has been cut radically. As one observer says, "In practically all of the store units of our largest retailers . . , we see a mechanization of the public's shopping function which even in its present early stage represents a total revolution in buying."

9. As another observer puts it, "The whole trend of the new mass retailing era will be in the direction of putting the selling burdens on just two media: one is advertising; the other is interior display—in an entirely new form."

10. Mechanized, electronized floor and counter displays will let the shopper give herself a competent demonstration of an item by simply pressing a button or turning a dial.

11. From the engineer's viewpoint the new industrial distribution developments must go hand in hand with communication of messages either to an individual or to a large group.

12. Mass communication of electronics (radio and tv) is yet in its infancy and will be mastered by manufacturers and retailers in pre-selling customers.

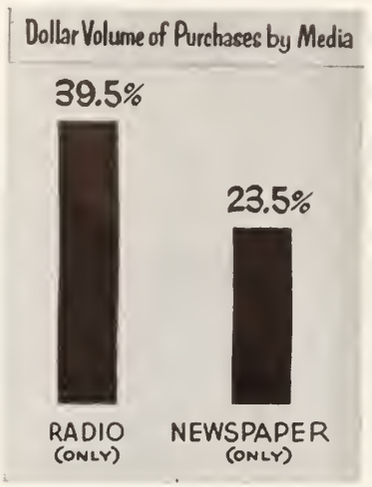
ARBI uses sales as yardstick



Research firm interviewers in store ask customers where they found out about merchandise. To verify fact customer actually did hear or read ad, interviewer next asks what newspaper or program was involved, then asks what customer remembers about the ad. Only responses verified in this way are used in the final results. Other questions asked: "In your opinion does the store get better results from newspaper or radio ads?"

Radio beats newspapers in 201 tests

ARBI firm made 201 point-of-sale studies throughout country to test pull of radio vs. newspapers. In comparing dollar volume of purchases by customers brought in by radio with that of newspapers, firm found 39.5% of total dollars spent were attributable to radio, only 23.5% for newspapers. Also uncovered by firm is fact that radio customers often buy merchandise other than that advertised, newspaper customers tend to stick to test items.



circulation of a daily or weekly newspaper or magazine. It is a fact that the Bureau of Broadcast Measurement can, within stated limits of accuracy, measure the number of radio homes for a given radio station. However, it is strictly a matter of *opinion* what circulation or BBM figures on radio homes have to do with sales results. (BBM is Canada's equivalent of U.S. Broadcast Measurement Bureau, now defunct.)

An advertiser may have a theory that if he carried his advertisement in a newspaper with high circulation, or if he carries his commercials on a radio station with a high BBM, that that will necessarily mean he will get high sales results. When you take measurements of circulation, or measurements of radio homes, you get facts—but not facts about sales results.

Let us take another "for instance." It's a fact that a readership survey can establish, within a stated degree of reliability, how many people saw and read an ad and associated it with the product or advertiser—and how many people have read most of the reading matter of the advertisement. It's a fact that a coincidental telephone survey can establish with a given degree of reliability how many people are listening to a radio program at a given time. However, it is strictly a matter of *opinion* what readership or listenership to a particular program have to do with sales results. An advertiser may have a theory that if he achieves high readership or buys a program with a high rating he will automatically get high sales results. Actually his theory is simply an *opinion*.

In radio and in newspapers glamour has caused a lot of people to confuse opinion with fact. We can all recall the days when a local sponsor hired a soprano because his wife liked sopranos. This was opinion working very close to home, and if the merchant didn't get any additional business at the store, at least he might get some peace of mind at home!

The fact is that advertising is of little value if it does not result in sales. And the place to measure the facts about sales effectiveness of advertising is in the store, at a location not far removed from the cash register. In business, there is no *opinion* about a dollar spent by a customer.

2. *Sales effectiveness results of radio vs. newspapers, as disclosed by ARBI point-of-sale tests*: In establishing a method of obtaining facts from the customer at point-of-sale, we had to find a method that would apply to two unlike media such as newspapers and radio. After several months of experimentation we suddenly hit upon the idea that only dollars were common to both media. Therefore, all of the tests that have been made are based upon equal dollars in whatever media have been tested.

The advertising in both media would begin simultaneously and during a three-day period trained interviewers at the point-of-sale would inquire from the customers how they had learned about this merchandise. The three days were selected as the period for testing the results on the basis that newspaper advertising has a measurable life of three days at the point-of-sale. Therefore, the period was adjusted to the life of a given newspaper promotion.

Radio announcements were used primarily in these studies since most of the advertisers with whom these studies were conducted either were not using radio at all, or had merely been spasmodic users of the medium.

Radio programs have been used where the advertiser has already had such programs on the air. In such cases the amount spent for the program over a three-day period (if it were a daily program) determined the amount spent for newspaper advertising in the study.

In some cases participating announcements have been used on personality programs, although these were considered merely premium announcements and charged for as such in relationship to newspaper advertising.

The advertiser in using newspaper space was given free choice to use it in any way he wished. He could use one paper or several; he could run his advertising on one day or over three

(*Please turn to page* 58)

THIS WE FIGHT FOR

We fight for better radio and tv ratings, and a more realistic view of them. We are convinced that radio and tv ratings are NOT the ultimate in deciding whether a sponsor's interests are being effectively served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values in planning air campaigns.

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
MASON CITY, IOWA	KGLO-TV	3	29 May	100	50	CBS, DuM	1	NFA	Lee Radio Inc. Lee P. Loomis, pres. Herbert R. Ohrt, exec. v.p. Roger Sawyer, treas. Donald G. Harrer, sec.	Weed Tv
PORTLAND, MAINE	WGAN-TV	13	1 June	239	127	ABC, CBS	1	NFA[1]	Guy Gannet Bestg. Services Guy P. Gannet, pres. C. E. Gatchell, v.p.-gen. mgr.	Avery-Knodel
SALISBURY, MD.	WBOC-TV	16	24 May	12	6		1	NFA	Peninsula Bestg. Co. John W. Downing, pres. W. Lee Allen, v.p.	Burn-Smith

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
ADRMORE, OKLA.	KVSO-TV	12	12 May		28	14	0	NFA	John F. Easley, sole owner Albert Riesen, gen. mgr.	Venard
BANGOR, ME.		2	6 May		1.5	0.85	1	58 vhf	Murray Carpenter & Associates[2] Murray Carpenter, pres. Marie Zoldes, sec. C. L. Landon	
FLINT, MICH.			14 May		316	158	3[3]	1,140 vhf	WJR, The Goodwill Station Inc. John F. Patt, pres. Frances S. Richards, part owner Worth Kramer, v.p.-gen. mgr. William Sichert, sec.-treas. F. Sibley Moore, v.p. George Cushing, v.p.	Christal
NEW YORK, N. Y.	WNYC-TV	31	12 May		251	135	7	4,150 vhf	The City of New York Seymour N. Siegel, director	
SAN ANTONIO, TEX.	KCOR-TV	41	12 May	1 Nov. '54	19	9	2	191 vhf	KCOR, Inc. R. A. Cortez, pres. Kenneth R. Hyman, v.p. R. A. Cortez Jr., v.p. W. P. Smythe, v.p. Ruth Burleson, sec.	O'Connel
WAUSAU, WIS.		7	12 May		93	55	0	NFA	Wisconsin Valley Tv Corp.[4] John C. Sturtevant, pres. George T. Frechette, v.p. A. F. Berner, sec. Howard A. Quirt, treas.	

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (21 May '54)	**376**	*Post-freeze c.p's granted (excluding 28 educational grants; 21 May '54)*	**345**[5]
Markets covered	**230**	*Grantees on air*	**268**
Tv homes in U.S. (1 April '54)	**29,495,000**§		
U.S. homes with tv sets (1 April '54)	**62%**§		

*Both new c.p.'s and stations going on the air listed here are those which occurred between 8 May and 21 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planoing. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ‖In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

[1]Station claims 700,000 viewers.
[2]Grant made possible by dismissal of competitive application of WLBZ, Bangor, which receives option to purchase 40% interest in permitee within one year. Grant subject to condition that Murray Carpenter dispose of his interest in WGUY.
[3]Detroit stations.
[4]Permitee is licensee of WATK, Antigo, Wis.
[5]This number includes grants to permitees who have since surrendered their c.p.'s or who have had them voided by FCC.

Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, when you **USE EASTMAN FILM.**



For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	137 North Wabash Avenue	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 2, Illinois	Hollywood 38, California

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

Lovely in black and white? Yes! But think of it *in COLOR!*

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 March 1954† TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARKE			
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cin
1	1	***Favorite Story,*** Ziv (D)	23.7	10.2 wnbt 10:30pm	10.3 kttv 8:00pm	19.5 wnac-tv 10:30pm		21.5 weco-tv 9:30pm	18.0 king-tv 8:00pm	48.0 ksd-tv 9:30pm	10.9 wtop-tv 10:30pm	16.0 waga-tv 7:00pm			
2	4	***I Led Three Lives,*** Ziv (D)	23.3	12.5 wnbt 10:30pm	8.4 kabc-tv 9:30pm	20.3 wnac-tv 7:00pm	10.5 wgn-tv 9:30pm	19.0 kstp-tv 9:30pm	18.5 kint-tv 7:30pm	42.0 ksl-tv 10:00pm	11.0 wtop-tv 10:30pm	7.5 wlw-a 10:30pm	16.0 wbal-tv 10:30pm	52.3 wben-tv 9:30pm	29. wlw- 8:30
3	3	***Cisco Kid,*** Ziv (W)	21.6	12.9 wnbt 6:00pm	14.7 kabc-tv 7:00pm	14.3 wnac-tv 6:30pm	12.7 wbkb 4:30pm	9.8 weco-tv 5:00pm	19.0 komo-tv 7:00pm	32.3 ksd-tv 4:30pm	13.4 wnbw 6:30pm	10.8 waga-tv 6:00pm	17.3 wbal-tv 7:00pm	42.5 wben-tv 7:00pm	20. wcpo 6:00
4	5	***Superman,*** Flamingo, R. Maxwell (K)	20.7	16.4 wnbt 6:00pm	16.0 kabc-tv 8:30pm	14.8 wnac-tv 6:30pm	16.4 wbkb 5:00pm	9.0 weco-tv 5:00pm	25.5 king-tv 6:00pm	28.8 ksd-tv 5:30pm	12.2 wnbw 7:00pm	23.3 wsb-tv 7:00pm	18.3 wbal-tv 7:00pm	41.0 wben-tv 7:00pm	
5	2	***City Detective,*** MCA, Revue Prod. (D)	20.5	3.9 wpix 7:30pm	12.2 knxt 10:00pm		5.7 wbkb 8:30pm	13.8 weco-tv 10:00pm	17.5 king-tv 10:30pm	32.8 ksd-tv 10:15pm	7.4 wtop-tv 3:00pm		9.5 wmar-tv 11:00pm	38.8 wben-tv 10:30pm	
6	6	***Wild Bill Hickok,*** W. Broidy (W)	20.4	11.0 wnbt 6:00pm	10.7 kabc-tv 6:00pm	8.8 wnac-tv 5:00pm	16.2 wbkb 1:30pm	25.8 weco-tv 5:30pm	21.0 king-tv 6:00pm	26.0 ksd-tv 12:00n	18.2 wnbw 7:00pm	15.5 wsb-tv 5:30pm	12.8 wbal-tv 7:00pm	30.3 wben-tv 1:00pm	17. wlw- 5:30
7	8	***Kit Carson,*** MCA, Revue Prod. (W)	20.2	11.7 wnbt 6:00pm	15.0 kabc-tv 7:30pm	15.3 wnac-tv 6:00pm			20.3 king-tv 6:00pm	27.8 ksd-tv 2:30pm		15.8 wlw-a 6:00pm	12.0 wmar-tv 6:00pm	26.0 wben-tv 3:00pm	
8	9	***Range Riders,*** CBS Film, Flying "A" (W)	20.1	12.2 wnbt 6:30pm	8.5 knxt 7:00pm	27.0 wbz-tv 7:00pm		12.8 wcan-tv 7:00pm	16.8 komo-tv 7:00pm		10.5 wtnp-tv 7:00pm				
9	7	***Foreign Intrigue,*** JWT, Shel. Reynolds (A)	19.2	17.4 wnbt 10:30pm	12.9 knbb 10:30pm	21.3 wbz-tv 10:30pm	15.0 wgn-tv 9:30pm	21.5 kstp-tv 9:30pm	16.3 king-tv 8:00pm	20.8 ksd-tv 11:00pm	14.5 wnbw 10:30pm	9.8 waga-tv 7:00pm		6.0 wbuf-tv 8:00pm	11. wcpo 8:30
10	10	***Badge 714,*** NBC Film (D)	18.3	8.5 wor-tv 9:00pm	16.5 kttv 7:30pm	15.8 wnac-tv 2:00pm	12.7 wgn-tv 8:00pm		25.0 king-tv 9:30pm		16.9 wnbw 7:00pm	11.5 wlw-a 9:30pm	15.0 wbal-tv 10:30pm		14. wlw 10:30
Rank now	Past* rank	*Top 10 shows in 4 to 9 markets*													
1	1	***Crown Theatre,*** CBS Film (D)	26.6				8.4 wbkb 10:00pm		14.3 komo-tv 6:30pm	35.3 ksd-tv 10:00pm					
2	3	***Your All-Star Theatre.*** Screen Gems (D)	19.2								13.0 wnbw 10:30pm			38.3 wben-tv 4:30pm	
3	4	***Hopalong Cassidy,*** NBC Film (W)	18.8		9.9 kttv 7:00pm	11.5 wbz-tv 6:30pm		27.8 weco-tv 6:00pm			14.7 wnbw 7:00pm				
4		***Craig Kennedy.*** L. Weiss, A. Weiss (M)	18.1				2.3 wgn-tv 7:30pm								
5	6	***Gene Autry.*** CBS Film (W)	16.7		12.4 knxt 5:30pm		11.2 wbbm-tv 3:30pm		16.8 king-tv 6:30pm				20.3 wmar-tv 8:00pm		
6	9	***Cowboy G-Men.*** Flamingo, United Artists (W)	16.2	3.7 wabc-tv 4:30pm				14.3 weco-tv 2:00pm		27.8 ksd-tv 12:30pm					15. wcpo- 1:30p
7	7	***Death Valley Days.*** McCann-Erickson (W)	15.8						21.3 khg-tv 9:00pm	5.3 wtvj 10:00pm	7.2 wttg 7:30pm				
8	5	***Amos 'n' Andy.*** CBS Film (C)	14.8	12.7 wabc-tv 2:00pm	19.0 knxt 8:00pm	9.5 wbz-tv 11:15pm			26.0 komo-tv 8:30pm	5.8 wtvj 7:00pm	12.4 wtop-tv 7:00pm				
9	8	***Captured,*** NBC Film (D)	12.5	3.5 wor-tv 10:00pm	8.5 kttv 8:00pm		3.5 wgn-tv 8:30pm		30.5 king-tv 8:30pm				7.3 waam 10:30pm		
10		***Abbott & Costello.*** MCA, TCA (C)	12.4	12.2 wnbt 6:00pm	6.9 kttv 7:00pm	14.5 wnac-tv 6:00pm			21.0 king-tv 7:00pm				6.8 wmar-tv 6:30pm		
10		***Rocky Jones,*** United TV, Roland Reed (A)	12.4		7.5 knxt 7:00pm		4.0 wbkb 5:15pm		16.5 king-tv 6:00pm		7.2 wttg 5:30pm				

Show type symbols (A) adventure; (C) comedy; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half-hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank spaces indicate film not broadcast in this market as of 1-7 March 1954. While week shows are fairly stable from one month to another in the markets in which they this is true to a much lesser extent with syndicated shows. This should be borne in

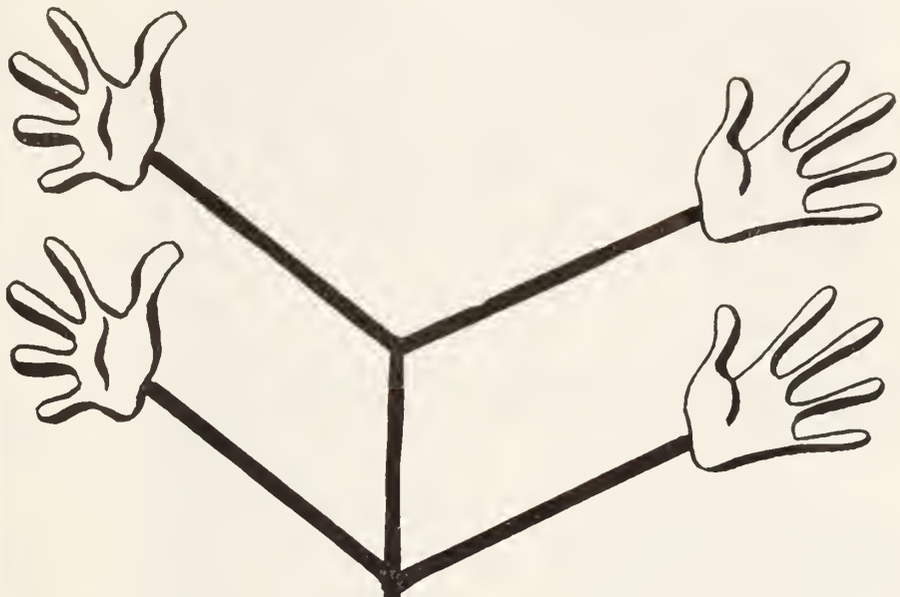
Chart to cover April will appear 14 June issue. Above chart previously appeared 17 May.

m shows

ially made for tv

3-STATION MARKETS					2-STATION MARKETS		
Dayton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
	16.0 wjbk-tv 10:30pm			**10.0** kgo-tv 7:00pm		**58.8** wbtv 9:00pm	**52.0** wdsu-tv 9:30pm
27.0 hio-tv :00pm	**20.5** wjbk-tv 10:30pm	**24.3** wtmj-tv 10:30pm	**12.3** wcau-tv 7:00pm	**19.5** kron-tv 10:30pm	**29.5** wabt 10:30pm	**59.3** wbtv 8:30pm	
	25.8 wxyz-tv 7:00pm	**37.5** wtmj-tv 4:00pm	**20.5** wcau-tv 7:00pm	**22.3** kron-tv 7:00pm	**26.5** wbrc-tv 5:00pm	**33.5** wbtv 11:00am	**27.5** wdsu-tv 5:00pm
10.8 wlw-d :00pm	**17.5** wxyz-tv 6:30pm	**28.3** wtmj-tv 4:00pm	**24.5** wcau-tv 7:00pm	**13.3** kgo-tv 6:30pm	**28.3** wabt 6:00pm	**31.8** wbtv 5:00pm	**24.3** wdsu-tv 5:00pm
17.8 hio-tv 0:30pm	**15.3** wjbk-tv 10:30pm			**17.5** kron-tv 10:30pm	**23.3** wabt 9:30pm	**58.5** wbtv 8:00pm	**33.0** wdsu-tv 10:00pm
13.0 wlw-d :00pm	**20.8** wxyz-tv 6:30pm	**23.5** wtmj-tv 12:00n	**16.2** wptz 6:30pm	**18.0** kgo-tv 6:30pm	**27.3** wabt 6:00pm	**37.5** wbtv 5:30pm	**36.8** wdsu-tv 3:00pm
17.8 wlw-d :00pm	**11.3** wjbk-tv 6:00pm	**38.3** wtmj-tv 4:30pm	**19.3** wptz 6:30pm	**18.8** kron-tv 4:00pm	**29.3** wabt 6:00pm	**36.8** wbtv 5:30pm	
	16.5 wxyz-tv 7:00pm	**12.8** wcan-tv 7:00pm	**17.3** wptz 6:00pm	**26.3** kpix 7:00pm		**32.0** wbtv 1:00pm	**42.3** wdsu-tv 6:00pm
15.3 wlw-d 0:30pm	**14.5** wjbk-tv 9:00pm	**45.5** wtmj-tv 9:30pm	**12.9** wcau-tv 10:30pm	**8.8** kgo-tv 9:30pm	**24.0** wbrc-tv 9:30pm	**60.0** wbtv 9:00pm	
15.5 wlw-d 0:30pm	**16.8** wwj-tv 7:00pm		**21.0** wcau-tv 6:30pm	**29.0** kpix 9:00pm	**19.0** wbrc-tv 9:30pm	**49.8** wbtv 10:00pm	**14.3** wdsu-tv 11:30pm
							48.3 wdsu-tv 9:30pm
	13.5 wwj-tv 10:30pm						
			9.9 wfil-tv 5:30pm		**19.0** wbrc-tv 6:00pm	**38.8** wbtv 5:30pm	
	11.0 wjbk-tv 7:00pm		**16.2** wcau-tv 6:00pm	**8.3** kgo-tv 9:30pm			**52.5** wdsu-tv 9:30pm
			10.6 wcau-tv 5:30pm		**28.8** wabt 6:00pm		
	12.0 wjbk-tv 1:30pm						
15.8 hio-tv :00pm			**18.2** wcau-tv 10:30pm				
				18.3 kpix 7:30pm			
	10.0 wwj-tv 11:00pm	**16.0** wtmj-tv 11:30pm	**4.9** wfil-tv 7:00pm				
			13.9 wcau-tv 10:30pm	**11.3** kgo-tv 7:00pm			
	14.3 wxyz-tv 6:30pm	**23.0** wtmj-tv 10:30pm		**14.0** kron-tv 5:00pm			

alyzing rating trends from one month to another in this chart. to last month's chart. If blank show was not rated at all in t or was in other than top 10.



open arms in the Piedmont...

From hundreds of thousands of rooftops, throughout the 29 most profitable counties of the Prosperous Piedmont, television antennas are reaching out receptive arms for WFMY-TV's powerful signal.

No other television station is welcomed so often in so many homes all across this giant market . . . a market, in reality, made up of many markets. Only WFMY-TV lets you command the viewing attention of an audience with over 1,160,000 potential customers — high income families whose solid buying power is derived from large-scale manufacturing and agriculture.

Take the straight route into their homes, just as so many successful advertisers are doing. They've found that WFMY-TV's influence on buying habits in this $1,500,000,000 cluster of markets has amazing power. And it's growing just as heartily as the Piedmont itself. Let Harrington, Righter and Parsons show you the proof.

wfmy-tv

Basic CBS Affiliate — Channel 2

Greensboro, N.C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

TIRE SERVICE

SPONSOR: Ray's Tire Service AGENCY: Direct

CAPSULE CASE HISTORY: *Ray's Tire Service has been spending about $100 a week on five announcements daily six days a week on WLOU. Ray Heustis, the owner, recently wrote to the station and said, "We want you to know that our advertising campaign over WLOU has been the most effective promotion that we have ever undertaken. . . . In my 26 years of business, I have encountered no advertising medium that has served so well. Checking my records, I have discovered that WLOU has just about doubled my business. . . ." Heustis demands that co-op radio ad campaigns include WLOU.*

WLOU, Louisville PROGRAM: Announcements



LINOLEUM

SPONSOR: Halice Venetian Blind Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, a one-man company, had used WSOK to sell venetian blinds. But he wondered how well he would do if he branched out into the linoleum field. Cautiously he ran a one-week test campaign using 21 announcements. Budget for the campaign was $60. After a few days he was pretty sure he'd do all right in the floor covering business, and by the end of the week he was positive he'd be a success. Telephone calls alone coming from the announcements produced more than $1,500 worth of floor covering business.*

WSOK, Nashville PROGRAM: Announcements

HOMES

SPONSOR: Raymond L. Kelly AGENCY: Direct

CAPSULE CASE HISTORY: *This home builder was opening a new development. He hadn't used any advertising. Then on a Saturday he bought four announcements—at a cost of $50—as the only advertising for the development. Before the day was over, and as a direct result of the WTAC announcements four homes costing $12,500 each were sold. That's an advertising to sales ratio of 1 to 1,000. But in addition to the immediate sales that same day, the builder developed a long prospect list for his homes.*

WTAC, Flint, Mich. PROGRAM: Announcements

GROCERY

SPONSOR: Arrow Food Market AGENCY: Direc

CAPSULE CASE HISTORY: *About 11 months ago, Jus to Sanchez—owner of the Arrow Food Market—decide to buy some radio advertising. Since then he's investe about $200 a month in radio, which yields 10 participa tions a week on KABQ. Sanchez suspected that his bust ness was up somewhat, but he wasn't prepared for th surprise waiting for him after he added up his books fo the 11-month period. He found that each month of th entire period business had increased $15,000. Com ments Sanchez: "I know the amount of increase is a littl hard to believe, because it even surprised us. . . ."*

KABQ, Albuquerque PROGRAMS: La Hora Mexican Latin American Serenad

THEATRE

SPONSOR: Avon Theatre AGENCY: Direct

CAPSULE CASE HISTORY: *The Avon Theatre, in West Memphis, Ark., recently opened its balcony to Negroes for one week. The owners decided to use only one me dium—WDIA—to promote the new operation. Announce ments were run over a three-day period, cost $40. Results: More than 1,100 Negro patrons which netted the theatre a total of $600—or a return of $15 for every dollar invested. The sponsor was "overwhelmed."*

WDIA, Memphis PROGRAM: Announcements

REAL ESTATE

SPONSOR: Gosper & Son AGENCY: Direct

CAPSULE CASE HISTORY: *Various advertising media were used by Gosper & Son—but with no noticeable results. Then the firm decided to try 12 announcements which cost $297.50. Before the campaign was over, the sponsor submitted a progress report to WOW. He said he'd been deluged with telephone calls—between 60 and 75—following the advertising. But that wasn't all. As a direct result of the announcements, four houses were sold and the realtor had several other prospective buyers. He says results far exceeded expectations.*

WOW, Omaha PROGRAM: Announcements

POISON OAK REMEDY

SPONSOR: Hannah Laboratories AGENCY: Abbott Kimball Co.

CAPSULE CASE HISTORY: *Hannah Laboratories had no sales force, wanted to establish distribution of its poison oak remedy, So Help Me Hannah, throughout the Bay Area. The firm bought three participations weekly on KCBS for $81 a week. Three months later Les Hannah, laboratory owner, wrote: "A spot check on drug stores shows that better than 95% stock So Help Me Hannah. Our sales and advertising cost us the lowest in the business . . . far less than a few high-pressure salesmen would cost to go out and get initial distribution. . . ."*

KCBS, San Francisco PROGRAM: Waitin' for Weaver



HILDA SIMMS
in "The Story of Anna Louis"



JUANITA HALL
in "Ruby Valentine"



CAB CALLOWAY
in "It's a Mystery Man"

AMERICA'S FIRST AND ONLY NEGRO RADIO NETWORK MEETS WITH SUCCESS

"Ruby Valentine" portrayed by Juanita Hall has within 13 weeks become the best known National Negro Radio personality in America. Some of America's smartest sponsors — PET MILK, PHILIP MORRIS CIGARETTES, and WRIGLEY'S GUM — who have repeatedly made sales history by shrewd selection of their advertising media are using National Negro Network to make sales history again.

The National Negro Network is affiliated with 43 distinguished stations concentrated in America's major metropolitan trading areas that reach 85% of the 15 million Negro consumers. Each station enjoys the intense loyalty of an established Negro audience who thus far has given our programming an overwhelming response.

Miss Ethel Waters, Hilda Simms, Juanita Hall, and Cab Calloway are a few of the nationally known artists whose great talents are dedicated to quality entertainment on National Negro Network.

The National Negro Network is the gateway to a new sales frontier!

NATIONAL NEGRO NETWORK, INC.

INQUIRIES ARE INVITED. NETWORK OFFICES
IN CHICAGO AT 203 NORTH WABASH AVENUE, DEARBORN 2-6411
IN NEW YORK AT 7 E. 47TH STREET, ELDORADO 5-7785

WERD Atlanta, Ga. • **WAUC** Augusta, Ga. • **WSID** Baltimore, Md. • **WBCO** Birmingham, Ala. • **WBMS** Boston, Mass. • **WPAL** Charleston, S. C. • **WGIV** Charlotte N. C. • **WMFS** Chattanooga, Tenn. • **WGES** Chicago, Ill. • **WCIN** Cincinnati, Ohio • **WJMO** Cleveland Ohio • **WCOS** Columbia, S. C. • **WPNX** Columbus, Ga. **WJLB** Detroit, Mich. • **KWBC** Fort Worth, Tex. • **WESC** Greenville, S. C. • **KCOH** Houston, Tex • **WRBC** Jackson, Miss • **WOBS** Jacksonville, Fla. • **KPRS** Kansas City, Mo. • **WLOU** Louisville, Ky. • **WDIA** Memphis, Tenn. • **WMBM** Miami Beach, Fla. • **WMOZ** Mobile, Ala. • **WRMA** Montgomery, Ala. • **WSOK** Nashville, Tenn. • **WMRY** New Orleans, La. • **WOV** New York, N. Y. • **WRAP** Norfolk, Va. • **WHAT** Philadelphia, Pa. • **WHOD** Pittsburgh Pa. • **WANT** Richmond, Va. **KSTL** St. Louis, Mo. • **KWBR** Oakland, Calif. • **KENT** Shreveport, La. • **WEBK** Tampa, Fla. • **WOOK** Washington, D. C. • **WJIV** Savanah, Ga. • **KWKW** Los Angeles, Cal. • **WAAA** Winston-Salem, N. C. • **WIVK** Knoxville, Tenn. • **KBYE** Oklahoma City, Okla. • **KGHI** Little Rock, Ark.

Announcing a new **BMI** *program series*

THE AMERICAN



From the age of discovery to the age of the a

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As a positive affirmation of
and love for the land in whic
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expert in the period or subject.

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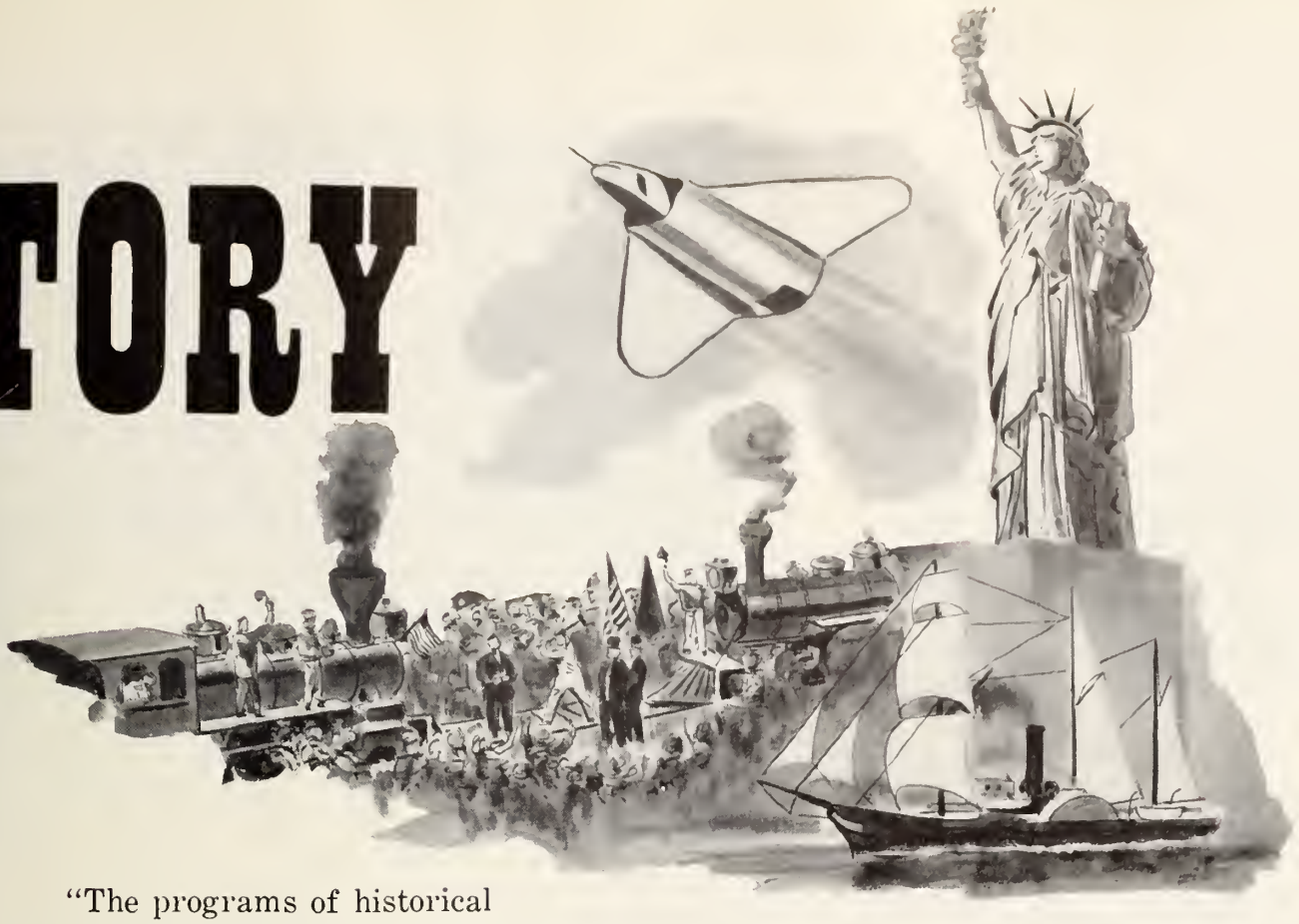
These programs are designed for pre
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be used to emphasize and highlight each

Broadcasters can call upon their
county and state historical societies to
with them in presenting similar progra
local historical interest to parallel "The
ican Story."

The series is available without co
course, to every broadcaster in the co

***Sample script and full details of
American Story" will be mailed
BMI licensees shortly. Please
for this material.***

STORY



"The programs of historical broadcasts undertaken by the Society of American Historians and Broadcast Music, Inc. is intended to give the listening public a better sense of orientation . . . these programs will throw bright rays of light upon the rich tapestry of American weaving . . . to use Daniel Webster's metaphor, the mariners tossed at sea under long days of storm seize the first moment of calm to get their bearings from the eternal stars. Once more mankind has emerged from a fearful tempest. Once more it needs to study the compass and turn its glasses upon Arcturus . . . these significant pieces of American history, told with drama, color and expertness by half a hundred leading historians will illuminate our national record."

ALLAN NEVINS,
Columbia University
President, Society of American Historians

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y on a high cultural level."

GRAYDON AUSMUS
President, National Association of Educational Broadcasters

"The American Story" is another important BMI Program series which joins such features as the Concert Music Series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

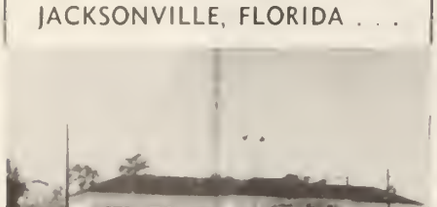
The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

The folks in Northeast Florida are "SWITCHING TO 36" at a rapid rate . . . and no wonder!

From these studios in JACKSONVILLE, FLORIDA . . .



WJHP-TV

Channel 36

presents 174 weekly quarter-hours of top network shows

ABC • NBC • DuMONT

plus 160 weekly quarter-hours of local programs and film presentations.

§ § §

Last year, the 454,700 folks in WJHP-TV's 9-county basic coverage area spent $445,402,000 for retail sales.

This year, these folks are spending more and more of their viewing hours watching CHANNEL 36 . . .

and more and more of their Effective Buying Income purchasing goods and services advertised on CHANNEL 36.

§ § §

Just another reason why advertisers, too, are "SWITCHING TO 36" to sell this important Southeastern market.

For the complete story, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Bryan Houston

President
Bryan Houston, New York

Bryan Houston's a big Texan who manages to convert a Southwestern drawl into rapid-fire speech. He calls himself "a pot-bellied old man with heavy brows," and works in shirt sleeves.

When he bought out Sherman & Marquette in New York early this month, Houston became president of an agency billing at the rate of $20 million. With 45% of 1953 billings in radio-tv, Houston heads one of the top 20 radio-tv agencies.

"We're going to continue growing, too," he assured SPONSOR, referring to the increased billings S&M chalked up during the past three years (from $7.5 million in 1951). Bryan Houston accounts are big spenders, but there are just two of them. His plan is to acquire new accounts to broaden the agency's base. At the moment his clients are nine Colgate-Palmolive products and Nestlé Co.'s Nescafé and Nestlé Instant Coffee.

These clients participate in two major network shows: *The Colgate Comedy Hour*, NBC TV, Sundays 8:00-9:00 p.m and *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m.

"On both programs we often use live integrated commercials to get the full benefit of the strong personalities," Houston explains. "After the show Gallup-Robinson frequently check the effectiveness of our commercials. Their interviewers go into nine cities and report to us the degree to which our message was remembered."

Houston feels that the cheapness of radio guarantees the medium's future growth. "Advertisers are beginning to understand the saturation concept of radio. In other words, if a client increases his announcement frequency from five to 10 a week, he gets far less than double penetration. But, if he starts thinking in terms of 150 or more announcements a week, he gets not only good radio-only home penetration, but a very respectable return from tv homes as well."

He flipped through an agency booklet filled with impressive charts. "I can prove a lot of this stuff with mathematics," he told SPONSOR. "But, let's face it. Research can't replace judgment in this business. We'll research the hell out of an idea before we spend heavy money on it, but it's the creative crew that initiates the idea, and it's the creative people who interpret the research when we get it." He put the booklet of charts down on the desk and covered it with a new Jackie Gleason car card. ★ ★ ★



AP rings the bell for new station

When a station is new and faced with the job of quickly integrating itself among local sponsors, it's a good idea to make use of program material which "needs no introduction."

That's straight-from-the-shoulder advice expressed by Oliver Thornburg, Sales Manager of WSTN, St. Augustine, Fla. After only a few months of operation, WSTN has carved a solid niche for itself. Thornburg gives a great deal of the credit to his Associated Press news sales.

Thornburg knew The AP was firmly established in the minds of listeners while his station was not. So in his approaches to prospective sponsors, he stressed the long-standing familiarity that those listeners feel toward AP news and features . . . that this, by association, made WSTN a friend of good standing in the community.

The station has twelve 5-minute AP newscasts daily (4 presently sponsored); a quarter-hour newscast (sold); five daily spot summaries (all sold); eight spot summaries on Sunday (all sold).

AP features are important revenue producers for WSTN. A daily weather feature is sponsored by a well-known beer; "Sports Whirl" and "Sports Special" are both sponsored by an auto dealer, who also carries a spot summary in the morning. "Jigsaw News" and "Flashes of Life" are important segments of an early morning participating show. A bank identifies itself with the popular "It Happened This Week" on Sunday. "Listen Ladies", "Women's World" and "To Market, to Market" are all part of a woman's show about to be sponsored by a well-known dairy.



Sales Manager Thornburg, with a background of 13 years experience in radio and TV, says:

"AP is one of our greatest assets — it rang the cash register immediately — and that's important to a brand new station. AP is a brand name every thinking person knows and appreciates."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands . . . know the most famous brand in news is AP

#1
in the morning!
#1
in the afternoon!
#1
in the evening!
IN
Winston-Salem
NORTH CAROLINA
. . . the hub of a rich, fast-growing 15 county market in the industrial heart of the . . .
#1
State in the South
Whatever your product or service—you will sell more of it faster to more people when you use the . . . . . .
#1
STATION
NBC AFFILIATE
600 KC—5 KW
AM · FM
WSJS
Represented by
HEADLEY-REED CO.

AGENCY AD LIBS



(*Continued from page* 15)

working *for* the show, it now works agin it. Situations that played nicely and appealed thoroughly tend to pall on the viewer. People who were welcome become boors. As a result, dialing hands get itchy and finally twist to another channel.

What causes this change of heart? Why do old friends do a Dr. Jekyll? Is it the carnivorous need for new material that the medium of tv imposes on its writers? Is it overworking the star caused by the rigors of a weekly tv schedule? These factors contribute, to be sure, but basically, it's VF—viewer fatigue. Folks evidently get plumb sick of seeing the same old faces in the same old situations week after week, year after year. Nothing strange about this, though. Even your best friend becomes less than a pal toward the end of a month's fishing trip in the Canadian wilds.

How much sooner, if at all, do reruns hasten the unwelcome day? Here's something worth knowing and if evidence can be uncovered, it could counterbalance all the statistics which are now being employed to prove that reruns do at least as well as new product. I don't say they hurry things at all. But they might. It would be nice to know.

What about commercial copy? Does this same parabola of familiarity-appeal apply here? Yes, it does. For example, take animation. A jingle done to cell animation must worm its way into the minds of its audience. Some do it quicker than others. Catchiness of tune and drawing are the speedometers here. Then the commercial is working. People hum it. Kids whistle it and shout it to each other. It clicks in the mind of a prospect as she sees the product it advertises on her grocer's shelf. Maybe she even uses a catch line from it as she purchases the product. Everything is going beautifully.

Then the thing happens. The tune gets a little tired. Now she rejects it with irritation or forces it further and further into the recesses of her *sub*-consciousness. At this point wisdom dictates a change in the tune or animation. Not scrapping it, by a long shot. But dressing up the video with new animation. Doing a different musical arrangement peps things up, gives an aura of newness to the same basic tune and advertising appeal. For Chiquita Banana, in its radio heyday, some dozen different musical arrangements kept the lady as fresh as a refrigerated banana.

The more contrived the commercial, the sooner VF will set in. But it's lurking over our shoulders always, and requires constant vigilance and great ingenuity to dispel it! ★★★

TV RESULTS

1954 EDITION

RESULTS *are better than ratings*

In 1953 TV Results *was a constant source of inspiration and service to advertisers, agencies, and stations who wanted to know how TV worked, how to make it sell best, how to reduce TV costs, how it was being used in varied fields.*

The 1954 Edition of TV Results, *with its 109 practical case histories, is the answer to a big need right now. Culled and condensed from the recent pages of* SPONSOR, *these examples of TV advertising on national, regional, and local levels will interest the station sponsor and prospect, whoever he may be.*

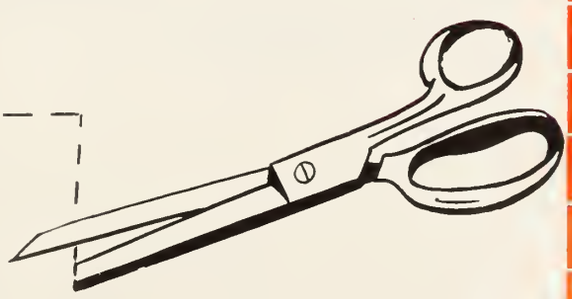
Your advertising message *in the 1954 TV Results will pinpoint your station as a resultful medium that appreciates the importance of the cash-register payoff on advertising. Advertisers and agencies will appreciate your point of view—increasingly they comprehend and appreciate results far more than ratings.*

Final advertising deadline is 15 June. *Use coupon below to guarantee your participation.*

Published by
SPONSOR SERVICES Inc.

Partial list of categories

- Automotive
- Banks
- Beauty Salon
- Beverages
- Cameras
- Cigarettes—Accessories
- Clothing
- Confectionery
- Cosmetics
- Dairy Products
- Department Stores
- Drugstore Products
- Electrical Appliances
- Floor Coverings
- Food
- Homes—Furnishings
- Life Insurance
- Radio & Television
- Restaurants
- Toys
- Watches & Jewelry



Final advertising forms close 15 June

954 TV RESULTS 40 E. 49TH STREET, NEW YORK 17, N. Y.

ease reserve following space in the 1954 TV RESULTS.

double truck	$780	☐ half page (7″ wide x 5″ deep)	$220
full page	$390	☐ third page (7″ wide x 3″ deep)	$150

☐ ***Apply my earned SPONSOR frequency discount.***

AME .....

FRM .....

understand that I will receive 50 free copies of TV RESULTS if I use full page; 20 if I use half-page; 10 if I use ⅓ page.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What are the tv networks doing to help sponsors take better advantage of cost-saving tv production techniques

THE PICKED PANEL ANSWERS

By JAMES L. CADDIGAN, director of programing and production, Du Mont Television Network, New York



Mr. Caddigan

Du Mont looks upon the sponsor as a partner. We feel we are part of his operation — an extension of his and his agency's production group. We maintain the personnel and plant that no client or agency could or would want to maintain, and we offer them our services at the lowest possible cost.

We do not operate our production facilities departments on a profit-making policy. (Our facility rate card is the best proof of this, since it is well below any other network.)

We feel that the longer we hold production costs down to a reasonable level, the longer we help to keep advertisers in television.

One of the many phases of production in which we have been able to save clients considerable sums of money is in the purchase of props and costumes. Our facilities department is under instruction to shop for these items, rather than to place an order with one of the various houses supplying such articles. We do maintain a competitive buying position with a number of these prop houses, but many times we by-pass them in favor of small shops where we can get the item for less money.

All props and costumes are billed to the sponsor at cost, as are all Du Mont's production facilities.

Another of our methods for saving the client money is in our maintenance of a sizable catalog of stock scenery. Quite often an agency's scenic designer will plan a set that would send the show's costs skyrocketing. Whenever possible, we duplicate the set by redoing the scenery from our own stockpile.

We are continuously developing our rear screen projection techniques, so that we can utilize it wherever possible instead of going into the costly business of painting backdrops. We also have made extensive use of the Vistascope, at substantial savings to our sponsors. Suppose a script calls for a huge ballroom or great hall. By the use of a photograph placed in the Vistascope, the shot can be developed for a fraction of the cost of building a complete set.

Along these same lines, we use the Du Mont multiscanner, the only device that can stop action on a single-frame motion picture. For instance, in a recent episode on our *Captain Video* show, a group of actors were standing in front of a rock when an enemy space ship neared them. It suddenly exploded, burst into flame, and scattered debris, causing the actors to duck. All this was simulated with extreme realism through the use of the multiscanner.

Du Mont's sponsors are charged only for expenses incurred on their own programs. For instance, if a truck is hauling scenery for two different shows, the cost is split between both sponsors, rather than billing each for full haulage.

By CHARLES F. HOLDEN, program manager, ABC TV, New York



Mr. Holden

Since the first commercially sponsored tv program on May 1, 1941, a great many advances have been made which enable the sponsor to present his message cheaper and better. My recollection of an early attempt at a commercial is of a giant box of soap flakes, in which an illustration of a lady hanging up clothes slowly came to life singing and smiling at the extremely white wash she held in her basket. At the same time a vigorous quartet of young men vocally and vigorously presented a rhythmic eulogy about the detergent. This whole thing interrupted a very fine news show for a full minute and was, I have no doubt, instrumental in selling quite a few boxes of product "X."

In transferring selling technique from radio to television the aforementioned type of production was fairly adequate. However, no tv production man today would concern himself with

building a full-size soap box.

There have been developed many special "rescaling" devices so that the lady hanging up the clothes can now be reduced in size and implanted, in effect, on a normal sized box of soap flakes. Mat shots, special effects from electronic generators, "wipes," split-screens and many other effects that were impossible in those early days have now become routine. Specially constructed studios that lift and twist and whirl a sponsor's product; that produce rain and snow to beat upon it; that demonstrate with a good deal of assurance its superior qualities are by now an old story.

The sponsor is quick to take advantage of all the new production techniques that are available. He can present his sales pitch in almost any category from straight talk to the most "off beat" fantasy—from an attractive quiet saleswoman to the ebullience of a cartooned creature from outer space.

The tendency to integrate the commercial into the performance has made salesmen of many of our biggest stars. The sponsors have felt no chagrin at blending the commercial with the entertainment of the program in such a way that there is no definite demarcation which can serve as a cue for the audience to detach itself from the set and go to the kitchen for a drink of water. It's not a question of forcing the audience to listen to the sales pitch as much as an effort to make the selling message entertaining in itself.

No one objects to hearing about something that will genuinely benefit him. Nobody in television now claims that we have the whole answer as to how to sell in this medium. Every year—every month, advances to better television programing and better television selling are being made.

Because of the close attention demanded of the viewers and the opportunity to visually scrutinize a product, many techniques that worked out well in radio have been abandoned in television. The whole idea of nuisance advertising is in disfavor as against an appeal as simple and as honest as possible. Better and better shows have been demanded.

Thus the sponsor has become a tremendous mainspring for the creative aspect of television. In the free economy of America we can only hope he will be around for a long time to come.

(*Please turn to page* 95)

one would think we have no competition



Latest TELEPULSE survey made in 6 counties adjoining Wheeling, W. Va. gives WTRF-TV 25 of the top 25 most popular once a week programs and 15 of the 15 most popular multi-weekly shows. You might expect such ratings in a market where the local TV station has no competition—but that's not the case in Wheeling. We have a competitor not far from Wheeling, operating at less power than our 316,000 watts, and making far distant coverage claims.

TELEPULSE proves that we are supplying the television entertainment for the majority of homes in the greater Wheeling and Eastern Ohio market—truly *our* market.

so, remember,

when making up Summer and Fall schedules, there's only one station necessary to reach and penetrate the rich, important Wheeling and Eastern Ohio market—that's WTRF-TV, Chonnel 7, Wheeling, W. Va.

WTRF-TV

WHEELING, W. VA.

Radio Affiliates WTRF • WTRF-FM

NBC Primary *ABC Supplementary*

REPRESENTED BY HOLLINGBERY

Robt. Ferguson, V. P. and Gen. Mgr.

telephone WHeeling 1177

round-up

Tv set dealers are big radio users, BAB survey shows

Among the most spectacular post-war retailing groups are the television set dealers. They are also one of the biggest radio advertiser categories on the local level.

Broadcast Advertising Bureau recently surveyed its 800 member-stations and got 600 case histories involving hundreds of appliance dealers who have successfully used radio. These have been capsuled into a 43-page report and seven-page summary in a new BAB publication, *Tv Dealers Using Radio Successfully*. The report is being sent to members.

The BAB report shows that two-thirds of the tv set dealers using radio successfully divide their budgets between announcements and programing. The average dealer, according to the report, has used radio three years.

The report, covering both national and private television receiver brands, indicates that newscasts, sports and musical programs are radio's best selling vehicles for tv set dealers. Long-time radio users claim the highest tv set sales in their areas.

Dealers agree that radio penetrates the entire retail trading area better than newspapers and that radio reaches outdoor audiences best.

Saturation radio campaigns are used by dealers primarily for special promotions, according to the report. Such saturation drives usually supplement regular program or announcement schedules. ★ ★ ★

Classical music on radio grows in popularity

Classical music on radio seems to be on the upswing.

RCA Victor announces that since last July, 650 radio stations have signed up for its Red Seal record library service. And 50 stations a month are being added to the service.

Under the program, RCA Victor ships a monthly "musical package" to radio stations that have been previously selected for the service by the company's local record distributors. Stations pay an annual fee of $50 and get (1) suggested scripts for six full-hour shows a week, (2) open-end transcribed interviews with leading classical artists, (3) 100 RCA Victor albums yearly, plus timing and clearance data on the recordings, and (4) occasional "bonus" albums.

In its 1954 *Program Guide*, SPONSOR listed 145 stations which program classical music more than 10 hours weekly. The *Program Guide* noted that about 61% of U. S. stations air one or more hours weekly of classical, light classical or pop concert programing. ★ ★ ★

KTHS, Little Rock, receives gubernatorial recognition

In the suite of Arkansas' Governor Francis Cherry, B. G. Robertson (left), general manager of KTHS, Little Rock, receives a bronze plaque for the station's program series, *Arkansas—Land of Opportunity*. Inscription of the plaque credits KTHS with ". . . distinguished service to the people of Arkansas through the broadcast of the program series, *Arkansas—Land of Opportunity*." The series of half-hour programs is produced and directed by George Moore, KTHS assistant program director.



KTHS Mgr. Robertson (l.) with Gov. Cherry

Briefly . . .

The impact of color tv, uhf and hi-fi on public listening and viewing habits goes under Cunningham & Walsh's microscope this month as the agency conducts its seventh Videotown survey. The surveys are designed to chart a basic profile of the typical American family and its viewing habits.

* * *

The local radio time salesman who transacts the best time sale each month will win national recognition—and an award from Broadcast Advertising Bureau. Kevin B. Sweeney, BAB president, said the first award will be made for the best sale during the month of July. Salesmen of all 800 BAB-member stations can enter the contest. Winners will be chosen on a basis of imagination used in making the sale, obstacles overcome in completing the sale and time involved. A panel of seven judges will pick the winner. Closing date for first entries is 15 August.

* * *

Bill Cullen, tv and radio m.c. of CBS TV's *Place the Face*, spends almost as much time *in* the air as *on* the air. *Place the Face* originates in Hollywood on Thursday, but his *Walk a Mile* show on NBC Radio is from New York, along with his CBS TV *I've Got a Secret* stanza (both Wednesday shows). Right after *Secret* Cullen hops into a cab, speeds to the airport, flies to Hollywood for *Place the Face*, then flies back to New York for *Roadshow*, aired on NBC Radio Saturday. Of the 60-hour period, Cullen is in the air about 24 hours. But flying isn't new to him; he's a pilot, has logged 5,000 air hours.

* * *

KOL, Seattle, was lauded by Seattle Detective Division Chief V. L. Kramer with helping capture a robbery suspect. The station broadcast the suspect's description of an 8:00 a.m. newscast. The same morning two KOL listeners saw a man fitting the description, called the police and the suspect was picked up a short time later.

* * *

A recent rate increase for KDKA, Pittsburgh, was based on "many strong-running trends," John G. Stilli, sales manager, told SPONSOR. The station, which recently boosted rates about 20% for 11 hours of the broadcast day and increased the cost of one half-hour period 100%, has increased its audience, Stilli said. He noted that

two audience surveys gave the station a bigger audience.

* * *

KFXM, San Bernardino, Cal., is sending grocers a bottle cap from Bireley's orange drink—with a dime under the bottle cap. Station suggests to grocers they apply the 10¢ to their first case of Bireley's "and win more sales than ever. We tell thousands of people about Bireley's," says the station, "and if you don't have it in stock, you're missing sales—and who can afford that?" Idea has been successful with grocers, says KFXM, which points out that a dime discount doesn't sound like much "until you realize that the individual grocer and small dealer deal in small discounts."

* * *

New rate card of WCBS-TV, New York, just out, lists Class A one-time one-hour rate at $6,000; Class A one-time 20-second station break costs $1,500. Craig Lawrence, general manager, says new rates are based on increase in set circulation, increase in hours of tv viewing per family, increase in WCBS-TV share of audience.

* * *

Harlan G. Oakes, of Harlan G. Oakes & Associates Advertising Representatives, Los Angeles, says there are more than 35 "blue chip" West Coast and national advertisers using Spanish radio and tv in the Southwest. At the same time, Oakes announced organization of a Mexican Quality Network of three 5 kw. radio stations — KALI, Pasadena, XED, Mexicali (covers Imperial Valley and part of Riverside County) and XEAC, Tijuana (covers San Diego-Orange Counties).

* * *

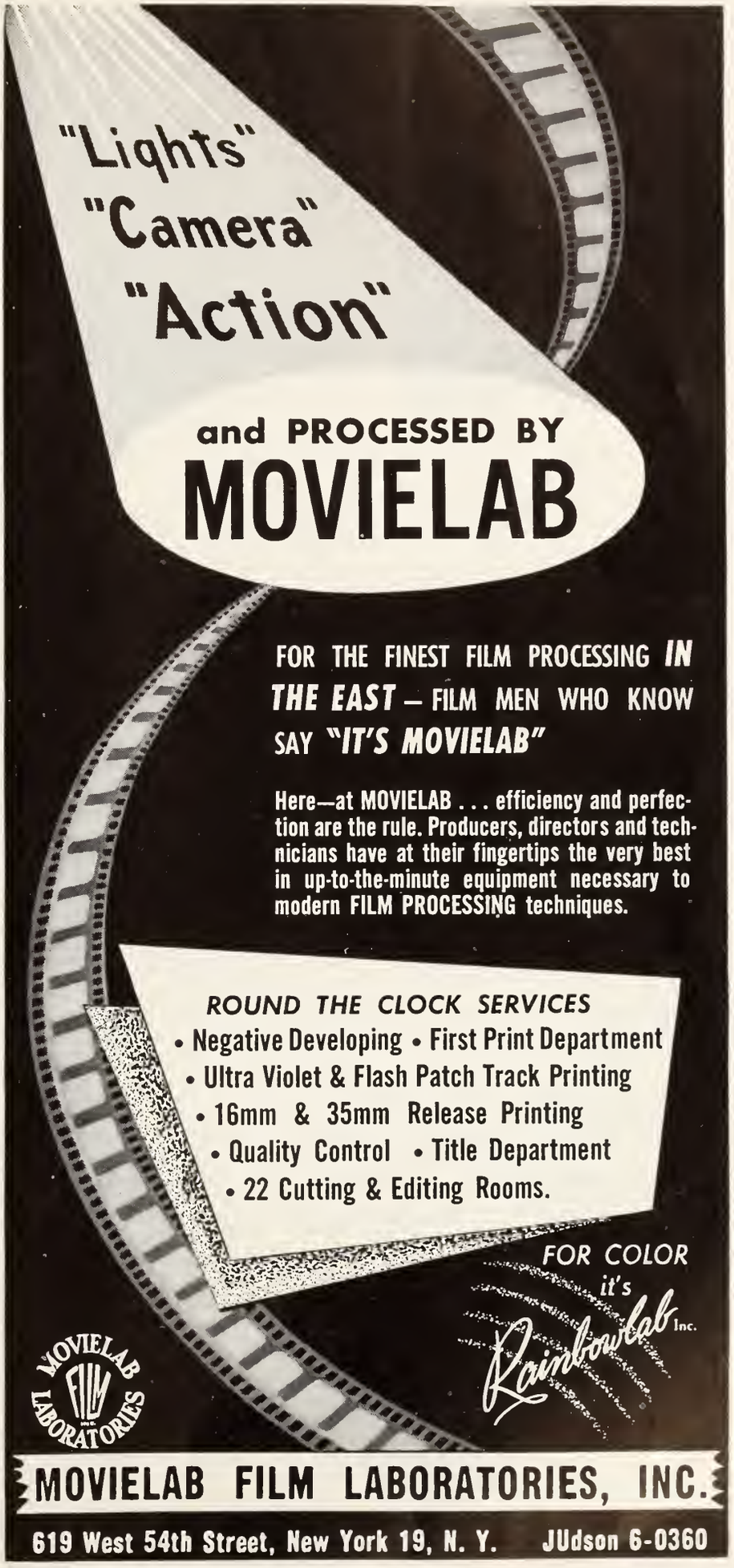
Keystone Broadcasting System is sending major agencies and advertisers a KBS station list of 715 affiliates,

(*Please turn to page* 95)

Correction

In the WTRF-TV, Wheeling, SPONSOR Presentation, carried in the 17 May 1954 issue of SPONSOR, the population and family figures for Washington County, Pa., were underestimated. These figures appeared in the chart captioned, "Factual data on the WTRF-TV market." The correct figures for Washington County are: Population —210,300; Families—60,350.

This adjustment raises the Market Totals to: Population — 1,339,000; Families—397,400.





Roy S. Durstine
(President)
Roy S. Durstine, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. DURSTINE'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

RATINGS ARE OPINION

(Continued from page 41)

days; he could use color or black-and-white. The only requirement was that the amount spent in his newspaper advertising, both space and production costs, would be equaled by radio spot announcements.

Based upon 201 studies which are directly comparable, 61% of the people who showed an interest in the merchandise at point-of-sale were influenced directly by the advertising. Customers who show an interest in the merchandise are defined as those who while passing through the store or the department stop and show enough interest to give some indication it is more than just a casual attitude.

Results for 201 ARBI studies by media show customers influenced by radio only amounted to 27.9% while those influenced by newspaper advertising only amounted to 25.5%.

This is based, you must remember, on equal dollars for the particular media being used. So in this case, if the newspaper advertising is worth $1 to the advertiser, certainly the radio advertising, based upon equal dollars, is worth at least $1 or a little more to the same advertiser.

We also found that radio must be used in a substantial manner in order to compare favorably with other media. The first day, when a relatively small percentage of the radio time had been used, the results show 22.5% were brought in by radio. By the second day this had risen to 30.5% and by the third day, to 33.2%. This shows the cumulative effectiveness of repeated impacts of the radio announcements during the three-day period of the studies.

On the other hand, the newspaper generally has its most effective day directly following issue of the paper. The first day showed 33.2% were brought in by newspapers, the second, 23.9% and the third day, 18.1%.

Another consistent factor which has been noticeable is almost every study conducted shows a higher dollar volume of purchases by radio customers than by newspaper customers. The cumulative percentage for the 201 studies is 39.5% for radio, 23.5% for newspapers.

Another major and consistent factor throughout all of these studies has been the small amount of people who have been influenced by both media simultaneously.

At the end of 50 studies the percentage of the customers who had both heard and seen the advertising was 7.8%. On the basis of 201 studies this total is 7.7%—consistent within 1/10 of 1%. The conclusion for advertisers can only be then that if you wish to reach your whole market, you must use more than one advertising medium.

3. *Here is interview technique*: Interviewing of customers is begun on the day following the advertising and is carried on continuously during store hours until the close of store hours at the end of the test period.

The interviewer contacts and interviews customers showing an interest in the test merchandise. Each interview is made as the customer is on the point of leaving the department or the store.

The interviewer introduces herself to the customer by saying, "We are making a survey to find out customers' opinions." The interviewer would then ask questions to find out whether or not the customer had ever shopped in the store before, and when. While this provides some basic information to the advertiser, it is also helpful in "breaking the ice" to the customer before asking the pertinent question of "How did you find out about this merchandise?" Now, if the customer says that she was reading the newspaper the night before and happened to see a refrigerator offered at a special price, she still has in mind that she was looking at the newspaper and that it prompted her to look at refrigerators while going through the store on this particular day. Therefore the interviewer will check on the questionnaire the space marked for newspaper. For complete verification the interviewer will ask her in what newspaper and what she remembers about the advertising. ARBI only includes in the final results those answers which are completely verified.

Since there were two media being used, the interviewer then checks to see if there were any other ways the customer had learned about these refrigerators. If the customer said that she had been listening to the radio that morning and heard an announcer talking about these refrigerators, then the interviewer verifies what station, about what time and something about the content of the announcement. Only

those radio results which can be verified are used in the final results.

We ask other information of the customer in order to be of assistance to the advertiser and to furnish some material for cross-tabulation. For example, we ask this question: "In your opinion do you think the store gets better results from newspaper advertising or radio advertising, and why?" In many cases where the customer has come to the point-of-sale and shown an interest in the merchandise, we try to determine why the customer did not purchase the merchandise.

Other data shown on the questionnaire includes residence in the city and outside of the city; whether or not the test item itself was purchased; the amount spent; the occupation of the chief wage earner, the sex and estimated age of the respondent.

4. Often there is no relationship between ratings and sales results: During the past 15 years the radio industry has been trying its darndest to put itself out of business by all kinds of listening surveys which are generally called "ratings." All too often these ratings have been used by timebuyers to sell or unsell an advertiser on a station or program.

Actually, in our studies we have found some significant results which have nothing to do with ratings whatsoever. Time after time in the United States we have found that programs with a reputedly high rating have shown poor, often insignificant results at the point-of-sale. On the other hand, many programs with ratings which a timebuyer would coldly dismiss with a wave of his hand have shown their ability to produce results equal to or better than the newspapers which the same agency is convincing the advertiser he should buy. Ratings have very little to do with the ability of a station to produce results at the point-of-sale.

★ ★ ★ ★ ★ ★ ★ ★

"No marketing and advertising research can take place without investigating consumers' motivations. On the other hand, it would be a drawback to look at motivations that are the subjective causes as if they were the only causes governing the phenomena of marketing. The material causes and the subjective causes are independent. Both have to be understood before decisions can be based on the investigation."

ALFRED POLITZ
President
Alfred Politz Research
New York

★ ★ ★ ★ ★ ★ ★ ★

I have just recently been studying stations which in the United States are called "good music stations." These stations play 60 to 75% of their music in the range known as classical, "high brow" or "long hair." Such stations have been regarded by advertisers for a long time as poor prospects for selling merchandise. However, even on the basis of ratings, these stations show that they have significant power not only to gain listeners but to sell merchandise in tremendous quantities. To our way of thinking, the loyalty of the audience and its quality are much more important than rating numbers of people who are inclined to be "free riders" on popular programs.

5. Difference between radio and newspaper customers: Radio customers will very often decide not to buy the test merchandise but instead buy something else in the department or the store. On the other hand, newspaper customers are much more likely to purchase the test merchandise than they are to purchase other items in the store.

In trying to determine why this is so, in a limited number of cases we have talked to customers in the store and in their homes. The customer will often state that when she sees an item advertised in the newspaper, particularly fashion merchandise, she will decide then and there from the illustration whether or not she is actually a prospect or pre-sold.

On the other hand, radio customers have told us many, many times that a persuasive announcer can make them see in their mind what the merchandise looks like, enough so that they are willing to go into the store and look at it, and if it doesn't measure up, they are at least in the store and available to store personnel.

Another factor worth noting is that in suburban and rural areas surrounding an urban center, the number of people responding to the radio advertising is somewhat greater than the number responding from the urban center itself. It may be that the people coming in from the suburbs and rural areas are likely to purchase more at a given time than those people who have ready access to the stores every day of the week. ★ ★ ★



¼ of the San Francisco Bay area's 3,000,000 people are foreign language speaking!

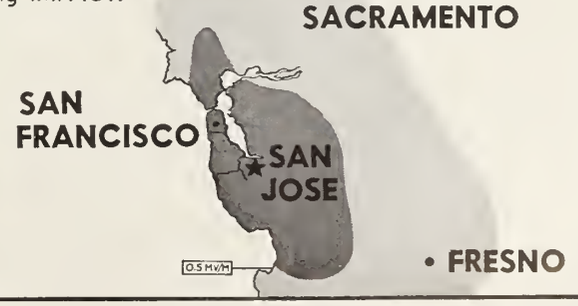
They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. . . . KLOK's specialized programming guarantees your message attention-getting IMPACT!

KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

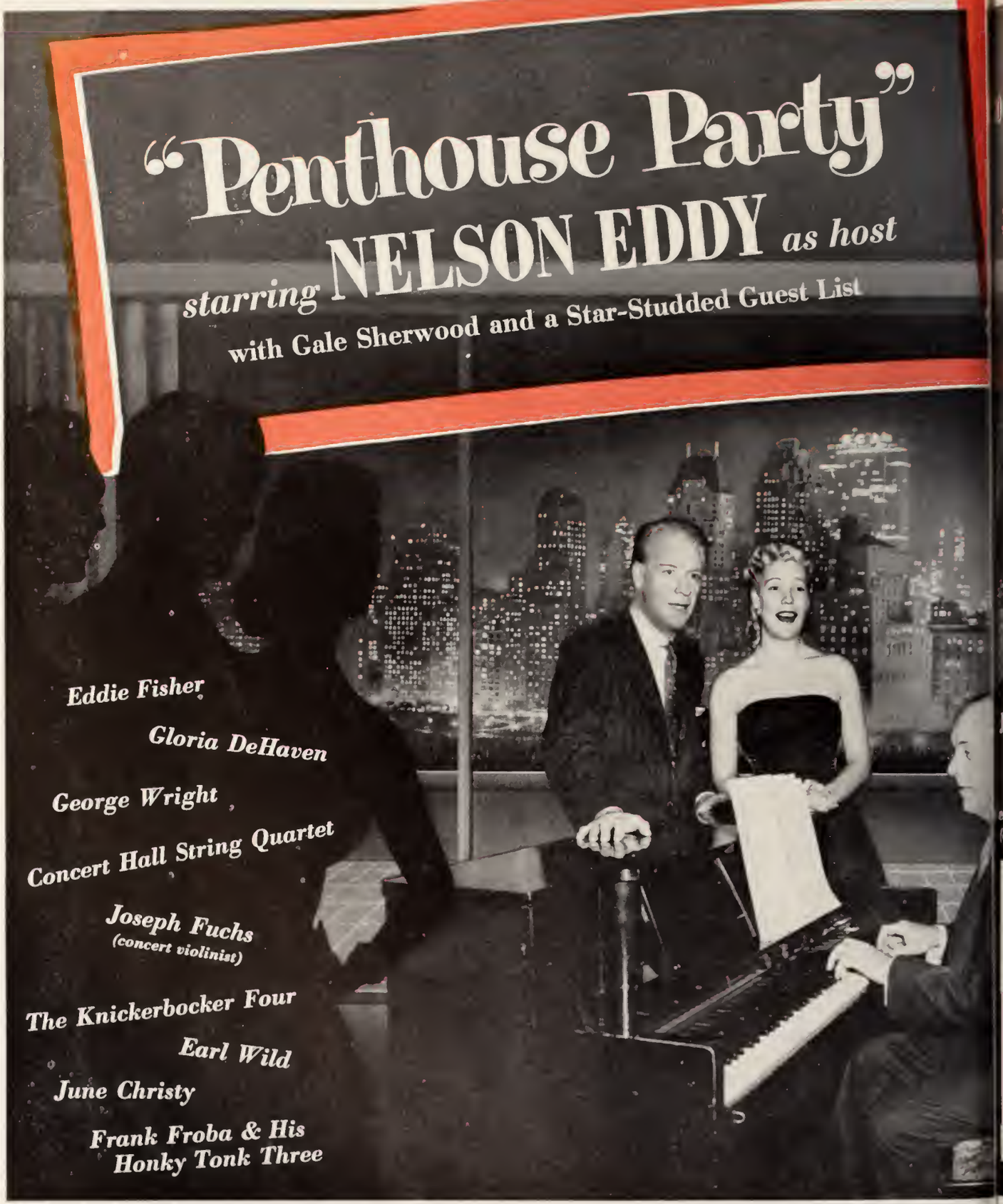
San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

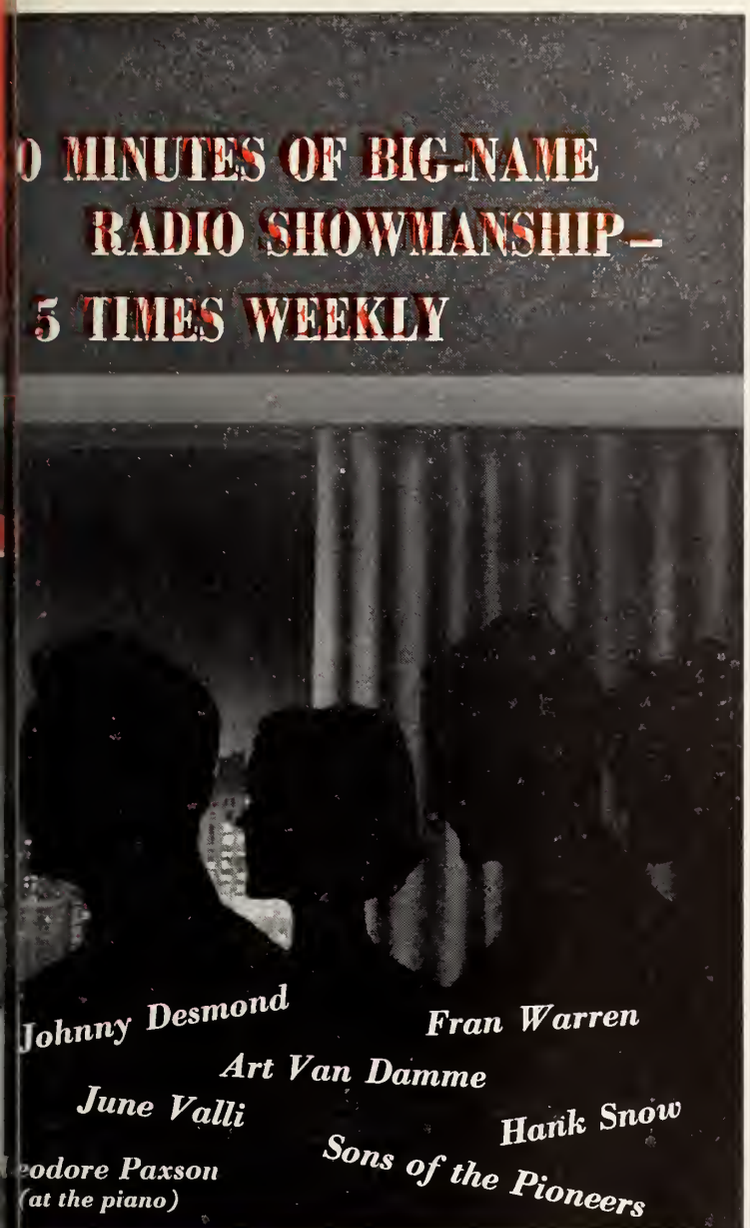


1 SPONSOR OR 7 PARTICIPATING SPONSORS...

you'll sell this NE



RCA *Thesaurus Variety Show!*



HERE'S the HIT of the CONVENTION!

"PENTHOUSE PARTY" the BIG NEW RADIO SHOW that had everyone talking at the NARTB Convention in Chicago —

(May 23 to May 28).

HERE'S AN EASY-TO-SELL THESAURUS VARIETY SHOW THAT WILL MAKE MONEY AND BUILD AUDIENCES FOR YOU

"Penthouse Party," starring your host NELSON EDDY, is a great showcase for sponsors' products.

In millions of homes all over the nation, NELSON EDDY means top entertainment for every member of the family. With big-name stars such as Eddie Fisher, Gloria DeHaven, June Valli, Hank Snow, concert violinist Joseph Fuchs and Johnny Desmond appearing as guests, "Penthouse Party" will give top commercial impact for any product or service.

NELSON EDDY, the host and star of the show, started a whole new film musical tradition with 19 fabulously successful movies . . . sold millions of phonograph records . . . today he's breaking attendance records in night clubs from coast to coast . . . some of the biggest names in American business sponsored his network shows. And now, with all of this popularity and prestige, NELSON EDDY joins the *money-making* roster of *sure-selling Thesaurus* big-name stars.

That's why, whether you go after one sponsor or *seven,* you'll find this informal variety show will practically sell itself.

"Penthouse Party's" network quality production is complete with NELSON EDDY voice tracks, introducing all his big-name guest stars; opening and closing themes, lead-ins, pre-broadcast and on-the-air audience promotion announcements.

SELL ANY OF THESE THESAURUS SHOWS AND YOUR LIBRARY PAYS ITS OWN WAY!

Phil Spitalny's "Hour of Charm"
"Date in Hollywood" (Eddie Fisher and Gloria DeHaven)
"Music Hall Varieties" (Joe E. Howard and Beatrice Kay)
"The Melachrino Musicale"
"Hank Snow and his Rainbow Ranch Boys"
"The Sammy Kaye Show"
"The Freddy Martin Show"
"Music By Roth"
"The Wayne King Serenade"
"Quickie-Quiz"
"Baseball Today"

And many more—complete with sponsor-selling brochure, audience-building promotion kit, sales-clinching audition disc.

Write, wire, phone today: **DEPT. S-5**

RCA recorded program services

TMKS®

RADIO CORPORATION OF AMERICA RCA VICTOR DIVISION

630 Fifth Avenue, New York 20, N. Y.—JUdson 2-5011
445 N. Lake Shore Drive, Chicago 11, Ill.—WHitehall 4-3530
1016 N. Sycamore Ave., Hollywood 38, Cal.—HOllywood 4-5171
522 Forsyth Bldg., Atlanta 3, Ga.—LAmar 7703
1907 McKinney Ave., Dallas 1, Tex.—RIverside 1371

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

SUNDAY SUPPLEMENT

(*Continued from page 39*)

Pan American World Airways (J. Walter Thompson); the Italian State Tourist Office (Kelly Nason); KLM Royal Dutch Airlines (Charles W. Hoyt), and United States Lines (J. Walter Thompson). The ninth sponsor was the European Travel Commission itself (Caples Co.).

After Meyer decided he liked the package, he had to sell eight member countries and carriers on the idea. "The job was actually much easier than I'd anticipated," he told SPONSOR. "Actually, I think I could have sold five times as many advertisers on the idea if there had been room for them. I felt that the programs represented about $100,000 worth of publicity and that we were getting a real buy."

Meyer is enthusiastic about the potential of radio and television in promoting travel because. "Both media are warmer and more personal than print. Television can actually take the viewer to foreign lands and show him exactly what he's going to find there. It's much more exciting and stimulating than just a cold page of print. And radio is geared to the mind's eye. A voice describing a place can stimulate the imagination. can be much more persuasive than a few paragraphs in a newspaper."

Meyer predicts that many other stations will follow the path blazed by WNBC and WNBT in providing a concentrated and coordinated form of travel promotion. To get the most impact he believes travel must either be sold on a regular basis (through weekly programing). or through a solid block of programing on the topic. "Since most countries can't afford to sponsor regular shows," he says. "saturation is the only practicable solution. I know we'd all be intere-ted in a repeat performance of the *European Travelcade* idea."

WNBC-WNBT decided to schedule the first supplement on a weekend because the sponsors were aiming their travel messages at the entire family. They felt they had a better chance to catch the whole family listening or viewing then. Also fewer network programs are scheduled over the weekends so it's easier to clear time for a long programing block. According to Pack the combined radio and tv schedule reached over four and one-half million people.

To stimulate interest in *European Travelcade* and to merchandise the idea of a special section, WNBC and WNBT ran a heavy schedule of chainbreaks and I.D.'s for 10 days preceding the *Travelcade* weekend. These announcements cost the advertisers nothing. WNBC ran 56 20-second breaks and 159 10-second breaks. WNBT ran 38 20-second breaks; 44 10-second breaks. and 54 I.D.'s.

Specific programs and countries were promoted as well as the idea of travel in general. Here's a sample tv announcement:

"Did you know that in Madrid. Spain—between May Tenth and Seventeenth—there's a colorful Festival of Saint Isidro celebrated with processions and bullfights? TRAVEL with us to Spain and all of Europe as WNBT brings you EUROPEAN TRAVELCADE—your television guide to the Continent. See EUROPEAN TRAVELCADE tomorrow at 2:00 p.m. when your favorite WNBC-WNBT stars will tell you about their vacations in Europe."

"For the next special section," says Dick Pack. "we're planning to run announcements for 10 days or so *after* the supplement as well as before. The post-supplement announcements will discuss what has been covered and will sell the idea of a monthly series of special sections.

"We feel this will deepen the impact of each individual section as well as stimulate interest in the series as a whole."

Pack says he's learned many other lessons about producing and promoting this novel form of programing. For example. in the future sponsors will probably be limited to three or four because multiplicity of agencies and advertisers creates "fantastic" production problems. Also in the interests of simplicity he'll try to limit special section programing to fewer hours each day.

Proposed topics for future special sections include summer living. back-to-school. thrift travel. winter vacations in Latin America. winter vacations in Southern U. S.. winter sports. fashion parade. American travel. The next supplement. scheduled for mid-June. will tentatively cover the subject of North American travel.

European Travelcade demonstrated

(*Please turn to page 72*)

We've got the Facts, just the Facts...

(...about KQV's popularity outside of Pittsburgh!)



THE CASE: Since last August, KQV has led *all* other stations in program "Firsts" in Pittsburgh according to Pulse Surveys. This KQV leadership in top-rated local and CBS shows continues to grow each month. And now, a new Pulse Survey of our Half MV-M area covering all or parts of nine counties . . . and including 25 stations . . . shows that KQV's ratings outside of Pittsburgh *coincide almost perfectly* with KQV's high Metropolitan Pittsburgh ratings.

THE EVIDENCE

PITTSBURGH PULSE RATING		NINE-COUNTY PULSE RATING
7.6	11:00 to 11:15 AM	7.0
6.4	1:30 to 1:45 PM	6.3
5.5	6:45 to 7:00 PM	5.1
5.6	7:45 to 8:00 PM	5.1

THE VERDICT: KQV not only "gets out" into the rich suburban counties of the Pittsburgh market . . . but actually leads in listener preference there almost as predominantly as it does in Metropolitan Pittsburgh. So if you want to sell *all* of the dynamic new Pittsburgh market, your key is KQV!

KQV

CBS Radio IN PITTSBURGH

National Rep: PAUL H. RAYMER Co. New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas



"Not another tv station!"

"*Nope. Same one.*"

"Same as what?"

"*As the last time this art was used.*"

"How come the artist gets his name in the ad?"

"*Big man—the Paul Rand of the trade press.*"

"How about the copy writer. Who he?"

"*Name of Anon.*"

"Never heard of him."

"*Pity.*"

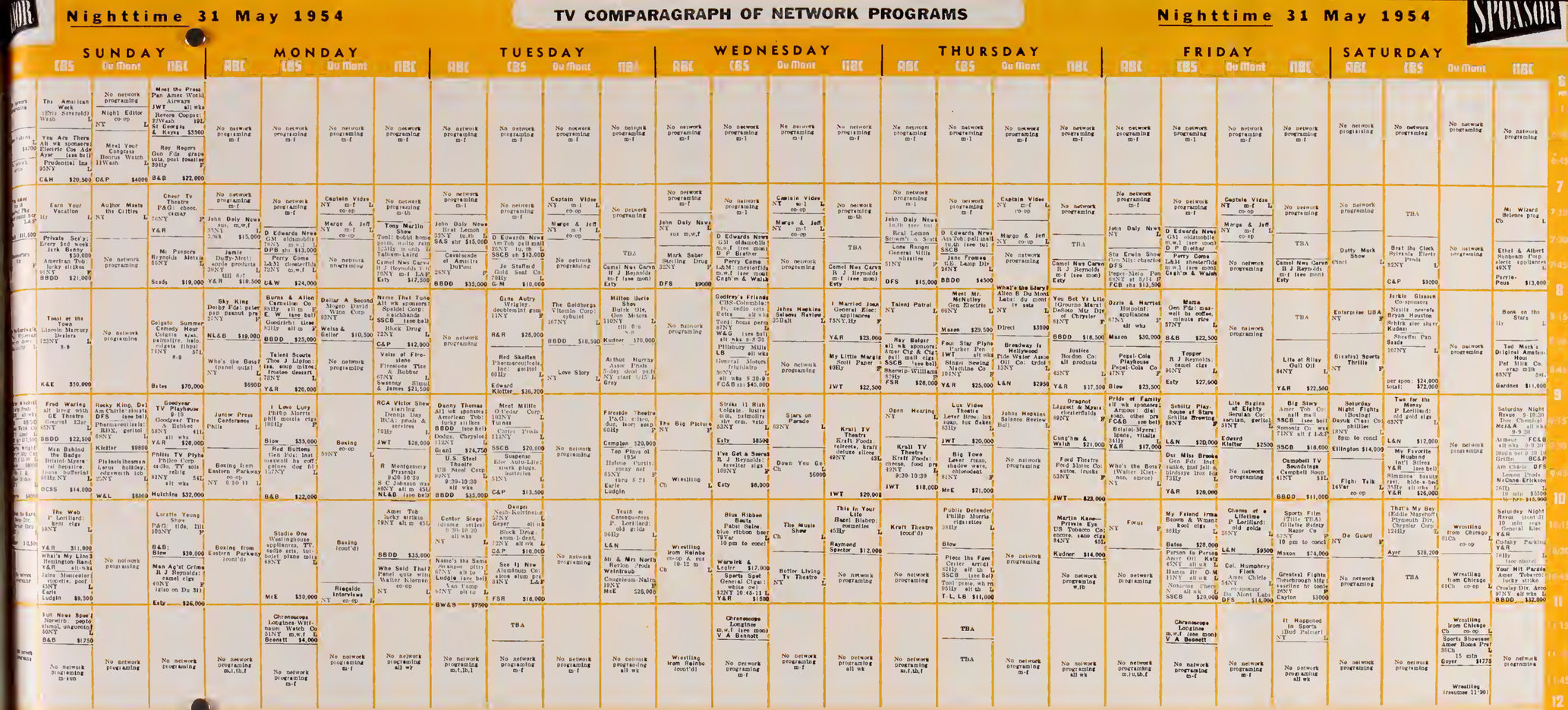
"When do you get into the commercial?"

"*I'm on vacation. Just remember this: WMT-TV is CBS for Eastern Iowa, which it covers more of than any other station; is the only tv outlet that provides primary service to Cedar Rapids and Waterloo; that the primary area contains 820,000 pop. with $1 billion inc. and well over 100,000 sets.*"

"You left out the national reps."

"*Right. It's Katz—the Katz Agency.*"

—Anon.



YOU GET 1,083,900* TELEVISION HOMES
YOU PAY FOR 399,400* TELEVISION HOMES
YOUR BONUS 684,500* TELEVISION HOMES

*CBS Research

WSTV-TV
VHF-Channel 9
STEUBENVILLE
CBS
WHEELING

PITTSBURGH
33 Miles from Tower
CANTON
48 Miles from Tower
YOUNGSTOWN
56 Miles from Tower

CBS Affiliate

Key to the Biggest Bonus Market in TV!

There's never been a TV buy like this! Powerful WSTV-TV offers you rates based only on the Steubenville-Wheeling market, 52nd largest in the country. But you get a bonus of the 9th largest market — because WSTV-TV beams a clear, primary signal right into Pittsburgh! Right into Canton and Youngstown, too!

NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV's bonus market alone is...
BIGGER than MILWAUKEE (with 644,973 sets!)
BIGGER than WASHINGTON, D. C. (with 580,000 sets!)

WSTV-TV STEUBENVILLE-WHEELING

ANOTHER AVERY KNODEL REPRESENTED STATION

...lts and explanations to help you use this chart

...istical and production only, do not include commercials or time charges. They ...include the 15% agency commission) to the client. Some film shows are cor... on the basis of so many originals and so many reruns in such cases, the ...ost per broadcast over short term is the full re-run price. When a price for an ...show is listed on Monday only, that covers the show for the week.

...ATIONS: Bel., Baltimore; Ch., Chicago; Hy., Hollywood; NY, New York; Var., ...Variety; pa., producer; (Ar), radio and TV; simul., simultaneous; sh., sh...aber...

...TBA, to be announced. TONY means show is carried on 75 stations, origi... from New York; basic stations are televised almost all the time; basic ...carry it via kines in addition to those mentioned in chart are pleased on this program. ...Clubs, simulcast M-F 9-10 am on 58 ABC-TV stations from Chicago. ...Sponsors Philco, Hotpoint Adv. Godfrey, Al Paul Lefton Co. W 10-11:30 am; and, as simulcast, those ...of 60,000 annually for two TV quarter hours and 3½ radio quarter hours on ...Tuesday on 30-35 stations; originates live from NYC, other points ...Mon. on M-F 10 am news-variety show Sells in 5-min segments, with ...at this time in each, at cost of $2500 to $3000 for time (about 40 stations) ...Silent pep segment on Wednesday.

...TV, 7-9 am (not on client) is sold in subscribers in segments of about six ...a group cost (time and talent) of $3,333 per segment. Segments are avail... ...advertisers on a widely flexible basis: a client can purchase anything from a one-...announcement campaign. Due to Today's commercial flexibility the ...advertisers is constantly in a state of flux. Today has carried over 100 ...sponsors, whose currently or recently using the program are listed below: ...General Electric, Stevens-Bonifoix, FFAB; Maytag Co, McCann-Erickson; Hazel ...Atlas; American Maize Prods., RAE; Mutual of Omaha, Bozell & Jacobs. ...are seen on from 39-45 stations in the East, Southeast and Midwest. The ...is telecast for three hours, 7-10 am, EST; the first hour is seen only in the ...Eastern and Central areas, and the third hour in the Central area. ...Materials in the first hour are repeated in the third in order to cover both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Alcoa, FC&B: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: DTN, Sun 9-9:30 pm; DTN, Mon, Wed, Fri 7:30-8 pm; DTN, Sat 7:30-10 pm
Amer Dairy Assn, G-M: CBS, Tu, Th 3:45-4 pm
Amer. Heir & Felt, Grey: NBC, W 3:15-3:30 pm
Amer. House Pr., Blow: CBS, M-F 12:15-12:30 pm; Univer. (DTN, Sat 11:30-12 n
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm
NBC, alt Sa 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Amer. Safety Razor, D-F-S: ABC, alt Sun 9-9:15 pm
Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt Th 8:30-9 pm; BBDO (CBS, Sun 7:30-8 pm; NBC, alt M 9:30-10:30 pm; alt Sat 10:30-11 pm; ABC, alt Tu 9:0-9:28 pm
Ammident Medicated Powder, DCSS: CBS, Tu 2-2:15 pm
Armour & Co., FCA&B: ABC, alt F 9-9:30 pm; NBC, alt Sat 9-9:30 pm
Associated Prods., Grey: NBC, M 7:30-45 pm
Bauer & Black, Burnett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Bonus, C-A-P: DTN, Sun 6:30-7 pm
Bost Foods, Ira D. Lodelin: CBS, W 1:45-2 pm; W 4:45-5 pm
Hazel Bishop, Spector: NBC, W 10-10:30 pm; ABC, Sun 9:30-10 pm; M 8:30-9 pm
Block Drug, Cecil & Presbrey: CBS, Tu 10-10:30 pm; NBC, alt M 8-8:30 pm
Borden Co., DCSS: NBC, Th 8-8:30 pm
Bristol-Myers, DCSS, Y&R: CBS, Sun 9:30-10 pm; Tu, Th 10:30-10:45 pm; ABC, alt F 9-9:30 pm
Brown & Williamson, Bates: CBS, F 10:30-10:30 pm
Calgon, Ketchum, MacLeod & Grove: CBS, Tu 3:30-45 pm
Campana, Wallace-Ferry-Hanly: CBS, M, W 10:15-10:30 am
Campbell Soup, BBDO: CBS, M W, F, 3-3:30 pm; NBC, F 9:30-10 pm
Carnation, Erwin, Wasey: CBS, M 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9-9:30 pm
CBS-Columbia, Bates: CBS, alt W 8-8:30 pm
Chesebrough, Cayton: NBC, F 10:30-45 pm
Chevrolet, D-E: NBC, Tu, Th 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, Kenyon: NBC, W, F 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; M, W, F 3-3:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 5:45-6 pm
Comstock Fds., Hirsch: CBS, alt W 1:45-2 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 8:30-9 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:45-4 pm
Crosley, BBDO: NBC, alt Sat 10:30-11 pm
Cudahy Packing, Y&R: NBC, Sat 10-10:30 pm (10 min ea)
Heinze Gurtis, Lodgin: NBC, Th 9:30-10 pm
Derby Foods, KLAB: ABC, alt M 8-8:30 pm
DeSoto Motor, RBDO: NBC, Th 8-8:30 pm
Dodge, Grant: ABC, Th 9:30-10 pm
Dow Chemical, MacManus, John & Adams: NBC, alt Sat 9-9:30 pm
Drewry Prods., Grey: NBC, Th 3:30-45 pm
Duffy-Mott Co., Y&R: ABC, M 7:30-8 pm
Dulton (Mrs. Ames) Dietz, Y&R: CBS, M W 10:30-45 am; W
Electric Auto-Lite, C&F: CBS, Tu 9:30-10 pm
Electric Co., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Hockhill: ABC, Sun 12:30-1 pm
Falstaff Brew., Gardner: CBS, Sat 2-2:5 pm
Firestone, Sweeney & James: NBC, M 8:30-9 pm
Ford Motor, JWT: CBS, Th 8-9 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 10:15-pm; Y&R: NBC, W 8-8:30 pm; Sat 10-10:30 pm; alt Tu 9-9:30 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&B (CBS, F 8-8:30 pm; M 9:30-10 pm); NBC, Sun 4:30-7 pm; Th 9:30-10 pm; alt Sat
General Mills, D-F-S, Knox-Reeves, Tatham-Laird: ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M F 12-12:15 pm; CBS, W, F 5-5:15 pm
General Motors, Kudner: CBS, alt M 1:45-2 pm
Congoleum, McCann-Erickson: NBC, Tu 10:30-11 pm
Continental Bkg., Bates: NBC, W 8:30-9 pm
Converted Rice, Leo Burnett: CBS, F 1:30-45 pm
Corn Products, C. L. Miller: NBC, M 3:45-4 pm
Cudahy, BBDO: NBC, Sat 10:30-11 pm
Cudahy Packing, Y&R: NBC, Sat 10-10:30 pm (10 min ea)
Heinze Gurtis, Lodgin: NBC, Th 9:30-10 pm
Green Giant, Leo Burnett: CBS, F 2:45-3 pm
Gr-ton Mfg., BC&P: NBC, Sat 9:30-10 pm
Health Mfg., Y&R: CBS, alt Sun 5:30-6 pm
Hell Bros., FC&B: NBC, Sun 5-6 pm
Hamm Brewing, D'Arcy: CBS, M 10:30-11 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Mason: ABC, alt F 9:30-10 pm
Intl Cellucotton, Y&R: CBS, M W 10:30-45 am
Intl Shoe, D'Arcy: DTN, Sat 11:30-12 n; NBC, alt F 5:45-6 pm
Intl Silver, Y&R: CBS, alt Sat 8:30-10 am
Jergens, Bates, W: NBC, alt W 12:45-1:15 pm
S. C. Johnson, KLAB: NBC, alt M 9:30-10:30 pm; Kellogg, Burnett: CBS, Th, 7:30-15 pm; alt 10:15-30 am; NBC, Th 7:30-45 pm
Kraft Foods, JWT: NBC, Th 9-10 pm; ABC, Th 9:30-10:30 pm
Lanz, Warwick & Legler: DTN, Sun 9:30-10 pm
Lamon Products, Mr'ann-Erickson: NBC, Sat 9:30-10 pm
Lever Bros., JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm, M, W 11-11:15 am; Tues, Thurs 10:45-11 am
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 5-5:15 pm; NBC, Sun 9-9:30 pm; Sat W, F 5:45-6 pm; Tu, Th 7:30-45 pm; Fridolaire, FC&B: CBS, Th 7:30-8 pm; F 7:30-8 pm; CBS, M F 12-12:15 pm; CBS, W, F 5-5:15 pm
Lever Bros., JWT: CBS, Th 9-9:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm, M, W 11-11:15 am; Tues, Thurs 10:45-11 am
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Benton: CBS, M W F 11:15-11:30 pm
P. Lorillard, Y&R: CBS, alt Sun 5:30-6 pm
Lorillard, Y&R: NBC, alt Sun 9-10 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, alt Sat 5:30-6 pm
Washed, Anderson & Cairns: CBS, M 1:30-45 pm
Minnesota Mining, C&F: CBS, M, W 10:15-30 am
Minute Maid, D-F-S: CBS, alt Sun 5:30-6 pm
Mogen David Wine, Weiss & Geller: DTN, M 8-8:30 pm
J. Mesicnier, Ludgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Desplesses Appliance, Recho, Williams & Cleary: CBS, Th 1:30-45 pm
Mystik Tape, Harriman: CBS, F 1:45-2 pm
Nash-Kelvinator, NBC, M 9-9:30 pm; M 12:45-1:15 pm
Nat'l Biscuit, McCann-Erickson: CBS, Tu, Th 11:11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Buyer Division: CBS, Sat 8-9 pm; C&F: NBC, W 9:30-10 pm; alt Sat 10:30-11 pm
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., RAB: CBS, Sun 11-11:15 pm
Noxzema, SSCB: CBS, alt F 10:30-11 pm
O'Cedar, Tracy: CBS, alt F 2-2:30 pm
Owens-Corning, FSR: CBS, Th 10:15-30 pm
Pabst, Warwick & Legler: CBS, W 10 pm to conct
Parkard Motor, Meeker: CBS, Sun 6:15-30 pm
Pan-Am Airways, JWT: NBC, alt Sun 6-8:30 pm
Pepsi-Cola, Newell-Emmett: CBS, Sat 2-2:30 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, F 9:30-9 pm
Pharmaceuticals, Inc., Kleiser: DTN, Tu 8:30-9 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 8:30-9 pm; M-Th 11:15-30 am; M, Tu, W, F 2:45-3 pm
Pontiac Motors, MeM&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B: Blow, Compton: CBS, alt M-F 12:30-1:15 pm; NBC, Tu 9-9:30 pm; M-F 3:45-4 pm; M-F 4-4:30 pm; Sun 10:30-30 pm; 7-7:30 pm
Prudential Ins., Clinton & Holden, Calkins, Mc-Clinton & Smith: CBS, alt Sun 8:30-7 pm
Quaker Oats, Wherry, Baker & Tilden: CBS, Sun 12:30-1 pm
Ralston-Purina, Gardner: ABC, Sat 11-11:30 am
RCA, Kenyon: NBC, M 9-9:30 pm
Real Lemon, Schirmer & Scott: ABC, Tu, Th 2:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, Ni Gregor & Keyes: NBC Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, M 9:30-10 pm; F 8-8:30 pm; CBS, M-F 7:15-8 pm; NBC, Sun 10:30-11 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild Bascom & Bonfigli: ABC, Sun 1-2:30 pm
Schick, Dancer: CBS, Sat
Schlitz Brewing, L&N: CBS, F 9:30-10 pm
Scott Paper, JWT: NBC, W 7:30-9 pm
Seaton Co., Edward Kiebler: DTN, F 9-9:30 pm
Seeman Bros., Weintraub: CBS, Th 2-2:15 pm
Shaffer Pen, Seeds: NBC, Sat 9-10:30 pm
Sherwin-Williams, FAS&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Simoniz Co., SSCB, Tatham-Laird: NBC, alt M 9:30 pm; Th 3:15-4 pm; CBS, Tu 2:15-30 pm
Singer Sewing, Y&R: CBS, Th 8:30-9 pm
S.O.S., McCann-Erickson: NBC, W 8:15-30 pm
Speidel Corp., SSCB: NBC, alt M 8-8:30 pm
Standard Brands, Biow: NBC, M 5:30-6 pm
Ster-Kleif Tobs, Hinsdale & Hinsdale: CBS, M-Th 10:45-11 am (all sta)
Stokely, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 11-11:30 am
Swanson, Ludgin: NBC, M 9-9:30 pm
Swift, JWT: CBS, W, Th, 1:30-45 pm; Tu 1:15-2 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7:30-8 pm
Tide Water Oil, N. W. Ayer: Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, alt W 8-8:30 pm; Tu, Th 10:45-11 am; Leo Burnett: CBS, alt W 8-8:30 pm; Tu, Th 12:15 pm; Tatham-Laird: NBC, alt F 9-9:30 pm
U.S. Steel, BBDO: ABC, alt Th 9:30-10 pm
U.S. Tobacco, Kudner: NBC, Th 10-10:30 pm
Vic Camp Sea Foods, Strickler, Wheeler & Bradt: ABC, alt Th 10:30-11 pm
Vitamin Co., RFCA: DTN, Tu 8-8:30 pm
Welch Grape Juice, DCSS: NBC, alt F 8:45-9 pm
Westclox Mfg., Maxon: CBS, M 12:15-30 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Wine Corp., WAD: DTN, Th 10-10:30 pm
Wrisley, RAR: CBS, Tu 8-8:30 pm
Yardley, Ayer: CBS, Tu 1:30-45 pm
Ziegs, Ayer: ABC, Sat 9:30-10 pm

CONSULT U.S. PULSE TV — NEW!

Buying any daytime TV?

Pulse *minimum samples* are many times larger than *maximums* of other services

U.S. PULSE TV — DAYTIME:

5,000 10,000 15,000 20,000 25,000 HOMES

Pulse printed roster interview

25,000 *minimum* interview *measurements* PER PROGRAM

Not one penny paid for . . . no inducements

Service A Diary Method

2,200 *maximum* diory placements
1/3 "paid for" in premiums
20% not returned

Service B Electronic Recorder

700 *machines* — topes subject to high % spoilage. "Poid for" by FREE *maintenonce* of TV set

?

1,200 MINIMUM ACCEPTABLE SIZE SAMPLE COMMON AS COST-CUTTING EXPEDIENT IN RESEARCH PRACTISE

Maximum statistical fluctuation in any daytime Pulse rating is only 3/10 of 1 per cent!

Nothing takes the place of INTERVIEWS in the HOME

PULSE'S highly accurate verified interview measurements cost far less than cost-cutting substitutes ★

★ As little as $100 a month for full-Pulse subscribers —minimum total sample in May Issue from total U. S. Television population areas comprising 28,966,000 TV homes, rural as well as urban—92% of the nation.

Write for FREE SAMPLE COPY *or phone Judson 6-3316*

PULSE, *Inc. 15 West 46th Street, New York 36*

SUNDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing	Lamp Unto My Feet NY L Look Up and Live NY L	No network programing	No network programing
11	No network programing	No network programing	No network programing	No network programing
12	No network programing	No network programing	No network programing	No network programing
12:15				
12:30	No network programing	No network programing	No network programing	No network programing
12:45	Faith for Today Faith for Today; Joe 21NY L Rockhill —$2000	Contest Carnival Quaker Oats Co: puffed wheat, rice 51Atlantic City, NJ L Bryan Houston —$5500		
1	Answers for Americans NY L No network programing	No network programing	No network programing	Youth Wants to Know Wash L Freedom of Faith Religious prog; in co-op with Nat Council of Chs of Christ NY L&F
1:15				
1:30	No network programing	No network programing	No network programing	No network programing
1:45				
2	No network programing	No network programing	No network programing	No network programing
2:15				
2:30		TBA		
2:45				
3	TBA	No network programing	No network programing	No network programing
3:15				
3:30	Elmer Davis commentary Wash L $2250 Al Issue 13M Agronsky Wash $3478			
3:45				
4	No network programing	Man of the Week Wash L Youth Takes a Stand NY L	No network programing	American Forum of the Air Wash L Zoo Parade Ch L $3900
4:15				
4:30				
4:45				
5	Super Circus Kellogg Co: corn flakes 47NT 5-5:30 L LB ¼hr $5000 Mars Inc: milky way, Burnett 53NY alt wk L Minute maid frozen lemonade 51NY alt wk L 5:30-6 Bates ½hr $5000	Adventure NY L	No network programing	Hallmark Hall of Fame Hall Bros: hall-mark cards 17Feb NT L 11 hr ea 4th sun FC&B hr $25,000 TBA
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing m-f	Arthur Godfrey* Champana Waltzes-Ferry-Hanly m,w 10-10:15 Minn Minin e BBDO m,w 10:15-30 Intl Cellucotton FC&B m,w 10:30-45 Star Kist Tuna m,w 10:45-11 Rhendes & Davis	No network programing m-f	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G ivory, duz NY m-f L Compton
11	No network programing m-f	Arthur Godfrey* Lecer: personnel m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate: tthpst; veil, surer suds, palmolive, fab, ajax 46NT L Esty —$6000 (see lu for spotaor list)	No network programing m-f	Home m-f 11-12 NY L&F (Women's service program. For partic sponsors there eight 1-min commercials an hour available, plus six 20-sec product news mentions) 1-min partic $5400 (see lu for spotaor list)
12	No network programing	Valiant Lady Gen Mls hiryk* 47NY m-f L DFS shr $10,000 Love of Life Amer Home Pr 54NY m-f L Blow Search for Tom'w P&G: joyt 48NY m-f L Blow —$8500 Guiding Light P&G: ivory, duzt 46NT m-f L Compton —$10,000	No network programing m-f	Brida & Groom Jergens Co 52NY m,w,f L Orr —$7500 Hawkins Falls m-f L 80Ch ¼ hr $3500 Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G 76NY m-f L Y&R —$5000 Portia Faces Life Gen Fds: cereals 59NY m-f L Y&R —$10,000 Garry Moore Maxlend: A&C Pac Mfr: JWT alt 1:30-45 (Comstock sl 6/13 Hoover Co: left) 46NT 1:45-2 L LB ¼ hr $2038	No network programing m-f	Na network programing m-f
12:45				
1	No network programing m-f	Double or Nothing Campbell Soup 48NY m-w-f L BBDO —$6000 Art Linkletter Lever: surf 30Hy m,w,f L Ayer (see bell) Pillsbury Mills: flour, mixes 29Hy m-th L LB ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Colgate: fab, chlorophyll tth-nel, cashmr bqt 47NY m,w,f L (see lu th) Esty —$8500 Bob Crosby Show Hy m-f L ¼hr —$3000	Paul Dixon Show m-f 3-4 (Participating segs available; see eval. below)	Kate Smith m-f 3-4 Corn Prods Ref alt m 3:45-4 G L Miller 50NY L ¼hr $3500
1:45			10mtn: $400	
2	No network programing m-f	Big Payoff NY m,w,th L Bob Crosby Colgate: lsp 93Hy 3:30-45 L Ketchum, McLeod & Grove Amos Daley tu th 3:45 f 47Hy L Campbell- Mithun —$3100	No network programing m-f	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10mtn $400
2:15				
2:30	No network programing m-f	Garry Moore Ammens Medic Pads OCSS 2-2:15 L Simonis Co 65NY T-L ¼hr $2038 Art Linkletter Kellogg: all ay 58Hy L LB tu th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼hr $4000	No network programing m-f	No network programing/Pbs m-f
2:45				
3	No network programing m-f	Big Payoff Celotex: fab, chlorophyll tth-nel, cashmr bqt NY m,w,f L (see lu th) Esty —$8500 Bob Crosby Show Hy m-f L ¼hr —$3000	Paul Dixon Show (Participating segments available) 10mtn: $400	Kate Smith m-f 3-4 Dow Chemical Co: lsp 3 4:45-4 Meik & Ellio 50NY L ¼hr $3500
3:15				
3:30	TBA	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L P&G tu, w, f sus m th	TBA	
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs 61Ch m-f L Blow; Goyer —$10,000 Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L P&G tu, w, f sus m th Benton & Bowles —$5500
4:15				
4:30	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Standard Brands: royal puddings, jello 55NY 4:45-5 L Bates ¼hr $1000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-o Y&R tu,w,f Howdy Doody Kellogg Co: the Kraplest 48NY 4:45-5 L LB (see bell) tu,th 5:30-45 Celotex: tthour 51NY 5:45-6 45L Bates ¼hr $1000
4:45				
5				
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing m-f	Arthur Godfrey* Strail-Myrs Y&R tu,th 10-10:15 Kellogg Co Burnett tu th 10:15-30 General Mills Pillsbury Mills tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G ivory, duz NY m-f L Compton —$8500
11	No network programing m-f	Arthur Godfrey* National Bisc tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon) Scott Paper: Cecil Presbrey Peerless Elec: Instl-quik Ziowa Co Crosley Dis. Area Benton & Bowles 1-min partic $5400
12	No network programing m-f	Valiant Lady Toni Co 47NY tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ivory, duzf m-f (see mon) Compton	No network programing m-f	Brida & Groom Jergens Co NY sus tu,th L Jergens m,w,f Hawkins Falls Ch m-f L Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Portia Faces Life Gen Fds: cereals 59NY m-f L Y&R —$10,000 Garry Moore Maxlend: A&C Pac Mfr: JWT alt 1:30-45 (Comstock sl 6/13 Hoover Co: left) 46NT 1:45-2 L LB ¼ hr $2038	No network programing all wk	No network programing/Pbs m-f
12:45				
1	No network programing m-f	Double or Nothing Campbell Soup m-w-f L BBDO —$6000 Art Linkletter Lever: surf 30Hy m,w,f L Ayer (see bell) Pillsbury Mills: flour, mixes 29Hy m-th L LB ¼hr $4000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Colgate: fab, chlorophyll tth-nel, cashmr bqt NY m,w,f L (see lu th) Esty —$8500 Bob Crosby Show Hy m-f L ¼hr —$3000	Paul Dixon Show (Participating segments available) 10mtn: $400	Kate Smith m-f 3-4 Dow Chemical Co: lsp 3 4:45-4 Meik & Ellio 50NY L ¼hr $3500
1:45				
2	No network programing m-f	Garry Moore Ammens Medic Pads OCSS 2-2:15 L Simonis Co 65NY T-L ¼hr $2038 Art Linkletter Kellogg: all ay 58Hy L LB tu th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼hr $4000	No network programing m-f	No network programing/Pbs m-f
2:15				
2:30	No network programing m-f	Big Payoff Celotex: fab, chlorophyll tth-nel, cashmr bqt NY m,w,f L (see lu th) Esty —$8500 Bob Crosby Show Hy m-f L ¼hr —$3000	Paul Dixon Show (Participating segments available) 10mtn: $400	Kate Smith m-f 3-4 Dow Chemical Co: lsp 3 4:45-4 Meik & Ellio 50NY L ¼hr $3500
2:45				
3	TBA	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs 61Ch m-f L Blow; Goyer —$10,000 Robert Q Lewis NY m-f L	TBA	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles —$5500
3:15				
3:30	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Standard Brands: royal puddings, jello 55NY 4:45-5 L Bates ¼hr $1000	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-o Y&R tu,w,f Howdy Doody Kellogg Co: the Kraplest 48NY 4:45-5 L LB (see bell) tu,th 5:30-45 Celotex: tthour 51NY 5:45-6 45L Bates ¼hr $1000
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing m-f	Arthur Godfrey* Champana Waltzes-Ferry-Hanly m,w 10-10:15 Minn Mining BBDO m,w 10:15-30 Intl Cellucotton FC&B m,w 10:30-45 Star-Kist Tuna m,w 10:45-11 Rhodes & Davis	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton —$8500
11	No network programing m-f	Arthur Godfrey* Lever: personnel m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
12	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ivory, duzt m-f (see mon) Camalan	No network programing all wk	Brida & Groom Jergens Co m,w,f (see mon) Robl W. Orr Hawkins Falls Wesson Oil 101Ch m-f L Fitzg'ld —$6000 Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f (see mon) Y&R Garry Moore Swift & Co 59NY m-th L IWT 48NY Rest Fds: frt, shinola 04NY L ¼hr Ludgin —$2038	No network programing all wk	No network programing m-f
12:45				
1	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) BBDO Art Linkletter Lever: surf m,w,f 3:30-45 Ayer Pillsbury Mills m-th 2:45-3 Lee Burnett	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Colgate m-f 3-4 (see mon) Esty Bob Crosby Hy 3:30-45 aus General Mills Corp: cereals, mixes BBDO ¼hr $3000	Paul Dixon m-f 3-4 (Participating segments available) 11Cline 10 min ave $400	Kate Smith m-f 3-4 Amer Hr & Pet: half sng 3:15-30 Grant Adv Parker games: half sng 3:15-30 Badger, Browning Borden Co w 3:30-45 DCSS Gerber Prods: w 3:45-4 Q'Arcy NY L ¼hr $3500
1:45				
2	No network programing m-f	Garry Moore (cont'd) Seaman Bros: airwick 2-2:15 Weintraub Kellogg 47NY 4:30 Lee Burnett Art Linkletter Kellogg: all ay 41Ffe L LB tu th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
2:15				
2:30	No network programing m-f	Big Payoff Celotex m-f 3-4 (see mon) Esty Bob Crosby Show Hy 3:30-45 aus Amer Dairy tu th 3:45-4 Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10mtn $400	Kate Smith m-f 3-4 Bymart-Tintair: half sng 3:15-30 Erwin, Wasey Ludeth's Mathes 3:15-30 half of segment Dorakin Prods Grey 3:30-45 Simonis Co: auto finishes tu th 3:45-4 SSCB 50NY L ¼hr $3500
2:45				
3	No network programing m-f	Big Payoff NY m-f L Bob Crosby Show Hy tu th 3:30-45 aus Amer Dairy tu th 3:45-4 Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10mtn $400	Kate Smith m-f 3-4 Bymart-Tintair: half sng 3:15-30 Erwin, Wasey Ludeth's Mathes 3:15-30 half of segment Dorakin Prods Grey 3:30-45 Simonis Co: auto finishes tu th 3:45-4 SSCB 50NY L ¼hr $3500
3:15				
3:30	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert D Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles
3:45				
4	TBA	Woman With A Past NY m-f L The Secret Storm sus tu,th L Robert Q Lewis NY m-f L	TBA	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles
4:15				
4:30	No network programing m-f	Barker Bill's Cartoons 5:5:15 Gen Mls: sug jets 48NY w-f W Esty ¼hr $4000 Howdy Doody Kellogg Co: tu,th (see tu) Lee Burnett Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody (cont'd) Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600
4:45				
5				
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing m-f	Arthur Godfrey* Strail-Myrs Y&R tu,th 10-10:15 Kellogg Co Burnett tu,th 10:15-30 General Mills Pillsbury Mills tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welss & Geller	No network programing all wk	Ding Dong School Ch m-f L ¼ hr $745 ½ hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton —$8500
11	No network programing m-f	Arthur Godfrey* Natl Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
12	No network programing m-f	Valiant Lady General Mills m-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ivory, duzt m-f (see mon) Compton	No network programing all wk	Brida & Groom NY sus tu,th L Jergens m,w,f Hawkins Falls Ch m-f L Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f (see mon) Y&R Garry Moore Swift & Co 59NY m-th L IWT 48NY Norge Div Bear-Warner 45NY 4:30-45 L JWT ¼hr $2039	No network programing all wk	No network programing m-f
12:45				
1	No network programing m-f	Garry Moore (cont'd) Seaman Bros: airwick 2-2:15 Weintraub Kellogg 47NY 4:30 Lee Burnett Art Linkletter Kellogg: all ay 41Ffe L LB tu th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Colgate m-f 3-4 (see mon) Esty Bob Crosby Show Hy 3:30-45 aus Amer Dairy tu th 3:45-4 Campbell-Mithun	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) For 10mtn $400	Kate Smith m-f 3-4 Bymart-Tintair: half sng 3:15-30 Erwin, Wasey Ludeth's Mathes 3:15-30 half of segment Dorakin Prods Grey 3:30-45 Simonis Co: auto finishes tu th 3:45-4 SSCB 50NY L ¼hr $3500
1:45				
2	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert Q Lewis NY m-f L	No network programing m-f	No network programing m-f
2:15				
2:30	TBA	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account NY m-f L P&G tu, w, f sus m th	TBA	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles
2:45				
3	No network programing m-f	Barker Bill's Cartoons 5:5:15 Gen Mls: sug jets 48NY w-f W Esty ¼hr $4000 Howdy Doody Kellogg Co: tu,th (see tu) Lee Burnett Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody (cont'd) Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600
3:15				
3:30	No network programing m-f	The New Heroes (colorcast) NY L	No network programing m-f	No network programing m-f
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing m-f	Jack Paar NY L	No network programing all wk	Ding Dong School General Mills: cereals, mixes 51Ch L f 10:15-30 sus Tatham-Laird —½hr $1160 One Man's Fmly Hy m-f L 3 Steps to Heaven P&G ivory, duz m-f Compton
11	No network programing m-f	I'll Buy That NY L Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic $5400
12	No network programing m-f	Valiant Lady General Mills m-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyt m-f (see mon) Blow Guiding Light P&G: ivory, duzt m-f (see mon) Compton	No network programing all wk	Brida & Groom NY sus tu,th L Jergens m,w,f Robl W. Orr Hawkins Falls Wesson Oil 101Ch m-f L Fitzg'ld Betty White Show Hy m-f L
12:15				
12:30	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f (see mon) Y&R Garry Moore Committed Rlcs 54NY L LB (see bell) Mystik Tape f 1:45-2 only 43NY L Geo Hartman	No network programing m-f	No network programing m-f
12:45				
1	No network programing m-f	Double or Nothing Campbell Soup m,w,f (see mon) BBDO Art Linkletter Lever: surf m,w,f Ayer Riser & Black 37Hy 2:15-3 L Burnett	No network programing m-f	No network programing m-f
1:15				
1:30	No network programing m-f	Big Payoff Colgate m-f 3-4 (see mon) Esty Bob Crosby Show Hy 3:30-45 aus General Mills Corp: cereals, mixes BBDO ¼hr $3000	Paul Dixon Show m-f 3-4 11Cline (Participating segments available) 10 min $400	Kate Smith m-f 3-4 SOS: Cleaner half sng 3:15-30 all f McCann-Erickson Consolidated Cosmetics all f 3:30-45 BBDO ¼ hr $3500
1:45				
2	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dirs m,w,f (see mon) Blow; Goyer Robert Q Lewis NY m-f L	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles
2:15				
2:30	TBA	Barker Bill's Cartoons 5:5:15 Gen Mls: sug jets 48NY w-f W Esty ¼hr $4000 Howdy Doody Kellogg Co: tu,th (see tu) Lee Burnett Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody (cont'd) Standard Brands: Baker's chocolate 48NY 4:45-5 L Bates ¼hr $1600
2:45				
3	No network programing m-f	The New Heroes (colorcast) NY L	No network programing m-f	No network programing m-f
3:15				
3:30				
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	DuMont	NBC
10:00 am	No network programing	No network programing	No network programing all wk	No network programing
11		Trotoli Time Ch F		
11:15	Space Patrol Nestle choc prods Geoff & Pranbrey Hatston-Purina: wheat, rice chex 52Hy all wks L Gardner —$5500	Winky Dink and You (Jack Barry) NY L		
11:30	No network programing	Rod Brown of the Rocket Rangers NY L $7500	No network programing	No network programing
11:45				
12	No network programing	The Big Top National Dairy Prods assn/test cream, swal-lowt dairy prods 62Phila L	No network programing all wk	No network programing
12:15				
12:30	No network programing	Lone Ranger General Mills, wheaties, kix 8NY F DFS —$15,000 What is the World? Phila L	No network programing	No network programing
12:45				
1	No network programing	Dizzy Dean Show Year co-op L	No network programing	No network programing
1:15				
1:30	Baseball Game of the Week approx 2-5 pm Falstaff Brewing 60Year DFS (125 wks) also co-op		Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	
1:45		Racing at Belmont NY L		
2	No network programing		No network programing	No network programing
2:15				
2:30				
2:45				
3	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	Racing at Belmont (cont'd)	No network programing	No network programing
3:15				
3:30				
3:45		3:45-4:15		
4	Baseball Game of the Week (cont'd) Falstaff Brewing also co-op (see above)	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS On Your Account P&G: tithi tu, w, f Benton & Bowles	No network programing	No network programing
4:15				
4:30				
4:45				
5				
5:15		Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Eagle-Pencil Mathes 5:30-45 Intl Shoe: O'Keefe alt f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 NY 45L ¼hr $1600	No network programing	No network programing
5:30	No network programing			
5:45				
6				

Gives you more total audience — more audience per dollar invested — than any other Atlanta TV outlet, because WSB-TV is



The great AREA station of the Southeast

A reception index study of the Southeast was made in February, 1954 by American Research Bureau. Findings were combined with figures from the CBS survey, "U.S. Television Ownership by Counties", of November 1953. In Georgia, Alabama, Tennessee, North Carolina and South Carolina, *WSB-TV covers 18% more counties* than Atlanta station B; *106% more counties* than station C. In the out-lying 25-74% effective coverage area, WSB-TV delivers 63,235 more families than station B, 137,782 more than station C. We or Petry will be happy to show you supporting statistical evidence in full.
Get *more* for your money — *get on WSB-TV*.

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WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

SUNDAY SUPPLEMENT

(*Continued from page 62*)

a station can adapt its regular schedule to a given theme. While WNBC and WNBT aired some special programs in conjunction with the event, many were regular programs given a European travel slant.

European Travelcade was officially launched Thursday, 6 May, with the broadcast of the European Travel Commission banquet (celebrating the organization's fifth anniversary).

The radio programing included the *Faye Emerson Show*, with special foreign guests; *Coy's Corner* (another regular program, which featured musical travel tips and a report from Berns, titled "Berns Roams"). *A Man and His Music*, Skitch Henderson's regular show, highlighted continental songs and Skitch's travel reminiscences. Another WNBC standby, the *Tex and Jinx Show*, featured travel experts including *Esquire's* travel editor. The *Allyn Edwards Show* came up with a discussion between a KLM official and a group of students planning a trip abroad; *Folk Music of Europe* subbed for *Music of America*. *Stan Freeman's All-Night Show*, at that time a regularly scheduled program, highlighted songs from European musicals and light classics.

Among the specially scheduled broadcasts on radio were *European Music Calendar*, a preview of music festivals in Europe, and a special travel quiz, *So You Think You Know Europe*, with Ben Grauer as m.c.

On television, the *Josephine McCarthy* cooking show was adapted to the European theme simply by featuring European dishes. "Mr. Weatherbee" described general climate conditions for travelers abroad and Richard Willis, fashion and beauty expert, concocted a European travel wardrobe for the working girl on *Here's Looking at You*. Other regularly scheduled programs given European slants for the weekend were *Today in New York* with Gene Rayburn, the *Morey Amsterdam Show* and the *Herb Sheldon Show*.

Special programing on television included *Travel Film Festival* which featured shots of tourist highlights in various countries; *Vacation Roundtable* and *Celebrity Travel Time*, in which various star personalities described their trips. ★ ★ ★

CARS ON THE AIR

(*Continued from page 31*)

And the independents have lost more than half—they're down to only 4.8% of the market.

To put it another way: Last year Chrysler and the independents had more than a third of the market. This year they have much less than Chrysler alone had last year; they share only 17.7% in sales thus far.

Cars on the networks: Last fall, an even half-dozen cars were reportedly looking for good television vehicles (SPONSOR, 16 November 1953, page 43). They were: Plymouth, Dodge, Nash, Packard, Oldsmobile (it sponsored CBS TV's *Douglas Edwards and the News* thrice weekly but wanted an additional show) and Studebaker.

Since then five of the sextet have found programs. Only Studebaker failed to find anything on any of the four networks. As SPONSOR went to press the Oldsmobile purchase of NBC TV's Saturday night extravaganzas had just been announced. Other big network buys were pending but unconfirmed. They are: Ford Motors sponsorship of another NBC TV program (in addition to *Ford Theatre*); possibility that American Motors (formed after Nash-Hudson merger) might buy NBC TV program; further network buys by Chrysler Corp., possibly on MBS; sale of ABC TV's NCAA football coverage to big auto manufacturer.

These are the auto independents not using tv: Studebaker, Hudson and Kaiser-Willys. Only one of GM's divisions is not using network tv—Cadillac. The rest of GM, Ford and Chrysler all are represented on the tv logs.

Network radio presents a different picture.

Only one independent—Kaiser-Willys—is on network radio.

Among the majors, Chevrolet, Ford, Plymouth, Dodge and De Soto use network radio. The Ford, Plymouth and Dodge buys were made since last fall.

The reason for the Ford radio buy (Edward R. Murrow) is an interesting one: it was disclosed in SPONSOR's article last issue. "Do radio and tv move goods?" (17 May 1954, page 56).

CBS Radio Psychologist Dr. Gerhart Wiebe and CBS Radio Research Director Harper Carraine convinced Ford that it did not have to show the


YOU'VE GOT TO GET AROUND
TO GET THE NEWS!
. . . and if you're a KCMO radio and television newsman . . . you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters . . . journalism school graduates. Besides pounding regular Kansas City news beats to *get* the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America . . . KCMO's Radio and Television news department.
KCMO
KANSAS CITY, MISSOURI
Radio - 50,000 Watts
TV - Channel 5
Nat'l. Rep.: THE KATZ AGENCY
"It's a Meredith Station"

CBS

IN THE LAND

OF

MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

HALLE-LUJAH!

Salvation is here again for summer advertising!

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT

car in order to bring people down to the showrooms.

In the past, the article observed, car companies have not used radio to any appreciable degree because they felt their product had to be shown.

Another explanation for why auto companies are using more radio—and television—came from an executive of a New York advertising agency which has an automobile account.

The agencyman said the reason is twofold:

1. There are too many cars. Almost everybody who wants one has one, so sales naturally are dropping off.

2. The dealers seem to think newspaper advertising is to blame. They try radio and tv on the local level, get comments from customers about hearing the air announcements. The dealers then demand that the factory also use air media.

As a "typical example," the agencyman told of one New York auto dealer he knew of who had been investing $3,000 weekly in newspapers. Results fell off; the dealer turned to radio and tv, now invests the full amount in air media and apparently is getting good results.

Where the money comes from: In many cases it's the dealers who also pay for the national advertising—whether they personally approve of the media choice or not, although theoretically dealers are supposed to approve any cooperative spending.

Just who pays for automobile advertising is a subject all unto itself.

Every auto manufacturer has some kind of co-op fund, although it may not be called that.

Sometimes dealers pay for national advertising through their dealer associations—Chevrolet and Ford for example.

The $1.2 million Ford saturation buy in early January was paid for by the Ford Dealers Association. Ford dealers also pay for *Ford Theatre* on NBC TV. Lincoln-Mercury dealers foot the bill for Ed Sullivan's *Toast of the Town.*

No two co-op funds work the same way. But here's how a typical plan operates:

Say you're a Stallmore Six dealer. You'll order an $1,800 (net) Stallmore Six from the factory but when the bill comes it's for $1,825. That extra $25 is for the co-op fund. The factory tells the ad agency to credit your account with $25 in the co-op fund. A record of your "deposits" and "withdrawals" is kept, just like a checking account.

The $25 you have in the fund won't buy much radio or tv time. But say you're one of the 15 or 20 Stallmore Six dealers in your area. Your $25 goes into a fund for use in your area. Then one day you hear from the agency. The agency says that, with your O.K. and an O.K. from the factory, it will run a spot campaign in your city. Probably the factory will contribute about $10 for every $25 you and the other dealers have in the fund.

The agency prepares the copy or film, sends it to the stations, pays the station, bills the factory for the cost of the campaign and "withdraws" the $25 from your account.

Stallmore Six dealers get a statement on their balances two or three times a year—or whenever requested. Some factories allow dealers to draw on their accounts for special campaigns.

Detroit automotive observers say an average of $32 a car is spent on co-op. There were about 6.1 million cars made last year, which means the co-op ad budgets totaled around $195 million. Auto industry admen estimate that last year's factory spending amounted to about $52 million.

The cooperative advertising paid for by the dealers (like the Ford and Chevrolet groups) probably comes to $145 million.

Institutional advertising by the corporations is thought to run about $25 million.

Add all this up and you get $145 million—and many Detroit ad people think that's a pretty conservative figure. They add the dealer's own advertising which boosts the total over the half-billion mark (more on that later in this story).

Studebaker doesn't contribute anything to the dealers' co-op fund. Other manufacturers contribute from $3 a car (for Plymouth and Ford, where the dealers kick in $10 and $15 respectively) to $15 (for the Cadillac 75, where the dealer pays $45 into the fund).

Because of the fact that co-op money is so closely tied to actual car production, observers are beginning to wonder just where the new television and radio money is coming from—



What can you do with $260?

It all depends. Friend of ours would probably lose it fast, playing five-card stud. A small boy might invest in ten thousand lollipops. You or we might pick up the check for a lot of highballs!

ON WOAY, $260 will buy 52 one-minute spots!

WOAY, Oak Hill, is West Virginia's second most powerful station!

WOAY is 10,000 watts — covers 21 counties!

WOAY delivers a total Nielsen audience of 102,200 radio homes!

WOAY delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details, including availabilities.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

=% of Radio Homes in Area

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager

10,000 Watts AM—20,000 Watts FM

The only station
in the rich
KANSAS CITY
metropolitan
market...
1,000 WATTS
1590 KC
...beamed
exclusively
to KANSAS
CITY'S 118,000
Negro Market
KPRS
KANSAS CITY, MO.
Represented Nationally by
JOSEPH HERSHEY McGILLVRA, INC.



A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS
ABC
"A RADIO IN EVERY ROOM"
Evansville, Indiana

particularly in view of the lower production figures of most makers.

It might be that some of the tv and radio money is coming from newspapers, especially in view of some apparent dealer dissatisfaction.

Last January, at the National Advertising Executives Association convention in Chicago, delegates were told that auto manufacturers must be resold on newspapers "as their basic advertising medium." The American Newspaper Publishers Association's Bureau of Advertising, which made the statement, hinted that newspapers already were feeling the effects of tv and radio.

The ANPA's ad bureau told the NAEA convention that "automotive advertising continues to be the top target for every medium."

Ironically, at the same time the ANPA was telling NAEA members that auto makers would be a target from other media, Dodge Division of Chrysler announced it had bought one radio and two television programs.

And it was only three months later that Plymouth began sponsorship of its largest network tv show to date, *That's My Boy*, on CBS TV. Plymouth also ran a heavy spot radio drive this month; it started 3 May and was originally planned to run two weeks but later was extended for another two weeks.

Packard and Nash also have bought network television since the NAEA convention. Packard bought the *Martha Wright Program* on ABC TV; Nash signed for alternate-week sponsorship of *Danger* on CBS TV. Nash placed a three-day announcement schedule on every tv station operating commercially in the United States 18-20 March.

One of the most spectacular television buys by an auto company is the recently announced Chrysler purchase of an hour every Thursday night 8:30-9:30 next fall on CBS TV. Chrysler had sponsored *Medallion Theatre* on CBS TV until it gave up the time slot (10:00-10:30 p.m. Saturday) for Plymouth's sponsorship of *That's My Boy*.

The Chrysler series will consist of three dramatic shows every month. Once a month there will be a "musical or variety extravaganza" at high cost.

Bretaigne Windust, who will produce the program, directed the Broadway production *Life With Father*, which had a record run of 3,213 consecutive performances.

L. L. Colbert, Chrysler president, said his company decided to sponsor the new programs after a thorough study "to find the most effective ways in which Chrysler Corp. might use television to interest a wide audience by offering outstanding entertainment."

Buick uses its *Milton Berle Show* as a steady advertising effort. Then, from time to time, Buick will buy a group of either network programs on a one-time basis or else a large number of stations on a spot basis. Aim of both types of buys apparently is to get in, hit hard and get out. One-time buys of shows are to launch new models as well as for added sales pressure afterwards.

For example to launch its models early in January Buick sponsored—on a one-time basis—10 network radio programs on the four networks. About the same time Buick also ran a saturation campaign in Southern radio markets.

From January to March Buick didn't do much on a spot or one-time basis. Then on 31 March the car company bought a one-time network show (*Heart of the News* on NBC Radio) and ran announcements on 465 radio stations for three days.

Local campaigns: SPONSOR suspects that the number of local car dealers who have turned to radio and tv advertising is considerably higher this year than last. But only a careful poll of all the radio and tv stations in the country would indicate the exact percentage of increase or dollar volume. Even without a station-by-station survey, however, there are a number of indications of increased auto dealer sponsorship.

One of these is the tally of local advertisers which are using network co-op programs (a network co-op show is a program that goes over network lines nationally for local sponsorship at affiliates carrying the show).

At MBS, where co-op programing has developed into a flourishing art, the number of local auto dealers which have signed for *Game of the Day* broadcasts is up about 8 to 10% over last year. Sponsorship of *Game of the Day* is about 20% higher than it was a year ago, so the increase in number of auto dealers sponsoring it has not gone up as fast as for all sponsors combined. Nevertheless, it is expected

How much? How fast? How good?

RKO PATHE HAS THE ANSWERS ON TRULY PROFESSIONAL TV FILM COMMERCIALS!

RKO PATHE . . . the organization that gives every inch of film the magic touch of visual excitement born of 31 years of successful movie-making. . . .

RKO PATHE . . . the outfit with the know-how and mechanical facilities to meet today's challenge of making action-impact on eyes and ears tired of the pounding of the commonplace. . . .

RKO PATHE . . . with the advertising grasp to give you exactly what you hope to get in the visualization of your selling ideas . . . without question, without quibble, without worry as to quality.

FOR INSTANCE!

Lawrence Cowen, President of The Lionel Corporation, writes:

"The spot commercials you filmed for us proved to be extremely successful . . . The quality of the photography as well as the format reproduced beautifully and had fine public acceptance."

For exciting TV commercials — for any films from a foot to a feature . . . IT'S

RKO PATHE, INC.

"The Professional Company"

625 Madison Ave., New York 22, N. Y.
Phone: PLaza 9-3600

THIRSTY FOR A SALES BOOST?

Look!

BAYSHORE PRODUCTS CO.
Traverse City, Michigan

WWTV April 27, 1954
Cadillac, Michigan

Dear Sir:

The results of the Mogen David program, "A Dollar a Second", has been phenomenal already. Our April sales are 300% over last year and the ball has just started to roll. We are getting new accounts daily and should have 100% distribution in a short time.

People who never drank wine before are trying Mogen David. This certainly proves the selling power of WWTV.

Many thanks to all concerned for this unexpected and greatly appreciated sales boost.

Very truly yours,

(SIGNED) JAMES B. BENNIGAN
OWNER

JBB:jb

WWTV 13

SPARTON BROADCASTING CO., CADILLAC, MICHIGAN

KWJJ

Chief of N. W. Independents Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES

*Independent Radio Stations

that before the end of the baseball season close to 700 local auto dealers will have sponsored part of the *Game* series.

Aside from the baseball broadcasts, Mutual has roughly 1,500 local advertisers buying co-op shows. About 270 of these are auto dealers.

Dealer expenditures: The "average" new car dealer sold 138.36 cars last year and spent $38.06 for local advertising per car, according to the National Automobile Dealers Association.

NADA says that last year the nation's new car dealers spent an average of $5,266 for their own local advertising. Included in this figure is tv, radio, newspaper, signs and all other media and promotion paid for by the local dealer. It doesn't include dealer expenditures for factory co-op and other advertising expenditures of a national nature.

This means that local auto retailers invested about $221 million in local advertising during 1953—above and beyond the previously-mentioned $415 million that Detroit insiders figure is spent on other auto advertising. ★ ★ ★

WEEK AT BBDO

(*Continued from page* 35)

We got to talking about BBDO's hefty $35 million in tv billings last year.

"Top management here was tv-minded early," Rowe said. "We had a tv department in 1943, even before there was commercial tv. The agency started experimenting with programming and commercials early that year. In July 1943 BBDO presented its first commercial telecast. It was on WRGB, Schenectady, and the sponsor was Royal Crown Cola. There were other BBDO clients involved in the early experimentation and we used both WNBT and WABD, New York, in these experiments."

Rowe traced the history of BBDO's first commercial program, which started out as *Dennis James' Carnival* on WCBS-TV, New York, in October 1948. It was sponsored by the General Electric Lamp Division. The program ran for one performance under that title, then returned to the air two weeks later as *The Eyes Have It* with Paul Gallico as m.c. After other format revisions and title changes, the show finally emerged as *Celebrity Time*, sponsored by B. F. Goodrich, and ran until October 1952.

Rowe considered the tv department as informally organized but said there were five distinguishable parts: (1) tv copy and art, (2) live and film production, (3) new program development, (4) administration and (5) account service. The last-named group, Rowe explained, provided liaison in New York for out-of-town accounts.

"You might be interested in knowing," said Rowe, "that since the Screen Actors Guild contract was signed last year we've had a full-time girl working on SAG problems.

"I'd say about 90 of BBDO's 150 clients have been or are in radio and tv. We have 18 clients in network tv using 24 shows, including about a half a dozen on NBC TV's *Today*. Lucky Strike is our biggest air account. Campbell, De Soto, General Electric, General Mills, U. S. Steel, du Pont, Goodrich and Armstrong are big, too. . . . Yes, Lucky Strike will undoubtedly continue with alternate-week tv shows. There will be *Robert Montgomery Presents* and *Your Hit Parade*. *Make Room for Daddy* will be taken over by Pall Mall. The Montgomery show was the first tv show sponsored on alternate weeks by different advertisers. Lucky Strike gets a lot of audience dispersion with its alternate-week shows. The client is quite pleased with this technique. . . . Next season Lucky Strike will alternate two shows. Jack Benny will be on every other week, alternating with *Private Secretary*."

* * *

The girl who ties the strings: At that point a lively young woman came in.

"Boy!" she said. "Have I been rushing around! I'm really beat!"

Rowe introduced Claire Hanlon. "You remember I told you about account service for out-of-town clients?" he asked. "That's Claire's job."

"I'm helping set up some new du Pont commercials on the *Home* show. That's NBC," Miss Hanlon explained breathlessly. "You ought to come over and watch. It's very interesting. I tie a lot of strings together. I get the clothes we're going to photograph, check things at rehearsal, all sorts of things. There's an awful lot to do. Lot of interesting accounts, too. Take Fedders-Quigan. They sell air conditioning appliances. They started on

Today during the winter with one announcement a week. Now they're up to four a week. They're out to develop national distribution and I hear they moved a lot of merchandise during the winter. The dealers like the *Today* announcements because Fedders uses local cut-ins with their names and addresses. I think it's some kind of co-op deal."

She suddenly bounced up. "How would you like to see our test kitchen? While I've got a few minutes I'll take you over there."

On the way over, Miss Hanlon said, "BBDO is a swell place to work. Everybody's friendly, nobody puts on airs, there isn't any office politics. I started here as a typist on probation, then I went over to publicity for a while."

BBDO's test kitchen is located in a corner of the eleventh floor. It was completely equipped — a housewife's dream. I noted a Crosley refrigerator, General Electric freezer and Detroit stove, all of them appliances advertised by BBDO.

I met Grace Manney, a motherly-looking home economist with blond hair plaited in a tiara over her head. She was wearing a house-dress and was bending over a pan of small, square, coffee-colored cakes.

"They're brownies," said Miss Hanlon. "Grace is famous for her brownies."

"They don't look like brownies to me." I said.

"Oh, they're going to be on a television show," said Miss Manney. "You can't make them dark brown. They'd look black. I'm working on a cream sauce for a tv show now. I think I'll make it blue."

"They test all kinds of things here," said Miss Hanlon. "Tell him about the hot dogs."

"A couple of years ago," said Miss Manney, "I tested a hot dog made out of tuna fish. Some New England firm was trying to find some way of using up fish, I think. Howard Johnson bought it, but I haven't come across it recently."

"We're still working on color tv problems in the test kitchen," Miss Hanlon said. "Early this year we shot a white cake made out of Betty Crocker cake mix. It had a 'bloom' when it came over the color tv set. You know how something real white looks on black-and-white tv. Well, we



"It's not genuine—

but ain't it BIG?"

When it comes to radio coverage of Kentucky, it's easy to go overboard on "bigness". Kentucky is big, all right— so big that you need *many* of the State's 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, *exclusively.* This densely-populated market accounts for 53.9% of Kentucky's retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

5000 WATTS

NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*



Before you complete your summer ad plans, get the facts about . . .

Operation Sunburst

Dynamic $100,000 summer sales promotion for Crosley Group Advertisers

WATCH FOR THE BIG ANNOUNCEMENT!



PARKVIEW REXALL DRUG STORES

LOVE KUDL

KC Loves

Parkview Rexall Drug Stores chose KUDL as the exclusive station in Kansas City when they launched their first radio campaign in 18 years.

See FORJOE for details!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL—Kansas City
KDKD—Clinton

KUDL ● Kansas City

NOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY.

for extra coverage Include ● KDKD CLINTON

—IN THE GREAT KANSAS CITY MARKET

painted it grey, using regular paint. When we saw it on a tv set during rehearsal it looked like a lump of slush. We finally painted it with coffee, liquid coffee. We sort of touched it up and it looked fine. Now, when we want to shoot a 'white cake' for color tv commercial experiments, Grace bakes a coffee-colored cake. It's really cafe-au-lait. For black-and-white tv, we make a 'white cake' pink."

* * *

Ben Duffy's alma mater: Ben Duffy worked his way to the presidency of BBDO via the media department. He spent 15 years there and another three as vice president of media, marketing and merchandising. No one at BBDO suggests this gives the department a superior status or that media buying is over-emphasized at the expense of other agency functions. But you can bet your bottom advertising dollar that neither is it considered just another department.

First stop in my media department tour was the office of Vice President Fred Barrett, director of media. A soft-spoken man, Barrett has been in the media business 34 years, more than 11 of them with BBDO. He is a member of the radio-tv plans board as well as the BBDO plans board, top planning group at the agency. (Members of the latter group are, beside Barrett: Duffy, the three executive vice presidents in New York and Bob Foreman. Another member, Arthur Pryor, vice president in charge of radio-tv and a pioneer in broadcast advertising, died 25 May.

Barrett told me the media department had been reorganized early this year. One important result was to group spot radio-tv buyers (there are 11 in New York) with newspaper and magazine buyers. The print and spot broadcast buyers had previously been in separate media groups. These were joined into three super-groups, each of which is almost a complete media department. Gordon Vanderwarker supervises one of these new groups. Lou Millot and Austin Brew (both men with more than 30 years' experience at BBDO) head the second and Bill Borchert the third. Brew is a newspaper, Millot a magazine expert.

There is also a network buying group with Frank Silvernail, the senior member, and Tucker Scott sharing most of the important buying and facilities problems. Transportation and outdoor buying is under Dan O'Grady.

"There are actually two ways of looking at how media planning and buying are set up here," said Barrett. "I just gave you the administrative setup. The media department is also organized by clients. Each client has a media supervisor, either Vanderwarker, Millot, Brew or Borchert. The supervisor has a media plans board composed of experts drawn from various parts of the media department. And he has, of course, buyers for each medium the client uses. These buyers are specifically assigned to the account."

The reason for the reorganization?

"Well, it's easy to see that throwing the space and timebuyers together will help them learn more about other advertising media," said Barrett. "But don't get the idea that they work together constantly. It hasn't been that much of a change. They still spend most of their time in their own media. I don't want timebuyers to become space experts, or vice versa, over night.

"There's another reason for the reorganization, too. With competition getting tougher, with advertising money getting tighter, the client is demanding more justification for spending money. In other words, we've got to plan better. Integrating print buying and spot time buying helps us do that.

Television? ". . . Tv is the great 'awareness' medium. It has tremendous impact, though it is not always the most effective in all situations. . ."

Radio? ". . . A great local service medium. Local radio has the same impact as a newspaper. While network radio has suffered from the inroads of tv, especially at night, it is potentially as powerful as ever. I think advertisers have underestimated the importance of multi-set and out-of-home listening. But they are beginning to realize their importance. . . . We do not consider radio a supplementary medium. . . ."

Media and copy? ". . . The agency attaches a great deal of importance to copy. More and more we buy according to the kind of message we are trying to put across."

Air audiences? ". . . We try to pin down specific audiences for radio clients. It's getting easier to do this with radio. Take an auto client of ours who wanted to put across a safe-driving theme. What better way than to buy early-morning and late-afternoon

radio to reach men driving to and from work? . . ."

From my conversations with Barrett and others in the media department, I found a general inclination to turn thumbs down on media comparisons —especially of the cost-per-1,000 kind. BBDO mediamen believe each medium exists because it does a certain kind of advertising job well and because it has certain advantages. A medium is picked not because it reaches the greatest number of people at the lowest possible cost but because it reaches the greatest number of *right* people at the lowest possible cost.

Though the cost-per-1,000 measurement offers a certain security in that it is something the media buyer can put his finger on, BBDO resists the temptation in favor of a more difficult kind of measurement: that of influence.

The network group in the media department consists of six beside Frank Silvernail and Tucker Scott. There are also two secretaries who sometimes are called upon to pitch in on the time buying chores.

Silvernail told me the problem of clearing time on radio networks is sometimes almost as hard as clearing time on tv.

"I've been told by station men," he said, "one reason for the situation is this: When a new tv station comes into a market, local advertisers get very excited and begin buying time right away. After a while these advertisers find that tv costs are too much for them. But they've been bitten by the broadcast bug and so shift over to radio. When a radio network advertiser begins clearing stations he finds a lot of time slots tied up by local people."

The growth of tv and the complications caused by uhf have made network planning and buying a complex, time-consuming task. The network group not only keeps close tabs on station facts but tries to learn as much as possible about station personnel, such as managers, to get some indication of what policies the station will pursue in its drive to attract audiences. Often, new station personnel call on BBDO people for advice. The network group makes up bulletins on the changing patterns of tv, network lineups and time clearance analyses to send to account men. Grace Stewart, a buyer, screens new tv stations, works with research people to check overlap and the soundness of the station's figures on coverage, audience and uhf conversion.

* * *

Well-tempered brainstorm: In his book, *Applied Imagination*, Alex Osborn points out ". . . the creative power of the individual still counts most. . ." but adds in a later chapter: "Properly organized and run, a group can be creatively productive to an extraordinary degree."

Osborn has in mind particularly the brainstorm sessions, which he first organized at BBDO in 1939. While there is very little in the way of rules for such sessions, Osborn laid out four basic guides:

"1. *Judicial judgment is ruled out.* Criticism of ideas must be withheld until later.

"2. "*Free-wheeling*" is welcomed. The wilder the idea, the better; it is easier to tame down than to think up.

"3. *Quantity is wanted.* The greater the number of ideas, the more the likelihood of winners.

"4. *Combination and improvement are sought.* In addition to contributing ideas of their own, participants

Interested in the BIGGEST Radio bargain in New England?

Then try WICH the 250 watt Goliath in Eastern Connecticut.

WICH delivers a whopping share of the radio audience morning, noon and night.

WICH is in the heart of a population coverage of 206,580 souls.

WICH is in a retail sales area totalling $238,209,000.

WICH has 368 FIRSTS in a survey of 378 quarter hours in its coverage area.

Here are more statistics:

CONLAN SHARE OF RADIO AUDIENCE

MON. thru SUN.	WICH 250 w.	B 50,000 w.	C 50,000 w.	D 50,000 w.	E 50,000 w.	F 250 w.	ALL OTHERS
6 a.m. - 12 Noon	**39.4**	19.2	10.5	9.6	7.8	5.9	7.6
12 Noon - 6 p.m.	**38.1**	16.1	17.2	6.4	9.2	4.5	8.5
6 p.m. - 10:15 p.m.	**30.9**	18.2	22.0	7.3	8.0	6.2	6.7

WICH is one of the three most powerful local channel stations in *all* New England

WICH NORWICH, CONNECTICUT

Call our representative, Grant Webb at Murray Hill 8-4254. He'll be glad to give you the detailed facts.

should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea."

Rules are a slave, not a master at BBDO, so the brainstorm session I attended wasn't exactly typical. Art Bellaire, who was running the session, explained to me:

"We had been holding brainstorm meetings on a variety of problems revolving around radio and tv commercials almost every day from August until last month. We've gotten hundreds of ideas out of them. Now we're not holding them so often—just tying up some loose strings, you might say. While we usually don't criticize ideas at a session, at this point we are doing so."

I asked Bellaire how a "wide open" session operates.

"Well," he said. "You get a group of people sitting around a table. The leader of the discussion explains the problem at hand. There's a secretary to take down all the ideas suggested, good or bad. That's about it. The people just throw out ideas. Sometimes you may get 10 completely different ideas, one right after the other. At other times, someone will suggest an idea and others will keep on improving or adding to it. Sometimes someone completely unfamiliar with the problem will be invited so we get a fresh approach."

My price of admission to the brainstorm session was a promise that nothing confidential would be revealed and that no names would be mentioned in connection with suggestions. The latter precaution was imposed because of the fear that those present would either be inhibited by my presence or would be just the opposite. That is, there might be a tendency to show off. The meeting was held in the screening room.

Since a good deal of the session had to do with confidential matters, it cannot be reported in detail. Some facts, however, may be of interest.

The group was brought together to discuss tv commercials for the De Soto Groucho Marx show, *You Bet Your Life*. One of the problems discussed was how to identify the star of the show more closely with De Soto dealers.

Besides Bellaire and a secretary, there were about a dozen people present. Among the group was Si Costa, a copy group head who worked on De Soto print ads. Most of those present, however, did not work on De Soto at all. This cross-fertilization of ideas that results from such mixtures of people is one of the characteristics of the BBDO brainstorm sessions.

Bellaire started things off by explaining the problems. Then two De Soto recent commercials were shown on the screen. As soon as the lights went on, the ideas started flowing. In the beginning suggestions hewed closely to the commercials just seen. As the session warmed up, new paths were charted.

There was nothing hectic about the meeting. Nobody got up and waved his arms about in excitement. All hands were relaxed and there was no problem of six or seven speaking at one time. At one point, Bellaire brought the discussion back after it had wandered off into point-of-sale material. When an idea that had been mentioned at a previous session was brought into the discussion by someone who had not attended, Bellaire mentioned the idea was not new and the meeting quickly turned to explore new avenues. However, Bellaire also asked the group two or three times not to be too negative.

The session lasted a little less than an hour. When it was over I counted the number of suggestions I had listed. There were 22.

* * *

BBDO first in billings?: SPONSOR figures on total agency billings last year (as reported in the 28 December 1953 issue) put BBDO third in total billings among all agencies. J. Walter Thompson was first with $161 million, Young & Rubicam second with $140 million. The JWT and Y&R figures include international billings, of which BBDO has none.

Fred Manchee, treasurer as well as executive vice president in charge of operations at BBDO, said he thought it safe to say the agency's billings topped Y&R's U. S. billings. He told me with a smile: "I've heard it said that our billings were greater than J. Walter Thompson's U. S. billings. I'm just telling you what I heard.

"Anyway," said Manchee, "who would want to be first? There'd be no place to go."

Manchee also told me:

Nine clients spent more than $1 million on air advertising last year.

About half of BBDO's clients bill less than $350,000.

The agency has added 57 clients since the end of World War II.

Since the war 50% of BBDO's increased billings has come from the growth of present accounts.

Total magazine billings last year were $40.8 million.

Total newspaper billings last year were $29.1 million.

And here's how radio-tv billings have grown in recent years to reach the $49.5 million figure last year: 1948, $20.0 million; 1949, $23.8 million: 1950, $29.7 million; 1951, $37.5 million: 1952, $41.3 million.

Fred Manchee, treasurer as well as executive vice president in charge of operations, holds reins attached to a wide variety of service groups. He might be called the executive vice president in charge of services. While about half of BBDO's advertising (in terms of billings) is handled out-of-town, about three-quarters of its advertising (in terms of billings) depends on services based in BBDO's New York headquarters.

Under Manchee is the media department, marketing, merchandising and research; finance, office management.

SELL THE

"Golden Market"

$1/10 OF AMERICA'S NEGRO POPULATION

WDIA--
50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can t be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY

JOHN E. PEARSON CO.,

DORA-CLAYTON AGENCY, SOUTHEAST

personnel, print advertising production and forwarding. He assumed the post of treasurer after the death in November 1952 of Robley Feland, an old-time BBDO'er. (Feland joined the George Batten Co. in 1910 and during his heyday as a copywriter had 12 ads in a single issue of the *Saturday Evening Post.*)

It was under Manchee during the '40's that the marketing and merchandising activities of BBDO assumed greater importance as the agency was making its successful bid to convert itself from a heavily institutional advertising agency to a packaged goods house. Now in direct charge of research and M&M is Vice President Lyle Purcell. Under him are two supervisors, Neal E. Tonks, in charge of the marketing department, and Paul E. Mathias, in charge of the research department.

Marketing: BBDO's marketing services are widespread and the agency goes to extra lengths to urge advertisers to use them. The scope of these services can only be suggested by this summary: (1) promotional planning and programing, (2) trade calls and contacts, (3) sales or buying incentive programs, (4) packaging, (5) drug "rack" operations, (6) Negro markets, (7) retail store audits, (8) publications and trade relations, (9) presentations to college graduate and undergraduate groups and (10) sports contact.

Research: The department is divided into four parts—consumer, radio-tv, copy and sales and media. The consumer research section gets information from three panels, the National Panel of Consumer Opinion, a 3,000-family cross-section of U. S. population; the Onondaga panel, made up of 1,000 families in Syracuse and Onondaga County, N. Y., and a panel made up of BBDO's more than 1,700 employees. Radio-tv research evaluates information from eight services to which the agency subscribes.

Except for special jobs, marketing and research facilities are free to clients.

Manchee is closely involved with research. He said his prime extra-curricular activity was his job of vice chairman of the Advertising Research Foundation. Regarding the soon-to-be released ARF report, "Recommended Standards for Radio and Television Program Audience Size Measurements," Manchee said:

"The Deckinger committee report will do more than just shed light on the differences in rating systems. It will enable agencymen to understand better why two different research groups get two different ratings for the same program. You can overemphasize these differences. I think the main purpose of research is to measure trends, anyway. You'll find a good degree of correlation among various research groups when trends are measured.

"I think it terribly important to measure auto listening. The lack of such measurement tends to underrate radio. True, it is expensive to measure considering it gives you a fraction of the radio audience. I suppose for practical, economic reasons auto listening will have to be measured periodically. I would like to see multi-set radio figures for the home kept up to date as much as possible, but here, too, the ideal has to be brought to earth and practical economics taken into account."

WHLI "THE VOICE OF LONG ISLAND"

DELIVERS

BIG, BOOMING, RICH NASSAU COUNTY

POPULATION	966,841	140% increase since '40
BUYING INCOME		
Total	$2,046,485,000	Greater than 17 states
Per Family	$ 7,582	4th among U.S. Counties
RETAIL SALES	$1,003,784,000	Greater than 14 states
Food Store	$ 287,760,000	14th among U.S. Counties
Auto Store	$ 176,988,000	22nd among U.S. Counties
Household	$ 55,045,000	21st among U.S. Counties

Sales Management, May 1954

WHLI has a larger daytime audience in the Major Long Island Market than any other station. *(Conlan '54)*

- STRONG LOCAL PROGRAMMING!
- ADVERTISING ACCEPTANCE!
- COMMUNITY RECOGNITION!

Represented by Rambeau

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y.

PAUL GODOFSKY, Pres.

the voice of long island

Manchee started with BDO in 1926, fresh out of Princeton's summer placement bureau. Regarding his rise and BBDO's policy of promoting from within, he said:

"There are two ways of getting good people. You can get them from your own organization, or you can get them from outside. Both methods have their advantages. But it's not good to mix them. I think our record shows that our policy has been good for the agency. Our clients seem to like the way we operate. The average tenure of service of BBDO accounts is 12 years."

* * *

How BBDO gets new clients: "When it got out that we were getting Campbell soup," said Dave Danforth, "at least 50 well-known agency people wrote in explaining why they were the only ones in the world who knew how to sell soup. It was the same when we got the Lucky Strike account about five years ago. It took us two or three weeks to staff the Campbell account. We hired only one outside man."

The executive vice president in charge of client relations gave a short shrug. "Why should we hire outside men when the client picked us because of our brains? A new man takes time to break in. He has to orient himself. Obviously some of the men who wrote in were not happy about their jobs. Maybe they were in dead-ends, faced with some kind of office politics or some other personal reason.

"People like to work for BBDO because we're considered a hot agency. We've been in business more than 60 years and we'll be in business 60 years from now. We have stability. We're not dependent on any one account. We have a big variety of accounts. We're getting heavily into packaged goods but we're still open for many lines in the food and drug field. We have no toothpaste, no motion picture account. I'm not saying we'd want a motion picture account. But I want to show there's lot of room for us to expand even more, even though as an agency grows it cannot use products competitive to its present clients."


MORNING AND AFTERNOON
JOHNNY SHAW
SPINS THE GOSPEL RECORDS
FOR THE MID-STATE
NEGRO AUDIENCE
VIA
WSOK
NASHVILLE, TENN

Danforth ran down the 1953 billings percentages by product category. Packaged goods represented 54%. Under that 54%, it was broken down as follows: food, 11%; beverages, tobacco and candy, 19%; drugs and cosmetics, 7%; jewelry and clocks, 4%; publications, 3%; department stores, 3%; miscellaneous, 7%.

In the category "other consumer goods," the total came to 28%. Under that 28% the breakdown was auto, 12%; insurance and finance, 2%, home appliances and furnishings, 10%; transportation, 2%, miscellaneous, 2%.

The non-consumer and institutional category, once BBDO's strong point, totaled 18%. That includes U. S. Steel, du Pont, General Electric, among others.

"In a way," said Danforth, "De Soto can be considered under the packaged goods category. So can appliances, like Crosley.

"How do we go after new accounts? Well, we avoid speculative presentations. We talk facilities, experience. We show case histories and urge the prospective client to talk to our customers. We show BBDO commercials, the cheap ones, the expensive ones, the institutional ones, the hard-sell ones. If the account really gets serious, he can talk to the people who will work on the account. That's important. That's something we couldn't do if we hired outside people after we got the account. But we don't have a new business department."

In the New York office alone, Danforth has 20 account groups, each under a supervisor. Du Pont, Campbell, Lucky Strike are account groups by themselves: otherwise, the supervisors average about three accounts in their groups. Under the supervisors are account executives, junior account executives, copy art and production contacts, etc.

"Du Pont is real big account," said Danforth. "There are 35 different product advertising budgets and du Pont wants a written plan on each one every year. The advertising plan on synthetic fibers alone—Nylon, Dacron and Orlon—was 400 pages long. We turn out for du Pont 2,600 individual ads in 600 publications every year. That's just for print. That's about 10 ads every working day."

I remembered Claire Hanlon telling me about du Pont's campaign on NBC TV's show *Home* and decided I'd take a look.

* * *

At "Home" with du Pont: I walked into *Home's* world of bewildering gadgetry early in the morning of 4 May. *Home's* home is large, circular studio described by a perimeter of blue curtains and blue canvas. There was a complete Crosley kitchen in one corner, some mysterious machinery hanging from the ceiling, four Necchi sewing machines scattered around, a toy phonograph, a gardening box, Arlene Francis and a lot of cameras and people.

I sidestepped a cart of what looked like deviled eggs being wheeled around. (I found out later they *were* deviled eggs.) On the other side of the cart I found Claire Hanlon talking over a Nylon commercial with BBDO'er Marge Fowler, who wrote it.

"This is a fashion and home furnishings commercial," Miss Fowler explained. "We're advertising men's, women's and children's clothes made from Nylon; also, Nylon sheets—these are new—and Nylon rugs and curtains."

We walked over to the set for the Nylon commercial. There was a bed with its covers neatly folded back, displaying Nylon sheets. The most interesting part of the set was a large upended black box with Nylon products attached on all four sides and blackboard-type cartoons drawn on it. The box was hung from an hydraulic rig —called a "spiral pickup"—which not only moved the big, black box up and down but revolved it.

Also on hand to watch the commercial were Robert Zintl, du Pont ad manager for Nylon: Jock Elliott, account executive for Nylon: Russ Hoban, BBDO tv artist, who designed the set, and Russ Norris, also from the agency. Norris said he was a sort of market and fashion expert on Nylon, but, like many BBDO'ers, was rather hazy about his title. He explained he was concerned with the end uses of Nylon and with what was going on in the fashion and home furnishings markets.

Elliott briefed me: "Du Pont doesn't sell the products we're advertising. It sells yarn to manufacturers, who turn it into various kinds of products. But du Pont is interested in expanding the uses of Nylon. This is the first in a series of 13 commercials which will

run into June. This is a new campaign for Nylon, so far as air is concerned. We've had ads in fashion and women's service magazines and some Nylon advertising on *Cavalcade of America*. But this stuff on *Home* has a more direct consumer approach than the *Cavalcade* commercials. I'm not talking about Nylon stockings now. I'm talking about the newer end uses of Nylon like sheets, curtains, men's slacks and so forth."

We went into the control booth as Miss Francis began rehearsing the Nylon commercial. The BBDO people crowded in behind three NBC men seated in front of a line of nine monitor screens. Miss Francis was talking about the different uses of Nylon. ". . . like this beautiful dress I'm wearing. (SHE STANDS UP AND MODELS DRESS) It's a Nylon mat jersey —one of the very newest fabrics of du Pont Nylon. (DISSOLVE TO SPIRAL PICKUP WITH LINGERIE DISPLAY: NIGHTGOWN AND BLOUSE.) And then, of course, I've discovered Nylon in so many different things beside beautiful lingerie and blouses. . ." (DISPLAY REVOLVES TO REVEAL LITTLE GIRL'S PARTY DRESS AND BOY'S SHIRT AND PANTS)

Garth Dietrick, one of the directors of *Home*, gave terse directions to the cameras: "Dolly up; go back; switch now; dissolve to number three (camera)." As the spiral rig began revolving, Dietrick called excitedly, "Slow it down! Slow it down! What's the matter? It's going too fast!"

"We had a lot of trouble with that thing yesterday," Miss Hanlon whispered in my ear. "I thought they finally set the right speed."

Miss Francis stopped talking and on a monitor screen I could see her looking around inquiringly. A man came into view on the screen. He had no mike and bent down to talk into the mike around Miss Francis' neck.

"Garth, the speed is set on the spiral pickup," he said.

"Can't you slow it down?" asked Dietrick.

"Somebody will have to climb up on the rafters and fix the gauges," said the man talking into Miss Francis' mike.

"Well, O.K. then."

"Shall we do it now?"

"Well, we have to get this thing rehearsed," said Dietrick.

While the speed of the spiral pickup was being adjusted, Elliott showed me around the studio. He pointed to a large, blue metal box suspended high over the studio. "That's the rain machine. It also makes fog and snow. On order. I think they use ice cubes." High over the middle of the studio was a long metal arm. "It's called a 'monkey arm.' They're going to attach a tv camera to it. It'll be remote controlled. There are still a few other things here not finished. There will be elevators all over the place. The center of the floor will come up, for example."

After the spiral pickup was adjusted, the commercial rehearsal continued without a hitch.

"Well, that's it," said Elliott. "Looked good."

"I've got to run," said Miss Hanlon. "I have to pick up three garters for a stocking display tomorrow. The garters will frame the denier number of the stockings. Gee, there are so many details to a tv commercial!"

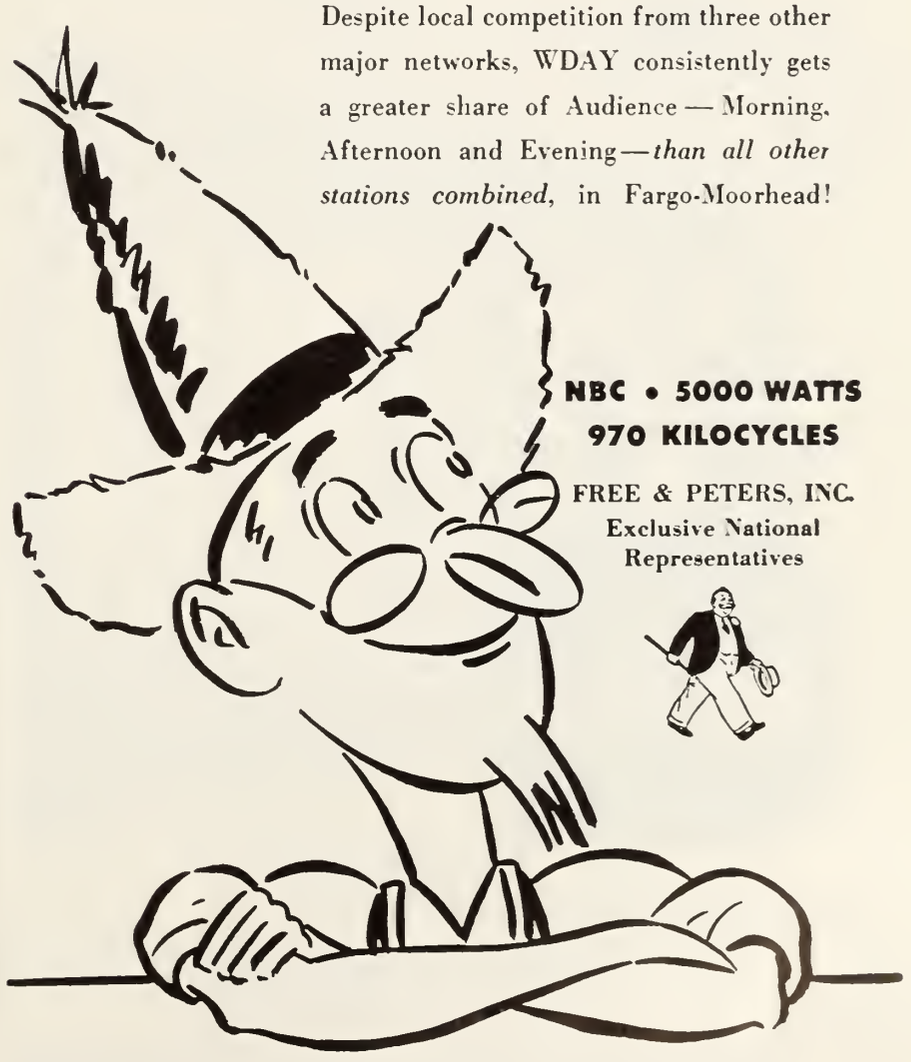
★ ★ ★

WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

MEDIA STUDY

(Continued from page 37)



Mr. Maurer

4.

Wildroot found one ad budget wasn't enough

A lot of time has been spent on the evaluation of media. Now that you have it evaluated, how do we use it?

Let's just stick with one phase of this. Should we buy all of our advertising on a national basis; should we buy it all on a local basis, or should we buy some of each?

For many years the biggest part of the Wildroot budget has been spent nationally. We, like everybody else, I believe, have had some difficulty in localizing our national advertising. We also had the problem of trying to determine how much we should spend, or could spend, in each of our local markets, and we felt sure that in some markets we were overspending while in other markets we were underspending.

In an effort to analyze this situation we broke the country down into 100 markets. We did this by county definition (you will see in a minute why), and there was no overlapping. This job took hundreds of man-hours because we had to be sure that we could trace our sales with a reasonable degree of accuracy in each of these 100 markets every month.

When the 100 market breakdown information was finally completed, we were able to do just this—gather sales figures on a monthly basis for each of the markets. At this point, we broke down our advertising expenditures into each of these 100 markets. This was possible, because, as mentioned above, we set it up by county definition.

As you know, all newspaper and magazine circulation is available by counties, and the radio coverage was carefully figured out by the use of radio coverage maps and B.M.B. figures. The other media—such as car cards, billboards, college newspapers, and so on—fell into the local market picture.

After this was completed, it became clear that the only way that each of the 100 markets could receive its fair share of the Wildroot advertising dollar was to have two advertising budgets: one for national advertising and one for local advertising. Further analysis of the problem encouraged us to try and employ the strictly local concept. We started this in September 1953 and our budget for 1954 is 89% local and 11% national.

Here is what has been accomplished:

1. For the first time we have been able to give each of our 100 markets the proper allocation of advertising dollars.

2. The advertising presentation used by each of our salesmen is strictly local, and this is something they like very much.

3. The dealers like it and tell us that their salesmen have been able to make better use of our material than ever before.

4. The Wildroot management likes it because we have shown substantial sales increases each month since this plan went into effect.

Right now, we are working on a further refinement which looks very encouraging. By employing a group of factors, we are able to set up potentials for each of the 100 markets, and we are now firmly convinced that we will be able to come closer to the answer that everybody in advertising has been seeking, for years. That is, just where does the law of diminishing returns set in?

The above has not been written to deride national advertising. I am merely trying to point out that when we look at the problem on a market by market basis, it becomes apparent that a combination of national and local advertising is the only thing that makes sense.

J. WARD MAURER
Director of Advertising
Wildroot Co.
Buffalo



Mr. Harrington

5.

Out-of-home radio audience often overlooked

In the past 18 months there has been a strong swing to more use of radio and television advertising by our dealers in their local advertising. Recently the dealers' use of radio has continued upward, while local television has declined.

My observation is that a balanced combination of television and radio at the local level is extremely effective; tv to demonstrate a feature of the product or dealer's service, radio to reinforce the urge for immediate action. It is my opinion that radio produces more store traffic dollar for dollar than television.

I don't think media men give enough consideration to the out-of-home radio audience, probably because there are no audience rating figures available.

There are some 28 million automobiles with radios, and if you try to go anywhere on Sunday you will swear every one of them is on the road. We recently bought a Sunday afternoon sports round-up program on the Mutual network especially to catch this huge rolling audience, plus the portable sets at the beaches and other Sunday recreation spots.

We recommend radio to our dealers between the hours of 7 to 9 a.m. and

MINOT TV*



"Ear" you forget!

52 COMPLETED ½ HR. SITUATION COMEDIES

THE Hank McCune SHOW

FIRST RUN AVAILABLE IN YOUR LOCAL AREA NOW!

*Sold in Association with MPA & United Films Service

5 to 7 p.m. weekdays to reach the automobile commuting audience, as well as the at-home morning audience while people are dressing and eating breakfast and the evening audience before the big tv shows come on.

RALPH H. HARRINGTON
Advertising Director
General Tire & Rubber Co.
Akron



Dr. Dichter

6.

10 questions to consider after buying time

The headaches begin after you've bought time on radio and tv. However, it needn't be that way. If the entire team involved in the time-buying operation—from ad manager through agency executives and media people—were to get the answer to 10 basic questions, the entire purchase-and-use process would be simplified and made more efficient.

1. *What are we really trying to say?* Do we expect the consumer to "go out and buy" right now? Do we expect the shopping process—such as the purchase of an appliance or automobile—to take some time? Do we expect the consumer to think about us when, as and if he is going to buy? Do we want to develop a hunger in the consumer for our product?

(Check the answer for the initial guide as to whether you want or need a saturation campaign, programing and so on.)

2. *How do we really feel about the product we are selling?* Do we want to talk about the pleasure the consumer will have in using the product? The thrill of purchasing the product? Do we feel our product is necessary for the well-being of the consumer? What do we think the purchase and use of the product will do for the consumer?

(We start to shape the frame of reference for the commercial. We can make effective decisions if we know what the product really does for the consumer—psychologically as well as materially.)

3. *What kind or what kinds of people are we selling?* Are our customers buying the product because it gives them a feeling of security? Power?

FIRST
IN RADIO!



FIRST
IN TV!



KWFT-TV
CHANNEL 6
in Wichita Falls
Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

Social status? What are the different needs of various kinds of people who are our potential customers?

(Instead of just accepting the fact that our product sells to women, men over 40, and so on, understanding of the psychological types of our customers enable us to select just the right mood for the commercial as well as the kind of time segments we want to buy. It helps us make creative decisions instead of run-of-the-mill decisions that may give us only run-of-the-mill results.)

4. *What does the consumer think about when he decides to buy our product?* Does he recall "Mom's ice cream"? Does he associate the product with the pleasures of the future? Is he looking for something sleek and modern? Is he worried when he purchases a product like ours? Is he confronted by conflicting claims that he cannot evaluate and therefore faced with the "misery of choice"?

(By understanding the kind of promise we have to make to the consumer in relationship to our product, we also know the kind of promise the consumer will believe. This involves not only the commercial itself but decisions as to whether to buy an individual program, use participating shows or to buy spots —and where all these should be located.)

5. *What might interfere with the buying of our product between the time we deliver our sales message and the time purchase takes place?* Is the consumer likely to hear or see a lot of other commercials of competing products? Are the other appeals as good as or better than ours? Is our concentration giving us the "last election eve" broadcast so that we are most effective before the moment of purchase? Is there a psychological link between the commercial (and program) and the sales apparatus at point of purchase?

(Here we test the commercial for three basic criteria: [a] degree of consumer involvement in the commercial; [b] degree of positive emotional reaction developed; [c] degree of mental rehearsal of purchase and use developed.)

6. *What have we got that the competition hasn't, taking into consideration that their product may be as good as ours?* What are the special attributes of our product and brand personality? Does our brand name have special significance? Do we develop a greater feeling of trust and sincerity than other products?

(In addition to affecting copy and plans board, the answer to this question provides insight into the type of adjacencies that are desirable or undesirable. All this comes under the heading of "protecting the investment." You have to be sure that you are really selling from strength, either strength you already possess or can acquire through program and station association or through the type of commercial used.)

7. *How can we make certain that the consumer will not confuse our brand with a competing brand that spends as much as or more than we do?* What have we done to prove that we understand the consumer better than do others? Have we really separated our product, psychologically speaking, from others in the field? Do we really know where we stand in the consumer's rating of products? Do we know whether we want to break the "conditioned reflex" that associates the type of product mainly with the first ranking brand, or do we want to fight off the efforts of others to displace us

for quick, easy reference
to your copies of
SPONSOR
get the durable new
Sponsor binder

looks like a million . . .

costs only
$4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone* _____ *State* _____

if we are the first ranking product?

(Research has shown that you may be selling the other fellow's brand if you are not aware of how the consumer feels about other brands in your field. Similar commercials, similar programing and so on naturally tend to confuse the consumer in favor of the leader. The key to individuality is not just being "different" but being correctly different. For instance, a second ranking product might actually ask the consumer to join in the fun of discovering "our" brand.)

8. *Do we make our product sound like all the consumer wants it to be?* Does it meet his "level of expectation"? Do we come "dressed up" in the manner expected of us?

(There is a "level of expectation" of media, time, program and product. By understanding the mood and the consumer's appreciation of your intention as shown to him by what you buy, we enhance the sales message. Many a good commercial has lost effectiveness because it was placed in the wrong spot.)

9. *Are we missing anybody because of the time chosen or the kind of commercial used?* Are we mistakenly limiting our market? Are we aware of all the different kinds of people who buy our product?

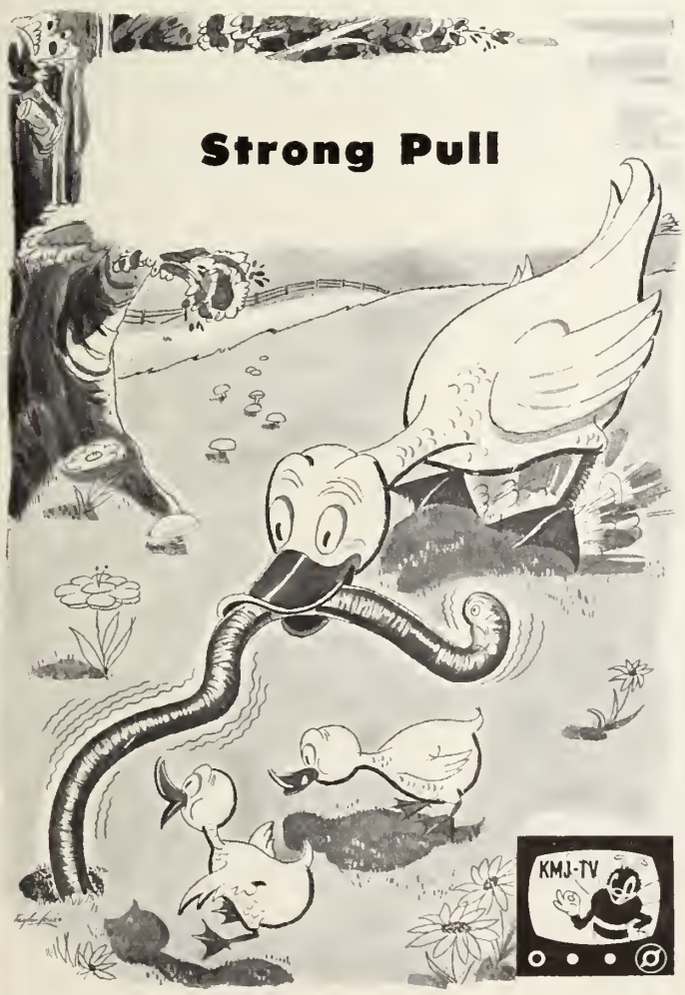
(The revolution in marketing needs to be recognized in the use of air media. Food packers now know that men participate in family shopping—often spending more than women because they buy delicacies and foods the woman would not dare to buy for fear or being accused of wasting money. In a study for an oil company we found women represented an important market for gas and oil. In selecting shows and time slots, be sure you are not "including out" portions of the market that may be of value.)

10. *Does the program selected or the time chosen for spots build the mood for the commercial?* If your product is in the self-indulgence category (soft drinks, cigarettes, for example), is your audience in the mood to "let itself go"? If you are a personal security product (soaps, cosmetics), is your audience in the mood to be concerned about itself?

(Too often spots and programs are bought on the basis of ratings rather than on the basis of the mood required to sell a product. We have seen lower-rated shows do a better job for a sponsor than a previous show that had a higher rating because the new audience was more receptive to the commercial. While ratings offer a sometimes useful guide, it should not be the ultimate one. For instance, a program that offers a "community feeling" might be better for drug products where there is a high degree of personal contact between the druggist and customer than a higher-rated, impersonal network program broadcast into the area from another city.)

Getting the answers to the above 10 questions may tell you whether you want to use the "hard" sell or "soft" sell, the big claim or the little claim, the sincere announcer or the animated approach. It will also serve as a realistic guide to the budget makers and timebuyers and provide standards-in-depth on which to base time buying decisions.

DR. ERNEST DICHTER
President
Institute for Research in Mass Motivations
Croton, N. Y.



. . . keeps viewers tuned to

KMJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

SUMMER TIME IS SELLING TIME

IN COASTAL CALIFORNIA

★ More People
★ More Money
★ More Sales

KEY-T covers California's largest single station market with programming from all 4 major networks

CBS ★ NBC
ABC ★ DU MONT

LOW COST PER THOUSAND

LARGE UNDUPLICATED AUDIENCE

BEST OVER-ALL PROGRAMMING IN AMERICA

THE KEY TO COASTAL CALIFORNIA
KEY-T channel 3

Video power 50,100 watts
Audio power 25,100 watts
Antenna 4,211 Ft. above sea level

Represented Nationally by
GEORGE P. HOLLINGBERY COMPANY

KEY-T

ADVERTISING 'HUCKSTERS'

(*Continued from page* 29)

or trickery or anything objectionable to the public for any other reason. Questions of fact are left to government bodies and the Better Business Bureau.

You are never identified to the agency whose campaign you complain about. And what the agency does about your complaint is its own business. No pressure follows from the 4A's. Many agencies, however, write to the 4A's to say the complaint led them to change the offending campaign. In other cases, August Nelson told SPONSOR: "The campaign may be withdrawn soon after but it's hard to say whether it had run its natural course or whether the complaint was a factor." Nelson is 4A's senior staff executive charged with responsibility for Interchange matters.

Six months ago the 4A's added this feature: Agencies which get complaints are offered the opportunity to get the individual opinions of a committee of topnotch agency people on the complaint.

Thus far agencies have elected to receive comments from the committee in seven cases of complaint. Five of the complaints were disagreed with by most of the 15 members of the committee. The two products where complaints were agreed with are a well-known toothpaste and a whiskey, SPONSOR learned. Complaints about these two were agreed with by the committee on an overwhelming basis.

Agencies which receive opinions from the committee are in effect getting free consulting service on whether or not their efforts are likely to offend the public. Opinions from committee members have been thorough and thoughtful," August Nelson says.

The 4A's stimulates cooperation with the Interchange by periodically mailing invitations to agencies to participate. Agencies which report they wish to cooperate receive monthly reminders to write in plus forms on which to list complaints. Individual offices of agencies participate separately. Within each cooperating office one executive is designated to make monthly reports to the 4A's.

Reports come in at the rate of 20-30 a month. Of these 15-20 are actually suitable for forwarding. You can get a better idea of the degree of activity among agencies from these figures:

Agencies which belong to the 4A's have a total of 490 offices; 281 of these member offices or about 57% participate in the Interchange currently. There are 136 offices of non-member agencies participating.

If you are interested in helping the Interchange, you can do two very tangible things: (1) Find out if your office is receiving the complaint forms from Interchange. (2) See to it that everyone in the agency knows about Interchange and who has the complaint forms. To "merchandise" Interchange the 4A's has bulletin board posters like the Anderson & Cairns-produced piece shown at the head of this article. You can get these on request.

One agency several years ago came close to being asked to leave the 4A's following a series of Interchange complaints about ads for one of its clients. SPONSOR learned in conversation with admen.

The agency was sent so many complaints about the ads that it finally refused to receive them. Discussions were held in 4A's board meetings over whether the agency should be ushered out. It was decided instead to first discuss the matter with its executives.

After conferences with 4A's President Fred Gamble, the agency agreed to do its best to modify the offending ads. The agency made the point that it was not to blame for the type of campaign (it was dictated by the client) and that even if it resigned the account no change would follow in the offending campaign. Since the conference several years ago, there have been only a few complaints.

Bernard C. Duffy, president of BBDO, told SPONSOR in a forum conducted last issue that the agency in question had claimed "another 4A agency was ready to take the account" if it resigned it. "This excuse was accepted, and there was some merit to the excuse," said Duffy, "but you can see how difficult it becomes to consider throwing out other offending members. Any agency can offer the same excuse in the future" (SPONSOR, 17 May 1954, page 86).

David Ogilvy, too, feels this excuse is a poor one. "This excuse is like that of the man who says if I don't steal someone else will," he told SPONSOR. Ogilvy feels it's time stricter "sanctions" were imposed on offend-

ers, including "excommunication" from the 4A's.

The chairman of the 4A's this year, William R. Baker Jr., chairman of the board of Benton & Bowles, said this on the subject of removing 4A's members (in the previously referred to SPONSOR forum): "Speaking as an individual only, I think that we ought to consider being a little tougher on offending members of the 4A's rather than risking the loss of our fine associates who feel disturbed and chagrined at what a number of fellow members continue to do, in spite of earnest efforts on the part of our Association to correct the situation."

Fairfax Cone, president of Foote, Cone & Belding, told the 4A's meeting in April: "We have hucksters in our own Association and we should throw them out."

The Better Business Bureau: The only non-governmental organization which devotes virtually full time to policing national and regional advertising is the National Better Business Bureau. With a $200,000-plus budget raised from membership fees paid by media, national and regional advertisers and other business elements, the Bureau is a formidable opponent of false advertising. (On the local level individual Better Business Bureaus function separately against retail and other local advertisers who get out of line.)

The Bureau concentrates on false claims in advertising and selling. If the public or a competitor complains, or if a staff member spots something suspect, the advertiser is asked to show proof of his claims. Most frequently advertisers quickly change their copy. Last year 211 advertisers voluntarily cooperated; only 15 refused. That's an average of 93 out of 100 cooperating. Facts developed in seven of the 15 cases were turned over to the FTC. Says the Bureau:

"Some indication of the importance of this work can be found in the fact that the companies involved expend more than $300 million for advertising annually. They include 21 of the country's 100 leading advertisers."

Many advertisers and agencies work with the NBBB on a "preventive" basis. They come to NBBB to seek advice about propriety of copy claims in advance of broadcast or publication. During 1953 more than 400 requests were received from advertising agencies for advance reading of copy.

Kenneth Willson, president of the NBBB, told SPONSOR: "Many advertisers or agencies come to see us when there is some doubt in their minds about a piece of copy. They want to know in advance if it conforms to our standards. Our standards encompass government rules as well since we make them in keeping with government precedents. We're familiar with government regulations and can help the advertiser live up to them."

Willson feels more advertisers and agencies could profitably work with the NBBB on this preventive basis. This is actually the approach the NBBB prefers. All of the non-government organizations which police advertising, in fact, prefer to work quietly and in a cooperative spirit with advertisers and agencies.

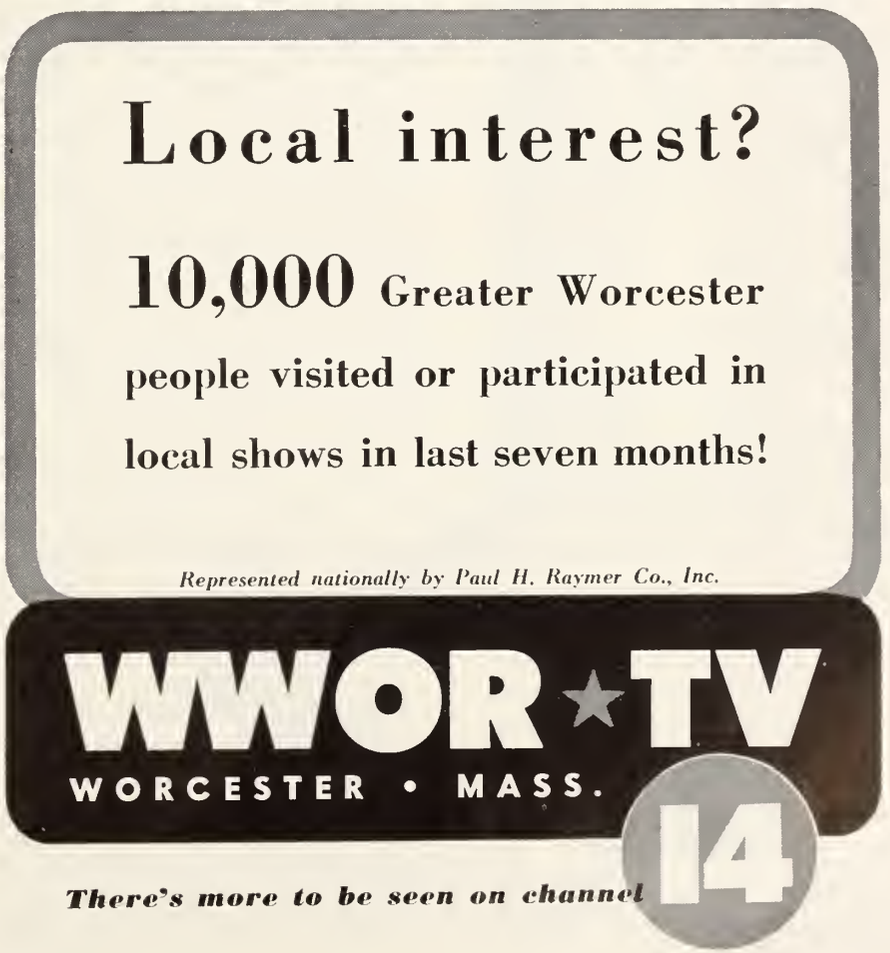
Because of its desire to foster close cooperative relations with advertisers, the NBBB never reveals the names of companies from which it has obtained voluntary cooperation in changing a campaign. But here are some examples of specific campaigns the NBBB has acted on with identification of the advertisers omitted.

Detergent: After citing the advantages of his product, the advertiser added, "That's not just advertising talk." NBBB pointed out the damaging effects of such copy on all advertising, including his own. Copy withdrawn.

Automobile: A company used radio, tv, magazines and newspapers to advertise achievements of cars in an endurance race. "Since these claims were true only as to one division of the race, we requested that this fact be disclosed in future advertising, and the company cooperated," says NBBB. Two other auto companies made claims which were mutually contradictory but eventually withdrew the claims.

Motor oil: A leading manufacturer agreed to cancel a newspaper, magazine and radio campaign which "represented a guarantee as covering more territory than was actually the case."

Ballpoint pen: A manufacturer discontinued a series of newspaper ads which represented the particular pen as the only one "approved" by certain authorities "when NBBB investigation in several cities where this copy appeared indicated that the claim was



contrary to the facts."

Watch: A company withdrew advertising its watches under a lifetime guarantee when the NBBB pointed out no company today "is in a position to commit its management of the distant future to irrevocable adjustment promises on which that management may later have to welsh."

Cigarettes: One company agreed to drop use of a "fear" theme which implied that smokers could use its brand without any possibility of harmful effects.

Another cigarette discontinued a campaign which implied the brand would have beneficial effects on digestion and not irritate the throat.

The NBBB has done more than work with individual cigarettes in its effort to raise standards of advertising. It also recommended a code for all cigarettes to follow in mid-December 1953. The NBBB published these standards "because of growing evidence that the general public bitterly resents the use of deceptive 'health' claims in cigarette advertising."

The NBBB believes there has been substantial improvement in the believability of cigarette advertising during the past few years. Kenneth Willson pointed out: "The big three today are not using medical or scientific claims whereas several years ago all had campaigns based on some form of medical claim."

The cigarette code was developed by NBBB in cooperation with the committee on national-local advertising of the Association of Better Business Bureaus (which represents all the bureaus, local and national). Other jointly developed codes NBBB has published in cooperation with all local bureaus include recommended standards for automatic vending machine advertising and trade-in advertising of tv sets and major appliances.

When advertisers fail to cooperate with NBBB in either producing proof of claims or withdrawing them, the organization issues a bulletin to media and others. Bulletins are issued as a last resort only and after every other means of obtaining voluntary cooperation is explored. The bulletin which got the most attention in the recent past was the NBBB's blunt condemnation last February of a Chesterfield campaign. The campaign "implied that smoking Chesterfields, without qualification as to the health of the smokers, is not harmful," NBBB said.

Another recent bulletin of the NBBB covered the Garden Guild of America. This is a company which uses transcribed radio pitches a full program in length to get mail orders for what it calls the Rose of Shangri-La.

The rose in question is a shrub rose bush known botanically as Rosa Multiflora. It is a small rose with many blooms per bush. The Dept. of Agriculture has recommended it for use on farm land; it is *not* recommended for city and suburban home lots.

Nonetheless the Garden Guild built a mail order pitch around the imaginary discovery of the rose in the Himalaya mountains of China and its value as a garden rose. The copy is a collector's item for students of the rococo. Here's an excerpt to roll over your tongue:

"The Rose of Shangri-La . . . the very same rose discovered in a hidden village lost in the vast peaks of the Himalaya Mountains of China . . . a strange unusual rose unlike any rose ever developed in America . . . legend has it that it all started some time back when an American mining expedition suddenly found themselves trapped and blinded by a raging blizzard in the treacherous peaks near the Himalaya Mountains of China. Their pack horses vanished in the 10-foot drifts of snow. A superstitious guide mumbled something about forbidden territories and ran off. And when all seemed lost, this small desperate group of brave adventurers suddenly rounded an icy bend in the mountains . . . as they rounded this bend . . . there before their unbelieving eyes they saw cradled in the mountains, protected from wind and snow what looked like a modern Shangri-La, thousands and thousands of rose bushes surrounding an entire village. . . ."

Other transcriptions from the same company give equally fantastic but completely different accounts of the "discovery." But the NBBB states "the Multiflora Rose has been known and used in this country for 90 years."

SPONSOR asked NBBB officials to comment on radio and television complaints in general. These were some of the reactions from Allan Backman, executive vice president, and Van Miller, the NBBB specialist in mail order advertising.

From Backman: "Tv is a relatively new medium. The people responsible for determining the acceptability of the advertising are not yet fully experienced. Their background is not yet adequate for judgment. Of course this is not as true for the networks—their carefully set up radio departments supplied personnel for tv. In general as the industry matures excesses will probably decrease.

"There seem to be more radio complaints now than there were before tv. This may be due to the fact that radio can't afford to be too choosy in selecting advertisers. Mail order, bait and switch and phony trade-in offers are more frequent in complaints about radio than in pre-tv days."

From Miller: "Mail order promoters are manufacturers of advertising. Usually they do not manufacture the item they are selling. It's harder to get them to live up to a code therefore than it is with the advertiser who belongs to one industry. We try to get the mail order promoter to live up to the code for the product he is selling. One problem we've had frequently is with the type of mail order item which is sold on radio through five- 10- or 15-minnte transcribed 'talks.' Now



NOW...
A
WICHITA
STUDIO!

NOW, a studio in Kansas' largest metropolitan center . . . another convenience offered to advertisers by localizing shows and productian far particpotian and dealer co-ap., in the Lassen Hatel, downtawn Wichita. Covers aver 50% af centrol Kansos families. *See your KTVH sales representative today.*

CHANNEL 12 KTVH HUTCHINSON - WICHITA VHF 240,000 WATTS

CBS BASIC—DU MONT—ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

RADIO RESULTS

1954 EDITION

Published by
SPONSOR SERVICES Inc.

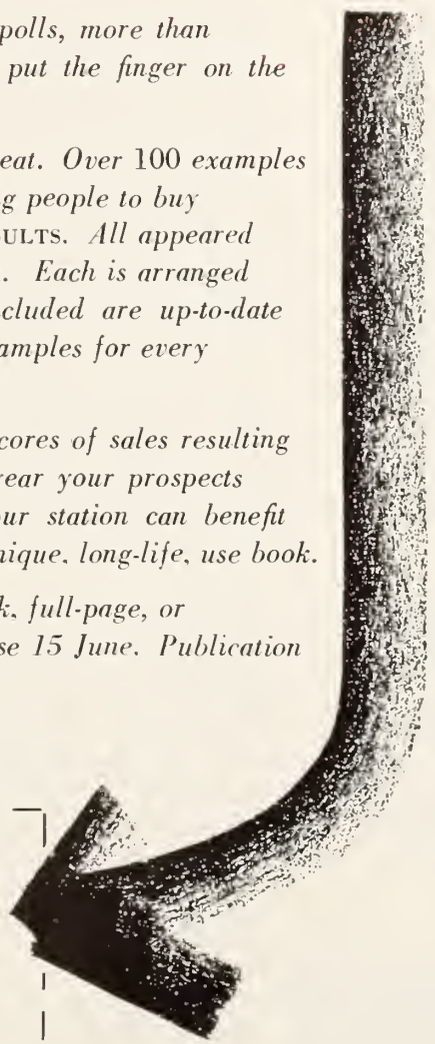
123 Case Histories

More than ratings, more than popularity polls, more than coverage analyses—actual advertising results put the finger on the true value of an advertising medium.

Radio is great because radio proves out great. Over 100 examples (123 to be exact) of radio's greatness in moving people to buy are contained in the 1954 Edition of RADIO RESULTS. All appeared during 1953 in the bi-weekly issues of SPONSOR. Each is arranged by category, boiled down to the essence. Included are up-to-date national, regional, and local case histories—examples for every prospect you might hope to get in 1954.

Station salesmen and reps have reported scores of sales resulting directly from previous RADIO RESULTS. This year your prospects need RADIO RESULTS more than ever, and your station can benefit by tying-in with a positive ad message in this unique, long-life, use book.

The coupon below will reserve double-truck, full-page, or half-page for you. Final advertising forms close 15 June. Publication is scheduled for 1 July release.



Final Advertising forms close 15 June

4 RADIO RESULTS 40 E. 49TH STREET, NEW YORK 17, N. Y.

e reserve following space in the 1954 RADIO RESULTS.

ouble truck	$780	☐ half page (7″ wide x 5″ deep)	$220
ll page	$390	☐ third page (7″ wide x 3″ deep)	$150

pply my earned SPONSOR frequency discount.

E .....

.....

derstand that I will receive 50 free copies of RADIO RE-TS if I use full page; 20 if I use half-page; 10 if I use ⅓

PARTIAL CATEGORIES

- Automotive
- Banks
- Beauty Shop
- Books
- Clothing
- Dairy Products
- Department Stores
- Drugstore Products
- Farm Machinery
- Food
- Furniture
- Gas & Oil
- Home Appliances
- Insecticides
- Insurance
- Magazine—Newspaper
- Public Service
- Real Estate
- Sewing Machines
- Soap
- Watches & Jewelry

many of the mail order people bring us their copy in advance to go over."

Backman and Miller told how lack of concern with advance planning for advertising standards had hurt the growth of an entire industry. Soil conditioner advertising went hog wild recently, they said, due to claims of all the companies trying to crash into the field following success of a few pioneers. The NBBB tried to set up a standard-setting conference but failed. Finally the FTC stepped in and saw that standards were set. By this time the public had lost faith in soil conditioners, and the legitimate companies had lost headway with their products. The NBBB feels it all could have been avoided had standards for advertising been set early.

Industry advertising codes: Frequently when advertising ethics in an industry touch bottom, leaders of the industry will get together to restore decent conduct. They'll set up a code through their industry association which provides for minimum standards. These will cover attacks against competitors and how far product claims can legitimately go. Copies of the code will then be forwarded to media to guide them on acceptability of advertising from members of the industry.

One of the latest to adopt a code is American Association of Nurserymen. The plant business has been troubled with misleading advertising, particularly by mail order companies like the Garden Guild. Recently the head of the nurserymen's association, Richard White, came to Fred Gamble of the 4A's with the problem. Gamble made suggestions and they adopted a code which the 4A's later forwarded to media for them.

The Better Business Bureau is a frequent "referee" in helping industries draw up codes. One code currently being worked on is for retail furniture sellers all over the U.S. This follows many complaints about the quality of heavily advertised low-cost furniture.

One of the industries which the National Better Business Bureau felt could benefit from a code was cigarettes. Cigarette makers, however, said they were afraid to band together for fear of anti-trust action; the industry had been subjected to government action which had left a lasting fear of cooperative activity. Accordingly the NBBB drew up a code and offered it to individual members of the cigarette industry (as mentioned above).

A code alone, of course, isn't enough. It has to have teeth. NBBB will act as any industry's impartial referee in enforcing a code. If you want further details, write to Kenneth Willson at NBBB, 405 Lexington Ave., New York, N. Y.

The radio and television codes: The radio code of the NARTB was brought up to date early this year. It provides, like the more-often-mentioned tv code, for standards of advertising acceptance; desirable length of commercials; good taste.

All radio station members of the NARTB receive copies of the code, and it was adopted on the basis of agreement among members of a committee of broadcasters.

The tv code goes a step further in that tv stations must subscribe to the code's provisions before they can become eligible to display a seal of membership in the code. The seal may be withdrawn on indication members are not fulfilling their obligations.

Here are some tv code highlights:

"A commercial tv broadcaster should refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements."

Commercials featuring "statements by doctors, dentists, nurses or other professional people" should either involve bonafide authorities or be tagged as dramatized.

In Class A half-hour shows, commercial time should occupy three minutes only. Participations should be spaced five minutes apart at the least. Station breaks should be 30 seconds.

The tv code was in the public eye a few months ago when it insisted that dramatized commercials in which actors play doctors or dentists be labeled dramatizations.

The code has helped see television through an era in which it was severely criticized for low necklines even up to the halls of Congress. NARTB believes that while the code does not work perfectly it has a high percentage of adherence from subscribers.

The problem of compliance with good standards grows most acute where competition is greatest. Stations which badly need the business are most tempted to carry questionable commercials or to double and triple spot. The rationale is: "If we don't others will."

A network president told SPONSOR: "We reject copy only to see it used on stations." His remark is a reminder that the problem in radio and tv is local as well as national. With more tv stations coming on the air, with increased pressure on radio stations, more active campaigning for adherence to the broadcast codes is increasingly important. Said an agencyman: "And what about color? Think of the nauseating possibilities."

Despite the concern of advertising people, it's probable that the public is less conscious of advertising abuses than you might believe. The latest survey which tends to support this conclusion is by the Schwerin Research Corp. (see figures page 29). It shows, for example, that a majority of viewers rate cigarette tv commercials as "good" or "fair." Many admen would have anticipated a more antagonistic reaction.

What's with Phoenix?

★

100,000

TV Sets Soon!

★

Somebody's looking!

★

LOOK AT

KTYL-TV

Channel 12

NBC Affiliate

★

Call Avery-Knodel

To those fighting advertising's public relations battle, surveys which show the public is essentially friendly are sometimes cold comfort. Periodic eruptions of attempts to get anti-advertising legislation are warnings of what *could* happen.

Bills to limit tobacco and liquor advertising, for example, are up for hearings in Congress currently. Unconstitutional? Probably. Unpopular? Certainly. But assurance nonetheless that advertising's self-policing efforts are in the class of practical necessity. ★ ★ ★

ROUND-UP

(*Continued from page 57*)

a KBS primary coverage map with KBS supplementary stations and a SPONSOR reprint ("How to reach small-town America," 22 March 1954). Accompanying the material is a letter from Edwin R. Peterson, KBS vice president, outlining advantages of using the network.

* * *

A newly revised 27-page study of the Baltimore, Washington and Eastern Shore of Maryland Negro market is being mailed sponsors and agencies by WANN, Annapolis. The study gives income breakdowns, population, occupation breakdowns and other figures in "the $250 million Negro market."

* * *

Storer Broadcasting Co. has finished moving its national headquarters to its own three-story building in Miami. The new headquarters is designed solely for the administration of Storer Broadcasting—said to be the largest single broadcast entity apart from the networks. The building is located at 1177 Kane Concourse, Miami Beach.

* * *

Friend-Reiss-McGlone Advertising, New York, announces that its radio and television department has increased its billings 500% in the past 12 months.

* * *

New president of the Radio & Television Executives Association of New England for 1954-55 is Benjamin Bartzoff, executive vice president and general manager of WVOM, Boston. He has been in radio 32 years. Six years ago Bartzoff was one of the group who originally founded the association.

SPONSOR ASKS

(*Continued from page 55*)

By IRA G. DE LUMEN, manager of cost control, CBS Television Productions, New York



Ira G. DeLumen

So much attention has been given to television extravaganzas, and their high talent and production costs, that it might not be amiss to remind ourselves of the other 95% of television, the regularly scheduled programs that you see week after week, carefully produced and budgeted—the custom-made jobs produced with assembly line techniques.

Production and rehearsal facilities, the so called "below-the-line" elements, which are considered by many to be television's major problem, are just as susceptible to quality control and cost control as any manufactured product.

To give the advertiser the most and the best production for his dollar, we have established at CBS a flexible assembly line procedure of entering requirements, designing, estimating, revising where necessary, building and procuring and delivery, which gives the advertiser control of quality and cost.

As with any assembly line, the timing of each operation is important. Maximum efficiency and economy can be achieved only when there is sufficient time to process the job in orderly fashion. Under these circumstances, we produce shows within the advertiser's budget, and give them an estimate of costs that for all practical purposes are actual costs. Naturally when requirements are received so late that it becomes a race with the clock to deliver on time, the effectiveness of our assembly line procedure is reduced. While we attempt to produce as economically as possible under all circumstances, the plain fact is that it costs more to do the job on overtime than on straight time. But given half a chance, and by that I mean requirements entered in reasonable time, and enough flexibility in requirements to use the most economical production elements including new effects which are being constantly developed, our production controllers can bring your show in at a low cost.

For The TOP SHOWS

In A TOP MARKET



IT'S

WKJF-TV

CHANNEL 53

PITTSBURGH

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

OUTSTANDING PROGRAMS

Your Show of Shows
Hallmark Hall of Fame
Mr. Peepers—Kraft Theater
Dinah Shore—Milton Berle
Kate Smith—Boxing
Bob Hope—TV Playhouse
—and many others

WKJF-TV
CHANNEL 53
PITTSBURGH

NAT. REP.—WEED TELEVISION

RADIO STATION
WSAZ
HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

SUCCESS
LATE NITE
Excellent Sales
Job for me . . .
(Sponsor Quote)

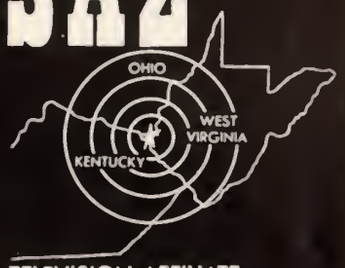
600
T-SHIRTS
SOLD
IN A TWO-DAY
PERIOD AND
ADVERTISED
only
ON THE LATE SHOW

★

WSAZ
DELIVERS
THE AUDIENCE!

★

National Representatives
THE KATZ AGENCY

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC
WSAZ


TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

Newsmakers in advertising









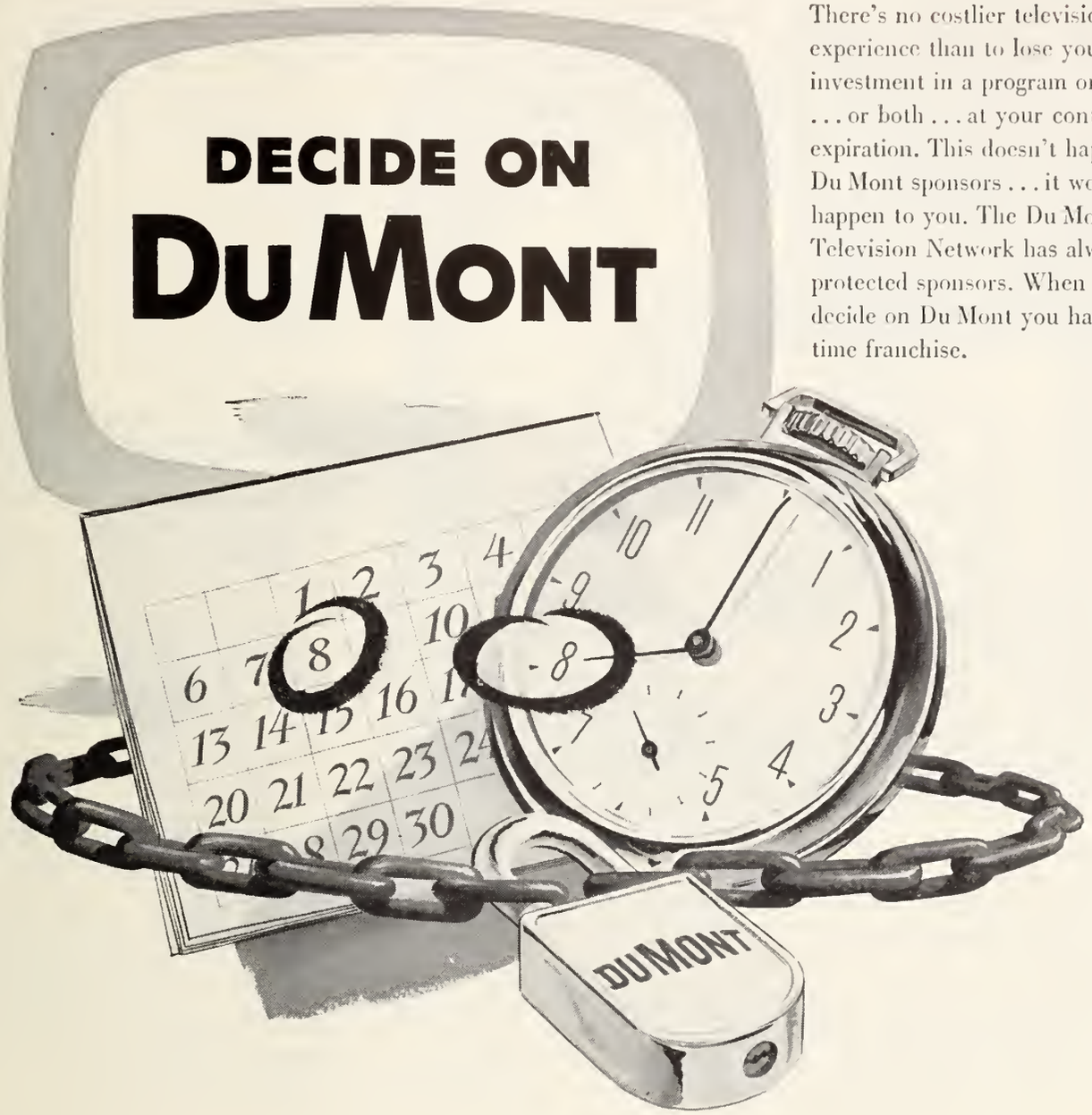
R. N. W. ("Neison") Harris, *the man who changed the hairdo habits of millions of women with his Toni Home Permanent, will invade the $70 million lipstick market in mid-August. Harris, president of Toni, stated: "We are entering this market with a product—Viv—that meets the highest standards and we are supporting it with the same aggressive sales, advertising and merchandising that have made Toni the undisputed leader." Backing Toni's Viv will be a $5 million ad campaign, of which 75% will go into nearly 20 network tv and radio shows, as well as extensive spot drives.*

Dick Moore, *v.p. and general manager of Los Angeles' KTTV, has been piloting the infant Television Advertising Bureau through its organizing days. Moore, a former ABC TV executive, was named as temporary chairman of the TVAB, was to preside at the group's first big meeting in Chicago at the Palmer House a week ago. By presstime more than 30% of tv stations in all parts of the U.S. had actively supported the TVAB, a promotional bureau roughly similar to ANPA's Bureau of Advertising in the newspaper field. "Our job now will be to gain full recognition for spot tv," says Moore.*

Reggie Schuebel, *one of radio-tv's best known lady executives, now heads her own agency consultant firm: Reggie Schuebel, Inc. Former partner Jack Wyatt (the firm was called Wyatt & Schuebel) has severed his connection with the consultant firm as well as with the National Negro Network, of which he was a v.p. Reggie, formerly radio-tv director of the Biow and later the Duane Jones agency, continues as an executive v.p. of the Negro-beamed NNN. Under the Reggie Schuebel, Inc. banner she'll continue to serve as the New York radio-tv office of a number of regional ad agencies.*

Joseph P. Wilkinson, *president of Texas' Wilkinson, Schiwetz & Tips, Inc. of Houston will merge his agency with McCann-Erickson. The transition phase, during which the Texas operations of the two firms will be coordinated, started in mid-May. Among the WS&T accounts being transferred to the McCann-Erickson combination: Humble Oil & Refining; Anderson Clayton & Co. (vegetable oils); Texas Rice Promotion; Foley's Department Store. Wilkinson and Kern Tips, veteran sportscaster, become McCann-Erickson v.p.'s. All of the agency's big accounts are radio-tv users.*

Decide on the Network that Protects Your Time



There's no costlier television experience than to lose your investment in a program or time . . . or both . . . at your contract's expiration. This doesn't happen to Du Mont sponsors . . . it won't happen to you. The Du Mont Television Network has always protected sponsors. When you decide on Du Mont you have a time franchise.

- **LOWER TIME COSTS**
  You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 12% to 41.5% more!

- **LOWER PRODUCTION COSTS**
  Your savings at Du Mont on production facilities result in more money available for time buys.

- **NO "MUST-BUY" PROGRAMS**
  Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

IT'S TIME TO DECIDE ON THE DU MONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.



Hucksters and weasels

Anyone who has attended the recent meetings of the 4A's and the ANA or talked with their members will know that never has the advertising profession been as concerned with the problem of "hucksterism" and "weaselism" as it is today.

And ironically enough, all of SPONSOR's findings show, never has the profession been on as high a standard, reached as high a level of public acceptance or operated with fewer "hucksters" and "weasels" than today.

How to explain this seeming paradox?

The impact of television seems to be one answer. A slight exaggeration or departure from the literal truth may go unnoticed in print, but spoken, pictured and demonstrated on tv, it is instantly noticed.

Another explanation might be the growth of ethics in business generally. This is reflected in the desire of the advertisers and their agencies to raise their standards too. Leaders of this movement—the Ben Donaldsons, the Fairfax Cones, the Earle Ludgins, the Ben Duffys, the David Ogilvys, the Paul Wests, the Fred Gambles and many many others—are working hard to do just this, backed by the NARTB and its radio and tv codes.

A third reason might be more personal. One agency president told SPONSOR: "I never thought too seriously about it until I asked my son one day why he wasn't interested in getting into advertising and he told me: 'What, be a huckster!' "

Webster's New Collegiate Dictionary defines "huckster" as "one whose business is advertising for commercial clients, especially preparation of advertising programs for radio broadcasting; usually implying meretricious showmanship."

And "meretricious" means "of, pertaining to, or characteristic of being a prostitute." Fairfax Cone pointed out at the recent 4A's meeting, protesting the definition.

What can be done?

SPONSOR has come up with some industry answers in the article "Hucksters: what you can do about them," starting page 27. Don't miss it.

* * *

The anti-uhf curtain

An account executive told SPONSOR recently: "Our people don't buy uhf anymore, if they can help it. Too much trouble. If there's a choice, they're instructed to buy 'v'."

In words of one syllable, the agency exec was saying his shop has stopped thinking and is now operating by rote.

True, five uhfers have closed in the past two months. True, 60 of the 72 CP's returned since April 1952 have been for "u's." True they're having hard sledding.

But the biggest handicap has been the attitude of the agency and the advertiser.

We thought about WHUM-TV (Ch. 61) in Reading, Pa., where four editorials telecast the other week by John Deegan brought in 20,000 letters and cards.

We thought of WDAK-TV (Ch. 28), Columbus, Ga., which boasts it carries a majority of local advertisers. And we remembered a long letter from WCAN-TV (Ch. 25), Milwaukee, quoting ARB to show how many of its programs lead in town.

What does all this show? Good programing attracts audiences, whether it's uhf or vhf. National advertisers and their agencies who ignore the "u's" may be losing a good bet.

Watch for SPONSOR's provocative report on uhf 28 June.

* * *

Salute to Ogilvy

Not long ago David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, was looking for a tune to use in a radio jingle for a grocery product.

The tune which best fitted the words was *Greensleeves*—which is hundreds of years old and one of the loveliest and most haunting melodies ever written.

If he had taken *Greensleeves* and put it to work for his grocery product, he would have been guilty of destroying one of the greatest musical treasures of the western world. But he resisted the temptation.

We salute David Ogilvy.

Applause

SPONSOR's All-Media Advisory Board

For 22 months 12 leaders in the advertising profession have been helping SPONSOR maintain a high level of interest and accuracy in its 26-article All-Media Evaluation Study.

The 12—George J. Abrams, Vincent R. Bliss, Arlyn E. Cole, Dr. Ernest Dichter, Stephens Dietz, Ben R. Donaldson, Marion Harper Jr., Ralph H. Harrington, Morris L. Hite, J. Ward Maurer, Raymond R. Morgan and Henry Schachte—spend some $200 million a year on advertising.

They include a chairman of the ANA (Ben Donaldson), a chairman of the Advertising Research Foundation (Marion Harper Jr.), a v.p. of the Traffic Audit Bureau and member of the ANA Outdoor Advertising Steering Com. (Ralph Harrington), an ex-ANA chairman (Ward Maurer) and an ex-ARF chairman (Henry Schachte).

For nearly two years they've been reading each article in the media series every other week, commenting on them, often supplying supplementary data.

Why did they submit to this "labor of love" when each is so busy?

The response of one member perhaps summarized the thinking for all when he said at the beginning upon being asked to join the Advisory Board: "Yes, I think I will. Media evaluation is a subject that deserves much more study than it's getting. I think you'll help advertising. And I'm sure I'll learn a lot myself!"

SPONSOR, the broadcasting industry and the advertising profession in general owe these 12 advertising experts a profound vote of thanks.

For six of the board's conclusions on the series, see article page 36.

"FAMOUS FIGURES"

in the Heart of America



There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a *new* figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!

KMBC·TV

BASIC AFFILIATE CBS TELEVISION NETWORK . . . SHARING TIME WITH WHB TV

KANSAS CITY, MO.

CBS channel 9

The **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

radio
station
representatives

WEED
and
company

NEW YORK CHICAGO DETROIT BOSTON
SAN FRANCISCO ATLANTA HOLLYWOOD

SP D 8-SE
MR E D MADDEN-VP
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

SPONSOR

14 JUNE 1954

50¢ per copy • $8 per year

e Big Show's on the road
in Kansas City....



OW! All Together Under the BIG TOP!



N T. SCHILLING
P. & Gen. Mgr.



DON DAVIS
Vice President



HENRY GOLDENBERG
Chief Engineer



RGE HIGGINS
ales Manager



FREE & PETERS, Inc.
National Representatives

KMBC-TV

he BIG TOP STATION in the Heart of America

CHANNEL 9 CBS BASIC CBS AFFILIATE

See Back Cover for the Facts!

WHAT ADMEN WANT FROM TVAB
page 31

Miles Labs, Perfex, Dr. Pepper: How three big sponsors use radio
page 34

WEEKEND RADIO: OVERLOOKED?
page 36

Earle Ludgin salutes tv pioneers at NARTB Convention
page 38

Media Advisory Board gives candid opinions on study, fills gaps
page 40

Why Tea Council pours all $1 million-plus ad budget into spot tv
page 42

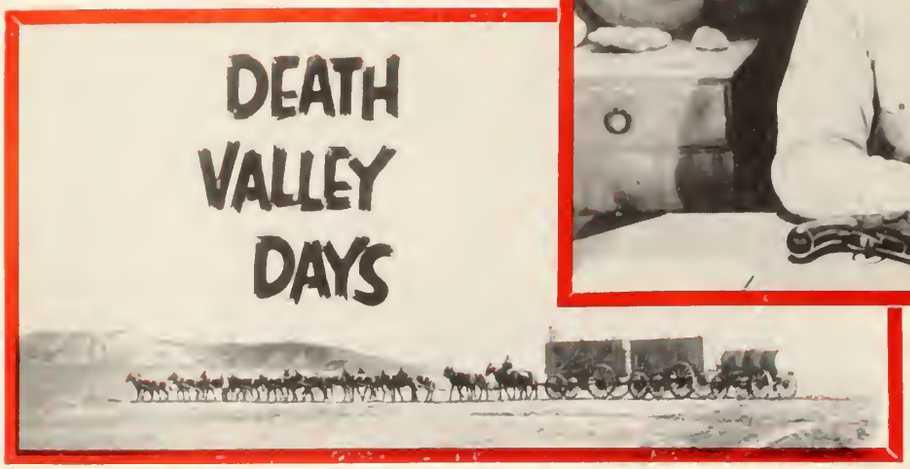
Milk co-op makes big-city friends for farmer via radio
page 44

Howdy Folks!

I'm the "Old Ranger"

of "Death Valley Days"





20 Mule Team — early method of transporting Borax out of Death Valley, California

For many years the "Old Ranger" on the radio related the thrilling and romantic stories of the Old West and Death Valley Days. They were the source of tremendous interest and popularity.

Such enthusiasm has since been transferred by popular demand to Television and the "Old Ranger" is now regularly portraying "Death Valley Days" with the help of sight and sound.

The public has been overwhelming with compliments for the re birth of "Death Valley Days" on Television.

PACIFIC BORAX CO. DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS . . . WMBG WCOD WTVR



The "Old Ranger" and his associates in the "Death Valley Days" show on television feature the virtues of 20 Mule Team Borax and Boraxo.

20 Mule Team Borax — to speed and sweeten all laundry, diapers, and for housecleaning.

Boraxo, powdered hand soap — tackling dirt plain soap can't wash . . . works gently and quickly in cold water.

From one pioneer to another . . . Havens & Martin, Inc. doffs its hat to Pacific Borax Co. and the "Old Ranger." Pioneers build, and WMBG, WCOD and WTVR continue to build audiences and sales results for advertisers. Join the other advertisers using the First Stations of Virginia.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the *only* complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
WTVR represented nationally by Blair TV, Inc.
WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS

14 JUNE 1954

Fall trends in rates, programs

Fall trends: Preliminary survey of vast amount of data SPONSOR has already compiled for its upcoming Fall Facts issue (12 July) indicates following trends already underway: (1) Price war between CBS, NBC Radio networks will enable sponsors to get 15 to 20% discount on nighttime rates sometime after 25 August. Nets also planning more music-and-news low-cost programing after 8:00 p.m. weekdays and during weekends with latter emphasizing out of home listening. (2) Tv network rates will go higher—due to networks' growth, possible AT&T cable charge boost. Likely result: more co-sponsorship, network development of participation-sold shows, stress on daytime tv.

-SR-

CBS Radio cuts rates, NBC acts

CBS Radio nighttime rate reduction due to strictly economic reasons. All network sales reported down this year compared with last. Advertisers refusing to renew in some cases because Nielsen figures show continud downward curve in nighttime listening. NBC Radio followed suit to keep competitive. ABC, Mutual plan no changes.

-SR-

Some broadcasters upset by cuts

Broadcasters disturbed at continuing net rate cuts while aware of net operating problems. Feeling has been expressed radio nets eventually may be reduced to program service available for fee.

-SR-

Spot radio, tv trends for fall

Fall trends in spot radio field: Stations will make all-out efforts to sell more nighttime, more weekend radio, often with packages of announcements offered at special discounts up to 50%. In spot tv, stations may close ranks (via new Television Advertising Bureau) with tv film syndicates, which now frozen out of network time for most part, to pitch spot to tv clients. (For TvAB article, see page 31.)

-SR-

20 radio network shows go off air

Summer hiatus has begun. Some 20 sponsored radio shows have gone off air past month with more to follow. SPONSOR's Radio Comparagraph page 87) reflects their departure. Only new sponsored show added: General Mills' "Silver Eagle" on ABC. Only new sponsor: Bridgeport Brass, which bought into Mutual's Multi-Message Plan 8-8:30 nightly.

-SR-

5 tv outlets on, 6 off during May

Six tv stations went off air during May; 5 went on. Two leaving air were vhf operations—KOY-TV, Phoenix, KDZA-TV, Pueblo, Colo. Phoenix outlet merged with KOOL-TV; both had shared Ch. 10. KDZA-TV told FCC it shut down for equipment repair. Four uhf's went off air for economic reasons. All 17 CP's relinquished during month were uhf's. Total commercial tv stations on air end of May, 376; 122 are "u's."

-SR-

SPONSOR foreign radio-tv report

How and why advertisers are using more air media abroad will be shown in SPONSOR's International Section 28 June issue. Six case histories will cover major international advertisers using radio-tv in such markets as Cuba, Mexico, Panama, Puerto Rico, Bermuda. Charts will list market data, radio-tv set counts, sample rates in 58 countries.

SPONSOR, Volume 8, No. 12, 14 June 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 14 June 1954

Tv owners compare cars and animals

New experimental study in motivational research: 32 tv set-owners were asked by psychological consultant Ernest Angel to identify 3 types of autos—Ford, Cadillac, Nash Sport—with 3 animals of their choice. Most compared Ford with working horse, family dog or cow. Cadillac was identified with lions, tigers, race horses, "luxury dogs." Nash Sport reminded viewers of gazelles, greyhounds. Moral: Don't use selling personalities or programs which clash with such views.

–SR–

WNEW bans free pop song plugs

Pop recordings plugging products have been banned on WNEW, New York indie, by owner-manager Richard D. Buckley, for sake of paying sponsors. One tune which especially aroused his ire: Cadence's Julius LaRosa record "Me Gotta Have You" mentioning Burma Shave, Adler Shoes, Toni, Halo, Swift Bologna, Smith Bros. Cough Drops.

–SR–

Hires prints time-buying tips

National firms with yen to teach dealers how to use radio-tv can follow lead of Charles E. Hires Co. It sent booklet to 300 franchised bottlers with time-buying tips (prepared by N. W. Ayer). Stations will welcome idea, but may raise eyebrows at some of tips. Among them: Ask station for free merchandising help in form of "jumbo post card mailings; station letters to the trade; calls on the trade . . . supplying window streamers . . . or anything else that occurs to you."

–SR–

Movie theatre approach for tv

Cumulative rating concept, now growing as net radio sales tool, is being used to sell tv as well. WOR-TV, New York, is promising equivalent of 70 rating for new feature film package. How? Films play twice nightly, 7 days weekly. Cost: $250,000 for 30 weeks. Movies are new General Teleradio film division's package of 30 features.

–SR–

New publications for sponsors

New publications of use to sponsors: (1) "Television Bibliography," sponsored by Chicago Television Council, compiled by Earl Silvers under direction of Dr. Charles L. Allen of Medill School of Journalism (Northwestern), 47 pp., $1; write to Pat Banks, WBKB, Chicago Tv Council, 20 N. Wacker Drive, Chicago 6; (2) "Directory of Organizations which Conduct Motivation Research," Advertising Research Foundation, 11 W. 42nd St., New York 36, 127 pp., listing 82 orgs.

–SR–

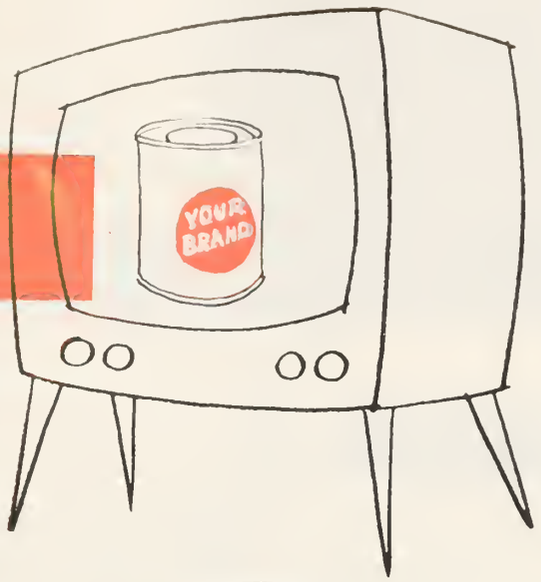
Network offers $4,000 show free

Highlighting economic problems of major radio networks: One recently offered major advertiser $4,000-$5,000 weekly show FREE if he just paid for time. What this does to rate structure can be imagined.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
General Foods, NY	Maxwell House coffee (regular)	Benton & Bowles, NY	NY, Boston, LA	Radio: 25-40 dayti min, stnbrks a wk; 2 Jun; 4 wks
Penola Oil Co, NY	Flit insecticide	McCann-Erickson, NY	7 tv mkts: Columbus, Denver, Kansas City, LA, Okla City, St. Louis, Hutchinson, Tex.	Tv: anncts, 4 a wk; 14 Jun; 6 wks
Penola Oil Co, NY	Flit insecticide	McCann-Erickson, NY	SF, Springfield, Mo.	Radio: 5 min anncts a wk; 14 Jun; 6 wks
Procter & Gamble, Cinci	Fluffo shortening	Biow, NY	Cinci, Dayton, Columbus, Lima, Zanesville, Portsmouth	Tv: dayti, nightti min, 15 a wk; 7 Jun; 52 wks
Procter & Gamble, Cinci	Fluffo shortening	Biow, NY	10 small Ohio mkts	Radio: 10 dayti min; 7 Jun; 52 wks
Seeman Bros, NY	White Rose Redi-Tea (instant tea)	Cecil & Presbrey, NY	NY, New Haven, Wash	TV: dayti min partic; 10 Jun; 10 wks
Seeman Bros, NY	White Rose Redi-Tea (instant tea)	Cecil & Presbrey, NY	NY, New Haven, Wash	Radio: dayti min partic; 10 Jun; 10 wks

they see it here





they buy it here

WDEL-TV screen-to-store plan gives your sales message a follow-through that really pays off!

WDEL-TV
Channel **12**
Wilmington, Delaware
Steinman Station

NBC TV AFFILIATE

When you advertise on WDEL-TV, your product is seen again and again by people who spend over one billion dollars a year in the retail market. And your product is displayed *dramatically*, prominently in 178 R.G.E. stores—the largest retail grocery chain in the area! It's a terrific new television-station-and-retail-store tieup that assures results—that gives your advertising dollar great new value. Be first to seize this opportunity. Write or phone for availabilities on WDEL-TV, the television station that has a standing reputation for successful selling.

Represented by **MEEKER TV, Inc.** New York Los Angeles Chicago San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 12
14 June 1954

ARTICLES

What do advertisers want from the TvAB?

Now that the Television Advertising Bureau is set up, what do advertisers expect from it? Special SPONSOR survey shows admen want a continuing circulation study of tv, rate card standardization, indices of tv usage by product and time — **31**

Three radio case histories

Here's report by three big users of radio time—who have achieved big results—given to broadcasters under the auspices of BAB at recent NARTB Convention — **34**

Weekend radio: Part I

Are you overlooking a good advertising opportunity? Facts and figures behind evolutionary changes in weekend radio which is more and more beamed at nation's 28.5 million car radios and 14 million portables — **36**

Salute to tv pioneers by Earle Ludgin

In his address at the SPONSOR dinner honoring the 108 tv pioneers at the NARTB Convention, Earle Ludgin took memorable look at the past, summed up growth of tv from his vantage point as head of a pioneering agency — **38**

11. Media Advisory Board draws conclusions

More candid opinions by SPONSOR's Media Advisory Board on the now-concluding media series. Six of the 12 board admen fill in gaps, submit some independent thinking of their own on media evaluation problems — **40**

Tea Council pours 100% of budget into spot tv

Since 1952 all of the Tea Council's $1 million-plus ad budget has been devoted to spot tv. Here's why the Council selected this medium and why it is upping its tv allocation 33% this year for a new all-year-'round campaign — **42**

Radio makes big-city friends for the farmer

When milk price rises occur, the Inter-State Milk Producers Cooperative prepares the consumer via radio (WCAU, Philadelphia). General commentary show with homespun approach makes good vehicle for public service messages — **44**

1954 Radio and Tv Directory

Six-page foldout chart lists leading Chicago and New York sponsors, agencies, reps, research services, tv film firms, hotels, other organizations complete with addresses and phone numbers — **47**

COMING

Weekend radio: Part II

What programing fare do leading stations and networks offer advertisers on weekends to aid them in reaching large out-of-home audience? — **28 June**

SPONSOR's conclusions on Media Study

Final article in the 26-part All-Media Evaluation Study will consist of SPONSOR's own summary and conclusions — **28 June**

How to sell a trailer via tv

After a New Jersey trailer firm took to using tv, it found video was responsible for drawing 50% of its prospects to its sales lot — **28 June**

DEPARTMENTS

TIMEBUYERS
49TH & MADISON
AGENCY AD LIBS
NEW & RENEW
P. S.
MR. SPONSOR, Arnold C. Graham Jr.
TV RESULTS
SPONSOR ASKS
ROUND-UP
AGENCY PROFILE, F. Kenneth Beirn
NEW TV STATIONS
TOP 20 TV FILM SHOWS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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SYMBOLS OF SERVICE



On April 12, 1954, KTHS received an honor never before bestowed on any radio station in Arkansas —

> Governor Francis Cherry presented KTHS with a bronze plaque for "distinguished service to the people of Arkansas through the broadcast of the program series, *'Arkansas — Land of Opportunity'* " —a Friday-night half-hour show, highlighting Arkansas' growing social and economic potential. Because of KTHS's 50-KW regional Clear-Channel coverage of the Central United States, the program puts particular emphasis on the State's appeal to new industry and business of all kinds.

Radio's first duty is *service.* KTHS is proud of the great confidence placed by clients, listeners and the State's government itself, in our capacity to serve.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

900 KC.
KBIF
now
means

B aseball
I n
F resno

Mutual has chosen KBIF, the John Poole music-news station in the center of the Fresno radio dial, to bring Major League Baseball's "Game of the Day" to the Central San Joaquin Valley . . . America's Wealthiest Farm Market.

Half of the game has been sold to Falstaff Brewing Corporation. Available are a few between-inning announcements and adjacencies.

Now, with an intensive barrage of baseball promotion via radio, television, newspaper, transit and outdoor advertising, all availabilities in music, news, and baseball are more valuable today than ever.



1117 "N" Street,
Fresno
Fresno 6-0791

JOHN POOLE BROADCASTING CO.
KBID-TV • KBIF • KBIG
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205
National Representative
Robert Meeker & Associates

Timebuyers at work



Ann Janowicz, *Hewitt, Ogilvy, Benson & Mather, New York, feels that the broadcast industry could make her job easier by promoting itself more efficiently. She suggests that the internecine struggle among the various rating services has tended to discredit all of them in the eyes of many advertisers, thus making it harder for a timebuyer to back up her decisions with a uniformly acceptable set of figures. "Set circulation figures are a case in point," Ann concludes. "We haven't accepted any source for them as beyond reproach."*



Larry Donino, *Kenyon & Eckhardt, New York, is putting finishing touches on radio and tv baseball schedules for National Brewing. "We use radio extensively both in tv and non-tv areas to assure maximum exposure to our message," he told* SPONSOR. *"Although we're heavy tv users, radio is very important in baseball coverage. Heavy summer out-of-home listening, particularly on weekends, adds to total audience. We're also using baseball on several uhf stations in markets where network preemption of vhf time may have upset our telecasts."*



Pat Lattanzi, *William H. Weintraub & Co., New York, feels discouraged about placing announcements on a 52-week basis with the idea of getting better schedules as the year progresses. "All too often stations proceed to give the better adjacencies to short-term advertisers in order to pull in their business, figuring that the 52-week advertiser is already assured," Pat told* SPONSOR. *He added it would help the timebuyer to know not only time changes but station program changes affecting his adjacencies.*



Frank McCann, *Ted Bates, New York, likes the audience that Class A tv time delivers. "You get the broadest possible mixed adult audience when you buy next to a top network show," Frank explains. "Not only is the audience composition perfect for a mass product, but the size makes Class A time a good buy despite its high cost. Also, we believe that the viewing audience during the 7:30 to 10:30 p.m. period is in the most favorable frame of mind for receiving a commercial message—though this attitude can't be measured."*

Fleischmann's NEW "THRIFTY THREE'S" *are making a big hit!*



...and **WHAM** *is helping to put 'em over!*

Ever since Fleischmann's introduced new "Thrifty Three's" in Rochester last February, they've been going over big with homemakers. And one big reason is weekly radio commercials on Station WHAM! It's become a habit with Rochester women to keep their dials tuned to WHAM—that's why Fleischmann's called on us to reach women who bake at home. And we've really helped put over the new "Thrifty Three" package of Fleischmann's Dry Yeast. It's the kind of success story that's becoming an old story here at WHAM.

The yeast prize-winning cooks depend on

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

SHERM FELLER . . . . WVDA

Nationally known as a music composer and having several hits to his credit, Sherm handles the late show from 11:05 P. M. to 1:00 A. M. Even at these hours the studio is filled to overflowing, because Sherm's easy style, friendly manner and outstanding work in civic and humanitarian drives has won him friends ranging from newsboys to potentates.



BILL SCHMEER . . . . WAZL

Bill's the boy who wakes up this region with his MUSICAL CLOCK program starting at 6:00 A. M., and for two solid hours he spins records, news, time checks, weather forecasts and plenty of merchandise selling to miners, housewives, bankers, store clerks, farm hands, etc. Bill's number two show is AFTERNOON BALLROOM a popular pop record show that is gaining a tremendous audience.





VIC DIEHM Says:

These Disc Jockeys Will Deliver An Audience You Want

Here are sixteen platter spinners who can sell any pro your client desires . . . . deliver any audience you wish and all have outstanding super-salesmen records. We have you a miniature story of each of these fellows, but to get big story of their ratings, sales successes, sponsor respo testimonials et cetera, just write to me, Vic Diehm, care o market; I'll send you all the information you need.

BILL PETIT . . . . WIDE

Early morning gloom just goes flying . . . when Bill "Wide Awake" Petit gets going on his WIDE AWAKE CLUB every morning. Bill's just naturally on the sunny side . . . disposition-wise and music-wise. Local news, weather, time signals and lots of light, bright music spin the web that pulls listeners to WIDE.



"TUT" PERRY . . . . WHLM

TUT'S TOPS IN POPS show is a favorite of housewives, factory and office workers, motorists and farm folks and his TP's WIGWAM, a daily two-and-a-half hour show has something to offer every age from 6 to septuagenarian.



ARNIE KUVENT . . . . WIDE

Saturday night is the dancingest night of the week! There's a heyday of dance music for happy feet at Arnie's TURNTABLE BALLROOM. Recorded bands beat out everything from the waltz to the Charleston . . . two-and-one-half hours of wonderful entertainment.



JIM DOUGHERTY . . . . WHOL

Jim wakes up Lehigh Valley with a fast moving, witty MORNING SHOW heard Monday thru' Saturday 7:15 to 9:00 which includes music in the morning mood, time-check and weathercasts. This show can sell anything.





BOB MARTIN . . . . WVDA

Known as THE ROBIN Bob Martin's show, daily 5 to 6 P. M. is spun from Storyville, Boston's top Jazz Club. It's absolutely a must show for teen-agers, and Bob does a whale of a selling job with jazz. Bob "The Robin" is also a correspondent for Down Beat in this country and The Musical Express in England.



HAL SWANEY . . . . WIDE

The patter's at a minimum . . . platters at a maximum . . . when MATINEE MELODIES takes to the air. The tunes are always tops, with latest releases prominently placed alongside hits of today, and the hits of yesteryear. Judging by the daily deluge of mail, Hal's MATINEE MELODIES provides just the late afternoon lift the listeners like.

om Be Bop to Bach!

om Basin Street to Beethoven!!

om Hep Cat to Chopin!!!

om Eddie Fisher to Figaro!!!!



WVDA
Boston, Mass. ABC

WHLM *
Bloomsburg, Pa.

(Represented by Paul H. Raymer Company)

WIDE
-ford-Saco, Me. MBS-Yankee

WAZL
Hazleton, Pa. NBC-MBS

(Represented by Paul H. Raymer Company)

WHOL
Allentown, Pa. CBS

(Represented by Robert Meeker Associates)

-ned and Operated by Harry L. Magee



BILL CAMPERSON . . . . WHOL
Studio facilities for the teen-age audience that daily join THE BILL CAMPERSON SHOW are never large enough. This is an after school show playing the tops in pop music and features a daily poll of local music stores to get the top three tunes of the day.



RAY CALABRESE . . . . WHLM
Ray is an accomplished musician in his own right, and has disc jockeyed shows here since the opening of the station five years ago. At present he has three shows daily . . . MEMORIES, CONCERT HOUR, and AFTERNOON VARIETIES. His "Concert Hour" is used as a required subject at Bloomsburg State Teacher's College, Music Appreciation Course.



EARL GYNAN . . . . WVDA
Another d. j. in Boston who has two high rated weekly shows: STAR THEATRE Mondays at 9:30 P. M. presenting highlights from a musical comedy or operetta and CONCERT HALL, 11:15 'til midnite featuring classics, light classics and operatic excerpts selected by Earl, who also produces and narrates the show.



PAUL CERULA . . . . WAZL
There's lots of fun, folk songs and music every Sunday afternoon on POLKA CAPERS when Paul d. j's, m. c's, and bilinguists this exceptionally popular program. Week days his RECORD SHOP is the outstanding housewife audience program in this area.



GEORGE FRIARY . . WIDE
George's thirty years in show business is the trick that turns an ordinary D. J. show into the 1400 CLUB. It's easy-going, entertaining . . a "natural" that just naturally makes his housewives brigade listen in every day.



KEN MALDEN . . . WVDA
From 3:05 to 5:00 P. M., Monday thru Friday, it's THE KEN MALDEN SHOW in Ken's relaxed, informal style, he spins the latest pop records, while doing a superb selling job. His late show is called KEN'S KORNER. It's at the intersection of Mood Street and Music Avenue with Ken weaving a pattern of love, philosophy, poetry and music.



DAVE DUNLAP . . . . WHOL
Music hath special charms at the dinner hour on Dave's DINNER DATE Show, extremely popular in the homes, restaurants and cafes through out the Allentown-Bethlehem trading area. A perfect spot show for many a product.



JOHN SCOTT . . . . WVDA
One of New England's best known record-spinners, John Scott handles three shows and all three are top rated: DIAL QUIZ, JOHN SCOTT SHOW and DINNER DATE. John's easy style, pleasant voice, good humor and full knowledge of what will appeal to youngsters, middle-agers and oldsters is why he is so popular.

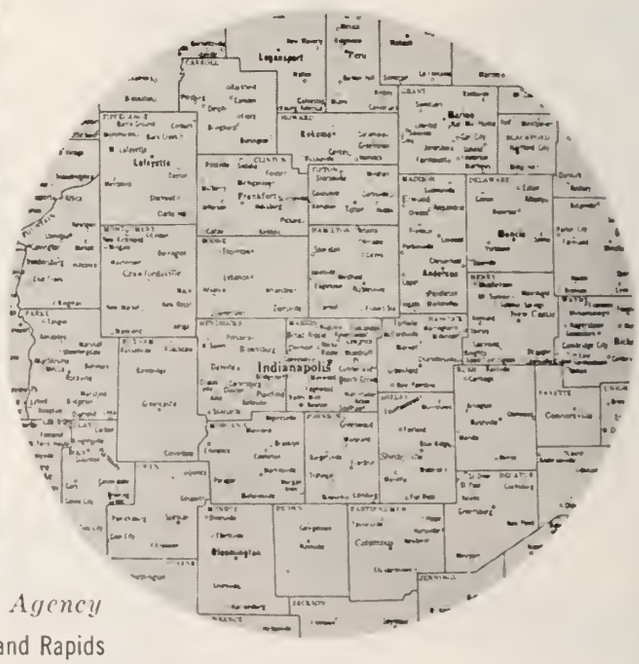
Higher Tower, Higher Power

add 10,000 sq. mile coverage area

Tower:	UP	Now 1019 feet
Power:	UP	Now 100,000 watts
Households:	UP	37.5%*
Farm Households:	UP	50.4%
Tv Homes:	UP	30%
Retail Sales:	UP	33%
Farm Income:	UP	50.4%
Food Store Sales:	UP	35.5%
Drug Store Sales:	UP	22%
Counties Covered:	UP	46%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

** Data, based on Nov. Nielsen, compares new A & B coverage area with coverage prior to power-tower increase.*



WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

WEEK AT BBDO

My heartiest congratulations! I thought the first part of Al Jaffe's series on BBDO in SPONSOR ["A week at BDDO," 17 May 1954, page 46] was an excellent piece of reporting and writing. I can think of no tougher assignment than this story and I think Mr. Jaffe discharged it nobly.

My hat's off too to the photographer and layout man who created such a nice set of pages.

RALPH H. MAJOR JR.
Director Public Relations
BBDO, New York

RADIO/TV DIRECTORY

I want to acknowledge the receipt of your Radio/Tv Directory.

Furthermore, I want to ask for a few extras, because we certainly can use them. I've used mine no end already. If you can spare a half-dozen more, we would appreciate it very much.

ANITA STARK
The Katz Agency
New York

● **The 1954 Radio/Tv Directory, just off the press, is available free to subscribers.**

RADIO RATES

We should like to obtain 250 reprints of the article, "Why are radio rates low?" appearing in the February 8, 1954 issue of SPONSOR [page 29].

Will you inform us if reprints will be available. If not. may we have permission to reprint locally?

Congratulations on a forceful and detailed study of this vital question.

EDWARD E. BISHOP
Vice President
WGH, Norfolk

● **Reprints of "Why are radio rates low?" cost 20c each. Quantity prices on request.**

Many thanks for the story, "Why are radio rates low?" Your organization has done a wonderful job assembling this information and making it available to your subscribers. If available, we would appreciate receiving six additional copies of the story.

O. L. SMITH
Commercial Manager
WNOX, Knoxville

RATING SERVICES

You shouldn't print letters in your "Letters" column from people who remember such articles as yours of last December 28 on rating services ["What's wrong with the rating services?" page 34] because, invariably, you will call this to the attention of people like myself who read the article and who will write you another letter (as I am doing now) and ask you to send me a reprint of the article!

GEORGE ANTHONY
Media Director
Stromberger, LaVene, McKenzie
Los Angeles

● **Reprints of "What's wrong with the rating services?" cost 20c each. Quantity prices on request.**

TV PIONEERS

We have just received a copy of your Pioneer Tv Stations Growth chart (17 May 1954).

In it you credit KMTV with 230,000 sets; WOW-TV with 112,400. Our set figure should read the same as theirs since we have the same coverage area.

Looks as if you picked up January 1952 total for WOW-TV which was 112,400.

Since this sheet has wide circulation to important people, could you correct our set total to read 230,000 for January 1, 1954? It would be very much appreciated.

ROBERT SEITZER
Promotion Manager
WOW-TV, Omaha

● **SPONSOR apologizes to WOW-TV and to its readers for its boner. Correct figures, as contained in the TV PIONEERS Section of the 19 April 1954 issue are:**

WOW-TV — On air: 9 July 1949 — CHANNEL 6

	When Started	1 Jan. '52:	1 Jan. '54:
Set circulation	1,000	112,362	230,000
Eve. Class A hr. rate	$200	$400	$650
% bus. local adv.	57%	31%	27%
% bus. nat'l spot	31%	45%	46%
% bus. net adv.	12%	24%	27%
% hrs. net shows	28%	76%	56%
% hrs. local live	21%	15%	23%
% hrs. film shows	51%	9%	21%
Number hrs. on daily	10	13	15½
Number employees	25	67	71

After reading through the April 19 issue of SPONSOR I could not help but reflect upon the outstanding job you and your staff have done in just a few short years.

Just Out!
most complete ever!



Like Advertising itself — the new 1954 STANDARD ADVERTISING REGISTER is bigger, better than ever before — filled with the facts you need for hard competitive selling.

Imagine — 14,000 leading advertisers with their 60,000 executives listed by title — the advertising agency handling the account — media used — amount spent—13,000 brand names! Yes, they're all there ready for you to use in the new 1954 "Red Book".

Better get the facts by dropping us a line on your business letterhead now. We'll take it from there and send you full facts fast!

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

THE AGENCY LIST

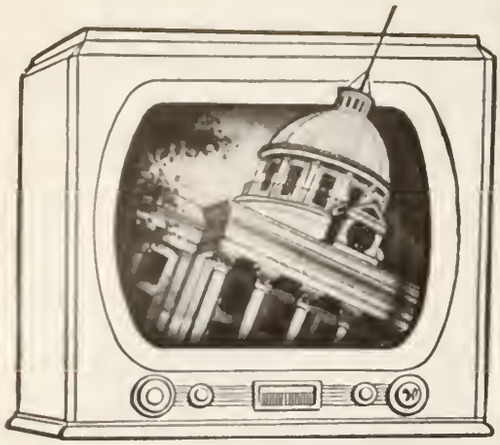


Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.



Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
130 West 42nd Street 333 N. Michigan Ave.
New York 36, N. Y. Chicago 1, Illinois



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

ASK ANY RAYMER OFFICE FOR DETAILS



The April 19 issue, with its special attention to the early days of post-war television ["TV PIONEERS," page 43], will have future value as a reference book as well as current interest as an excellent report on the development of the industry.

Congratulations, best wishes and keep up the good work.

GEORGE M. BURBACH
General Manager
KSD, KSD-TV
St. Louis

RADIO SET SALES

That's a fine story for radio in your January 25 issue. I'm referring to "Radio set sales lead tv by 69% in big tv markets" [page 30].

I had photostated this page and sent it to about 15 key advertisers and agencies here in Oklahoma City. Now that I see you have made reprints, I am wondering if you have a sharp figure on about 500 of them?

R. E. CHAPMAN
Commercial Manager
WKY, Oklahoma City

• Reprints of "Radio set sales lead tv by 69% in big tv markets" cost 5c each. Quantity prices on request.

POCKET RADIO

In the "P.S." department of your May 3 issue, you pulled somewhat of a blooper [page 23]. You ran a photograph of a kitten standing alongside the Emerson pocket radio, a radio which we introduced last July. The caption calls for the "new seven and a half ounce Emerson vest pocket radio."

In other words, you used an old photograph to illustrate a new story.

MICHAEL AMES
Director of Public Relations
Emerson Corp., New York

SUBSCRIPTION RATE

It is my understanding that there is a special $4 educational subscription rate to SPONSOR, therefore I am enclosing a check for $4 for renewal of my subscription. For several years I have been renewing at this educator's rate.

I've been using the 1953 *Fall Facts Issue* as a supplement to the regular text in the radio and television advertising course which I teach here at the University of Alabama, and frequently use regular SPONSOR articles as the basis for lecture material. I get more information to supplement the regular textbook from SPONSOR than from any other trade publication.

DON C. SMITH
Asst. Professor Radio and Tv
University of Alabama
University, Ala.

• Student subscriptions to SPONSOR cost $4; regular subscriptions, $8 annually. The 1954 *Fall Facts Issue* will be out 12 July.

REPRINT PERMISSION

We distribute a weekly news bulletin to our clients containing information about the film and television industry.

Increasingly, we have found items in SPONSOR we would like to quote.

Have you any objection to our quoting your most respected magazine—with proper credits, of course?

H. G. LEWIS
Lewis & Martin Films
Chicago

• Information appearing in SPONSOR can be reprinted provided permission is requested in writing and credit is given.

PROGRAM GUIDE

Thanks a million for the *Program Guide*. I think you've done a terrific job and are to be congratulated. A compilation such as this has been needed for some time by the industry.

Probably its greatest use will be as an aid to timebuyers for a quick digest of individual station's programing formats. I for one, however, have found it useful already in determining the national advertisers who have used classical music programs and who would be prospective buyers for some of our client stations. I know I'll be using this digest further. . . .

RUSSELL R. GAUDREAU
George P. Hollingbery Co.
New York

I would be most appreciative if you would send me tear-sheets of any articles you may have run within the last two years on the subject of Good Music Radio Stations. . . .

AL PAUL LEFTON JR.
Al Paul Lefton Co.
Philadelphia

• The 1954 *Program Guide*, just published, lists stations programing this type of music and advertisers who use it. Copies were sent free to subscribers; extra copies cost $2 each.

(*Please turn to page* 112)

KTVU

"HALF A MILLION WATTS FROM HALF A MILE IN THE SKY"

Channel 36

with grade A coverage of

SACRAMENTO

STOCKTON

and

MODESTO CALIFORNIA

nation's most powerful—

525,000 watts of ON THE AIR power

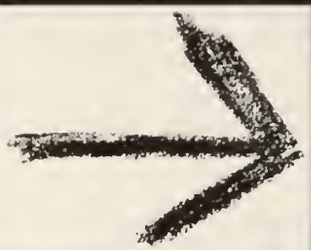
now affiliated with

NBC-TV

with the best of live network

Represented by **GEORGE P. HOLLINGBERY**

NBC SPOT SALES



and the CROSLEY

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte Atla*

**Bomar Lowrance Assoc*

representing TV STATIONS:

WNBT	*New York*	WNBK	*Cleveland*
WNBQ	*Chicago*	KPTV	*Portland, Ore.*
KNBH	*Los Angeles*	WAVE-TV	*Louisville*
KSD-TV	*St. Louis*	WRGB	*Schenectady-Albany-Troy*
WNBW	*Washington*	KONA-TV	*Honolulu, Hawaii*

representing RADIO STATIONS:

WNBC	*New York*	WRC	*Washington*
WMAQ	*Chicago*	WTAM	*Cleveland*
KNBC	*San Francisco*	WAVE	*Louisville*
KSD	*St. Louis*	KGU	*Honolulu, Ha*



BROADCASTING CORP.

are pleased to announce a reciprocal representation arrangement effective September 1, 1954. NBC Spot Sales will represent Radio station WLW, Cincinnati, and TV stations WLW-T, Cincinnati, WLW-D, Dayton, WLW-C Columbus, WLW-A, Atlanta, on the Pacific Coast and in Detroit. The Crosley Group Sales Offices will represent all the NBC Spot Sales Radio and Television stations in Cincinnati, Dayton and Columbus.

The Crosley Group Sales Offices will continue to represent The Crosley Group Stations in New York, Chicago, Cincinnati, Dayton, Columbus, Atlanta

CROSLEY BROADCASTING CORPORATION

Crosley Square, Cincinnati, Ohio
New York Chicago Dayton Columbus Atlanta

THE CROSLEY GROUP

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

No Trick When You Know How



It's no trick capturing the *largest* share of audience when you're selling on KSDO . . . San Diego's music and sports station.

According to HOOPER, KSDO is *first* in listeners in this rich, *billion* dollar market.

May we show you how to turn the trick for your clients on KSDO?



AGENCY AD LIBS



by Bob Foreman

I am now in the process of moving my office. The word "I" is used loosely since the real work is being done by others. What I am performing are the executive functions which include going through the accumulations of the years and sagely deciding what to consign to the wastebasket.

A move such as this even though it is merely transferring to another floor in the same building is good for mind and body alike. For by requiring inquiry into the clutter which one has assembled throughout a period of time, it is possible to look back on the past with a detached point of view.

The shift of offices mentioned has afforded me the privilege of reviewing columns I wrote for another publication eight years ago. Sparkling epics they were even in the light of today, written in the carefree era before television by a bold youth minus inhibitions, firm in his convictions and eager for each tomorrow. Little did I know then that the shiny piece of furniture with the glass window lay over the horizon like the Minotaur ready to devour its daily quotient of men and maidens.

The columns of those days concerned radio solely. I spent several hours wandering through them in search of eternal truths; some precepts that I had set forth which still hold despite the changes in media and the alterations in technique.

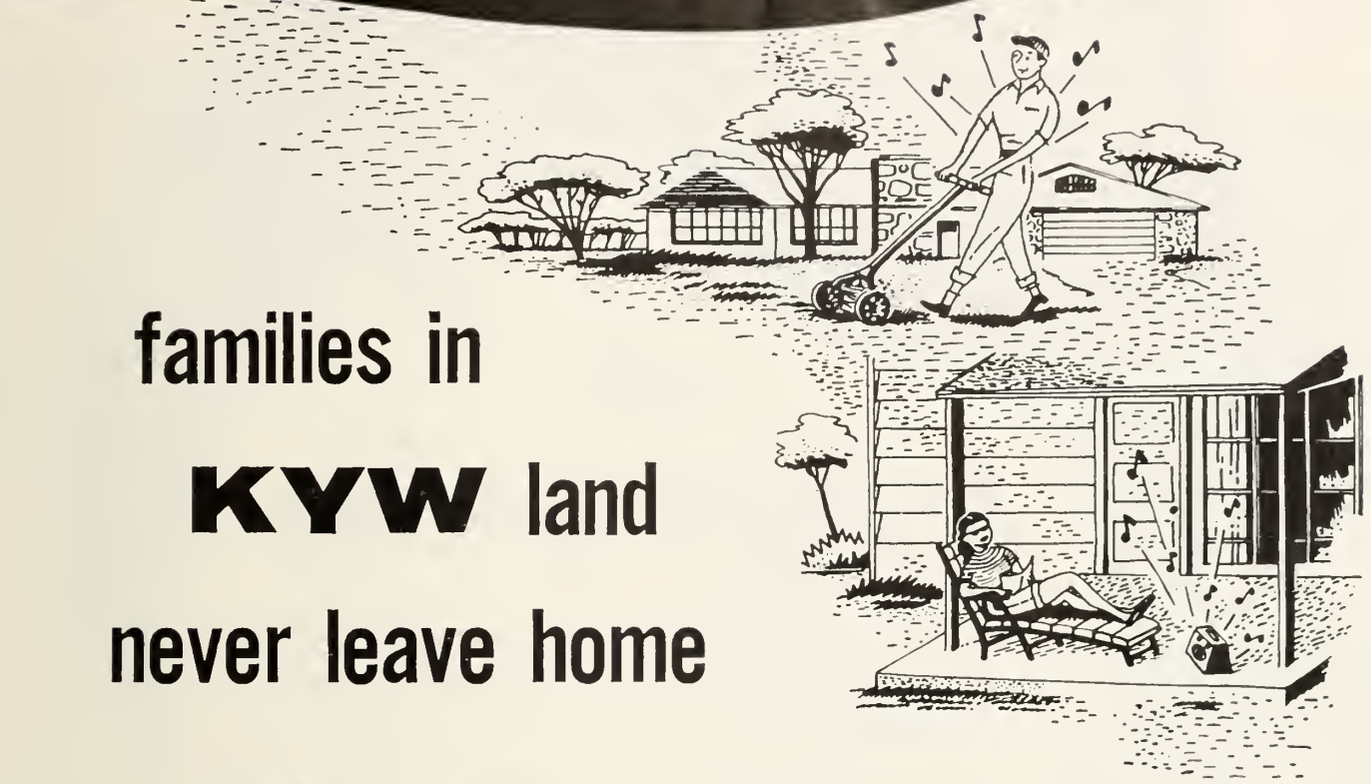
I found very few, indeed.

But *differences*, there were many. For example, take my thoughts of December 1947, on the subject of auditory gimmicks which serve to keep a radio jingle alive and kicking. It's true that we are still asked how long before a singing commercial wears out its welcome. But what struck me most forcibly was the big difference today in our *approach* to tv copy, not just the musical message. How much more sameness we seem to strive for in tv than we did in radio back then!

This sameness may be due to the fact that the new medium tends to be so direct and straightforward and demonstrations so much an inherent part of it that less ingenuity need be used in the preparation of commercial ideas. In other words, in tv we need not call into play our imagination to the same degree, since in radio the visual can only be intimated, merely suggested and solely fashioned from sounds. For this reason such a device as Sonovox, a long-time radio favorite (the Bromo Seltzer train is an example) seems to have dropped

(Please turn to page 56)

even on vacation...



families in **KYW** land never leave home



- 91.1% of families in the Philadelphia market are home on any summer day. Radio listening habits change little from December through summer . . . *their habit of buying goods changes even less!* July and August beat national averages in $ sales for any other month of the year.
- Of the less than 10% who are on vacation at any one time, 54.6% visit vacation spots within KYW-land's coverage area in Pennsylvania and New Jersey. This means that less than 5% of the families actually go beyond the signal area, *even on vacation.*
- 57.4% of families in KYW-land travel by car to vacation spots. 78.1% of these cars are equipped with radios.
- A big share of the 1,800,000 portable radios sold in 1953 alone are owned by people in KYW-land. Off goes the car radio . . . on goes the portable!
- KYW's complete radio schedule is keyed to the families with summer spending on their minds.

Radio is the only medium in the Greater Philadelphia area that is invited into the home to make sales *24 months of the year!* So, if you are looking for the right SPOT to sell your product, dial 1060 . . . your customers do!

WBC

WESTINGHOUSE

50,000 watts **KYW** 1060 on the dial

PHILADELPHIA

OUT-OF-HOME LISTENING IN ATLANTA GIVES YOU A WHOPPING *20%* BONUS

and waga gives you

* **50% MORE OUT-OF-HOME LISTENERS THAN STATION "B" —AND TWICE AS MANY OR MORE THAN ANY OTHER STATION**
* **42% MORE QUARTER HOUR FIRSTS THAN ALL OTHER STATIONS COMBINED**

Out of a total of 502 quarter-hour periods Sunday through Saturday, WAGA had 295 firsts. Station "B" had 61; Station "C" 57; Station "D" 43; Station "E" 19; and all others had a total of 27.



WRITE FOR THIS FOLDER

Out-of-home or in-the-home—WAGA gives you more listeners per dollar than any other Atlanta station! Get the facts and you'll put WAGA Radio to work for you in the billion-dollar Atlanta market.

**Data based on Pulse of Atlanta Out of Home Radio Audience, July 1953*



waga

590 on the dial 5,000 watts

CBS-Radio in Atlanta

A STORER STATION

Represented Nationally by the KATZ AGENCY, Inc. Tom Harker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22
Bob Wood, Midwest Notional Sales Manager, 230 N. Michigan Ave., Chicago

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Chicle, NY	D-F-S, NY	NBC TV 76	Saturday Night Revue; Sat, 10-min seg betw 9:30-10 pm; 12 June; 12 wks
Armour & Co (Dial Soap), Chi	Foote, Cone & Belding, Chi	NBC TV 76	Saturday Night Revue, alt Sat 9-9:30 pm; 12 June; 13 wks
Associated Prods, NY	Grey Adv, NY	NBC TV 64	Arthur Murray Party; T 8:30-9 pm; 15 June; 14 wks
Best Foods, NY	D-F-S, NY	CBS TV 80	Robert Q. Lewis Show; W 4:45-5 pm; 5 May; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS TV 46	Arthur Godfrey Time; T, Th 10-10:15 am; 11 May; 8 wks
Campana Sales Co, Batavia, Ill	Wallace-Ferry-Hanly, Chi	CBS TV 48	Arthur Godfrey; Tu, Th 10-10:15 am; 31 May; 5 wks
Campbell Soup, Camden, NJ	Leo Burnett, NY	CBS TV 43	Abbott & Costello; Sat 11:30-12 n; 5 June; 52 wks
Comstock Foods, Newark, NJ	Leo Burnett, Chi	CBS TV 59	Garry Moore; alt M 1:45-2 pm; 21 June; 52 wks
Cudahy Packing, Omaha, Neb	Y&R, NY	NBC TV 76	Saturday Night Revue; Sat, 10-min seg betw 10-10:30 pm; 12 June; 15 wks
Dow Chemical, Midland, Mich	MacManus, John & Adams, Detr	NBC TV 76	Saturday Night Revue; alt Sat 9-9:30 pm; 12 June; 13 wks
General Electric, Syracuse, NY	BBDO, NY	CBS TV 70	Summer Holiday; T, Th 7:45-8 pm; 24 June; thru 9 Sep
General Electric Major Appliance Div, Louisville, Ky	Y&R, NY	NBC TV 76	Saturday Night Revue; Sat, 20-min seg betw 10-10:30 pm for 11 wks; 10-min seg for 2 wks; 12 June
General Mills, Mpls	Knox-Reeves, Mpls	CBS TV 43	Bob Crosby; M, W, F 3:45-4 pm; 2 June; 52 wks
Gillette Safety Razor, Boston	Maxon, Detr	CBS TV 129	Belmont Stakes; Sat 4:30-5 pm; 12 June only
Griffin Mfg, Bklyn, NY	Bermingham, Castleman & Pierce, NY	NBC TV 76	Saturday Night Revue; Sat, 10-min seg betw 9:30-10 pm; 12 June; 15 wks
Kelly-Springfield Tire Co, Cumberland, Md.	Compton, NY	NBC TV 53	National Open Golf Championship; Sat 5-6 pm; 19 June only
Lemon Prods Advisory Bd, LA	McCann-Erickson, LA	NBC TV 76	Saturday Night Revue; Sat, 10-min seg betw 9:30-10 pm; 12 June; 15 wks
Lever Bros, NY	McCann-Erickson, NY	CBS TV 16	Uncle Johnny Coons; Sat 1:30-2 pm; 4 Sep; 52 wks
Noxzema Chemical Co, NY	SSCB, NY	CBS TV 88	Person to Person alt F 10:30-11 pm; 28 May; 26 progs
Pharmaceuticals Inc (Geritol), NY	Edward Kletter, NY	CBS TV	Two in Love; Sat 10:30-11 pm; 19 June; no. wks not available
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	CBS TV 40	The Morning Show; M-F 7-9 am; 1 June; 2 partic a wk for rest of '54
Simoniz Co, Chi	Tatham-Laird, Chi	CBS TV 43	Garry Moore Show; T 2:15-30 pm seg; 1 June; 5 wks; as of 6 July; F 10-10:15 am; 47 wks
Swift & Co, Chi	J. Walter Thompson, Chi	CBS TV 68	Garry Moore; T 1:45-2 pm; 1 June; 52 wks
Van Camp Sea Food, SF	Brisacher, Wheeler & Staff, SF	ABC TV 67	The Name's the Same; T 10:30-11 pm; 1 June; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Chicle, NY	D-F-S, NY	Du Mont	Rocky King Detective; Sun 9-9:30 pm; thru 27 Mar '55; co-sponsor
Amer Tob, NY	SSCB, NY	ABC TV 130	Danny Thomas Show; alt T 9-9:30 pm; 6 July; 52 wks
Amer Tob, NY	SSCB, NY	CBS TV 74	Doug Edwards & News: T, Th 7:30-45 pm; 29 June; 52 wks
Amer Tob, NY	BBDO, NY	NBC TV 92	Robert Montgomery Presents; alt M 9:30-10:30 pm; 3 May; 26 telecasts
Armstrong Cork, Lancaster, Pa	BBDO, NY	NBC TV 67	Armstrong Circle Theatre; T 9:30-10 pm; 31 Aug; 39 wks
Derby Foods, Chi	McCann-Erickson, Chi	ABC TV	Sky King; M 8-8:30 pm; 14 June; 13 wks
De Soto Div, Chrysler Corp, Detroit	BBDO, NY	NBC TV 137	You Bet Your Life; Th 8-8:30 pm; 16 Sep; 52 wks
Dodge Div, Chrysler Corp, Detroit	Grant Adv, Detroit	ABC TV 124	Danny Thomas Show; alt T 9-9:30 pm; 13 July; 52 wks
Dodge Div, Chrysler Corp, Detroit	Grant Adv, Detroit	ABC TV 155	Break the Bank; Sun 10-10:30 pm; 4 July; 52 wks
General Cigar, NY	Y&R, NY	CBS TV 64	Sports Spot; W 10:45-11 pm; 2 June; 52 wks
General Electric, Syracuse	Maxon, Detr	CBS TV 80	Meet Mr. McNutley; Th 8-8:30 pm; 24 June; 52 wks
General Foods (Sugar Crisp), White Plains, NY	Benton & Bowles, NY	NBC TV 62	Roy Rogers Show; Sun 6:30-7 pm; 4 July; 52 wks
General Mills, Mpls	D-F-S, Mpls	CBS TV 51	Lone Ranger; Sat 1-1:30 pm; 12 June; 52 wks
General Mills, Mpls	D-F-S, Mpls	CBS TV 54	Valiant Lady; M, W, F 12-12:15 pm; 31 May; 52 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	NBC TV 92	Robert Montgomery Presents; alt M 9:30-10:30 pm; 5 July; 26 telecasts











Numbers after names refer to New and Renew category

Donald H. Quinn (3)
W. Lee Abbott (3)
Elwood Whitney (3)
Gerald Gibson (3)
Jim Flood (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

2. Renewed on Television Networks (continued)

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Lambert Co, Jersey City, NJ	Lambert & Feasley, NY	ABC TV	Ozzie & Harriet; alt F 8-8:30 pm; 9 July; 52 w
Pepsi-Cola Co, NY	Biow Co, NY	ABC TV	Pepsi-Cola Playhouse; Sun 7:30-8 pm; 4 Ju 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 96	Godfrey & Friends; alt W 8:30-9 pm; 2 Ju 52 wks
Procter & Gamble, Cinci	Benton & Bowles, NY	NBC TV 138	Loretta Young Show; Sun 10-10:30 pm; 29 A 44 wks
ReaLemon-Puritan Co, Chi	Rutledge & Lilienfeld, Chi	ABC TV	John Daly and News; T, Th 7:15-30 pm; 1 Ju 52 wks
Reynolds Metals, Richmond, Va	Russel M. Seeds, Chi	NBC TV 63	Mr. Peepers; Sun 7:30-8 pm; 12 Sep; 39 wks
Scott Paper Co, Chester, Pa	J. Walter Thompson, NY	NBC TV 62	My Little Margie; W 8:30-9 pm; 1 Sep; 52 w
Scott Paper Co, Chester, Pa	J. Walter Thompson, NY	CBS TV	Omnibus; Sun 5-6:30 pm; 17 Oct; partic spon for 1954-55 season
Sheaffer Pen, Fort Madison, Ia	Russel M. Seeds, Chi	CBS TV 45	Jackie Gleason Show; Sat 8-9 pm; 12 June; 52 w
Sunbeam Corp, Chi	Perrin-Paus, Chi	NBC TV 75	Ethel & Albert; Sat 7:30-8 pm; 4 Sep; 39 wks
Toni Co, Chi	Weiss & Geller, Chi	CBS TV 135	Godfrey & Friends; W 8-8:30 pm; 16 June; 64 w
U. S. Steel Corp, NY	BBDO, NY	ABC TV 100	U. S. Steel Hour; alt T 9:30-10:30 pm; Oct '5 52 wks

(See page 2 for New National Spot Radio and Tv Business)











3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. Lee Abbott	Johnson & Johnson, New Brunswick, NJ, prod dir	SSC&B, NY, acct exec dept
Thomas K. Carpenter Jr	Kenyon & Eckhardt, NY, exec	D'Arcy, NY, creative stf, copy dept
Herbert V. Coughlin	Peck Agency, NY, vp	Abbott Kimball Co, NY, vp & member plans bd
Sherman K. Ellis	Benton & Bowles, NY, bd of dir	Raymond R. Morgan, LA, chrmn bd
George A. Flanagan	C&W, NY, mgr copy dept	Same, vp & copy dir
Jim Flood	Frankfort Dist, NY, mktg dir	Cecil & Presbrey, NY, vp chg mktg
Jack Geller	WMGM, acct exec	Weiss & Geller, NY, exec
Gerald Gibson	DCSS, NY, chief timebuyer Borden, Pharmaco accts	Same, agency head timebuyer
David J. Gillespie Jr	Kenyon & Eckhardt, NY, media dept	Same, vp
W. J. Krebs	Potts-Turnbull Co, KC, pres	Rogers & Smith, Potts-Turnbull, KC (new agency merger), chmn bd
Henry A. Laughlin Jr	Harold Cabot & Co, Boston, acct exec	Same, vp
C. W. Mackay	Stewart Dougall & Assoc, NY, sr assoc	Roy S. Durstine, Inc., NY, vp chg res & mktg
Wright Nodine	Geyer Adv, LA, acct exec	Geyer Adv, NY, acct exec
Laurence O. Pratt	BBDO, NY, acct supvr	Same, vp
Donald H. Quinn	DCSS, NY, head timebuyer	Same, media dir
Sy Radzwiller	Krich, NJ, mdsg dir	Grey Adv, NY, acct exec
Glenn Ransom	WGN, Chi, prodn mgr	Y&R, Mex City, radio-tv dept
James P. Stewart Jr	Agency, southwest, radio-tv copy & acct work	Tracy-Locke, Dallas, asst dir radio-tv dept
Robert P. Uhl	BBDO, NY, acct exec	Same, vp
Burton G. Wasser	Rogers & Smith, KC, exec vp	Rogers & Smith, Potts-Turnbull, KC (new agency merger), hd opers
E. G. Weymouth	Colgate-Palmolive, NJ, adv dept	Kudner, NY, asst media dir
Elwood Whitney	Foote, Cone & Belding, NY, agency dir	Same, exec vp
Lennox F. Wylie	WFBL, Syracuse, sls mgr	Coe Adv, Syracuse, acct exec

4. Sponsor Personnel Changes

NAME	NEW AFFILIATION	FORMER AFFILIATION
Walter Hartig	Hoffman Beverage Co, Newark, display adv mgr	Same, adv mgr
Norman V. Osborn	Ward Wheelock Co, Phila, mgr plans-media dept	Thomas J. Lipton, Hoboken, media dir
Dr. Robert Franklin Prindle	Strong Cobb & Co, Cleveland, dir of biochemical labs	Lehn & Fink, NY, dir of research
Charles O'C. Sloane Jr	Wesley Assoc, NY, acct exec	Vick Chem Co, Intl Div, div pres & gen mgr

Numbers after names refer to New and Renew category

L. O. Pratt (3)
Robert P. Uhl (3)
J. P. Stewart Jr. (3)
Glenn Ransom (3)
D. J. Gillespie (3)

Sy Radzwiller (3)
C. O'C. Sloane (4)
G. A. Flanagan (3)
W. J. Krebs (3)
B. G. Wasser (3)











Buy WHO

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE DRUGSTORE SALES, FOR INSTANCE!

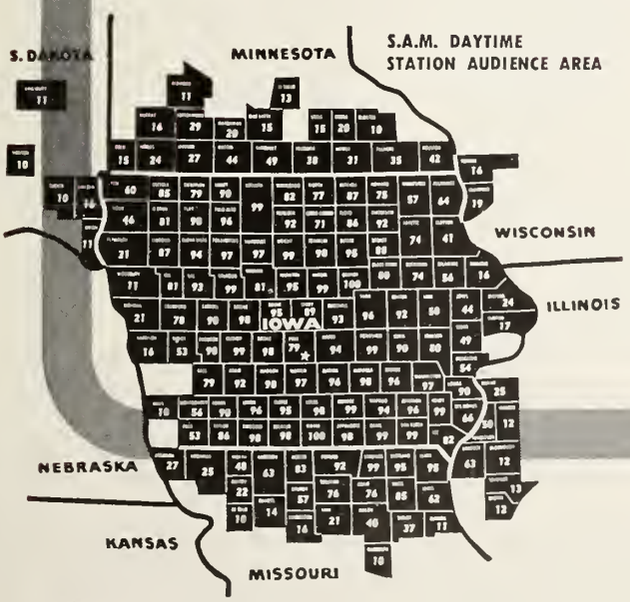
7.1%	CEDAR RAPIDS	
5.1%	TRI-CITIES	
13.4%	DES MOINES	
2.0%	DUBUQUE	
5.8%	SIOUX CITY	
4.6%	WATERLOO	
62.0%	REMAINDER OF STATE	



THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES:
(Which You MISS Unless You Cover the Entire State)

67.2%	Food Stores
63.2%	Eating and Drinking Places
47.9%	General Merchandise Stores
57.5%	Apparel Stores
61.4%	Home Furnishings Stores
65.9%	Automotive Dealers
74.9%	Filling Stations
80.8%	Building Material Groups
62.0%	Drugstores

Source: 1954 Consumer Markets





FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager


WDSU
WDSU
WDSU



THERE'S SOMETHING ABOUT NEW ORLEANS...

It stands out as a city with a charm and a culture all of its own. And WDSU and WDSU-TV stand out with the finest in radio and television programs – tailor-made to please the distinctive tastes of New Orleanians. Shown here are some of the members of the WDSU and WDSU-TV staffs who appear on these programs. Recruited from north, south, east and west, they are now welcome friends in most New Orleans homes. Using the specialized talents of people like these, WDSU and WDSU-TV bring their listeners and viewers the kind of radio and television entertainment they want – ranging from full scale musical productions, helpful programs for women, complete coverage of the latest sports, local and international news to children's shows and special feature programs. Maintaining this well-rounded staff and producing local shows of network calibre is another example of how WDSU and WDSU-TV, Louisiana's *first* television station, continue to serve New Orleans and the nation.

COVER

NORTH CAROLINA'S

RICH, GROWING*

"GOLDEN TRIANGLE"

WINSTON SALEM

Greensboro • High Point

WITH

W S J S

TELEVISION CHANNEL 12

*202,954 sets as of May 1, 1954—An Increase of Over 45,000 Sets in 6 Months

NBC

Interconnected Television Affiliate

National Representative:

The Headley-Reed Company

New developments on SPONSOR stories

P.S.

See: "Radio set sales lead tv by 69% in big tv markets"

Issue: 25 January 1954

Subject: NBC research finds the higher the tv set saturation the more radios are sold

NBC's Research & Planning Department, using Radio-Electronics-Television Manufacturers Association figures, has found that in areas where tv saturation level was over 75%, new radios were purchased in 29.2% of the total homes. Where tv saturation was between 51 and 75% of total homes, 28.8% of population bought new radios.

In these same over 50% tv-saturated areas, more radio sets were sold than tv sets. The sale of new radios during 1953 exceeded tv set sales in every state except Maine. In New York, for example, which has 77% tv saturation, an estimated 1,396,300 radios were sold last year, as compared with 595,100 new tv sets. The radio figure is nearly 30% of all homes in the state compared with the tv figure of 12.4% of the state's total homes.

By comparison, in areas where tv set saturation was reported as 50% or lower, only 22.3% of the total homes bought new radios.

Set sales to dealers of home, clock and portable radios, reported RETMA, totaled 7,243,100 during 1953. Now add the 5,165,900 new auto radios which were sold in the same period—and you get a total of 12,409,000 new radio sets for the year.

This is nearly double the 6,656,555 tv sets sold in 1953.

According to the NBC Research & Planning Department, "The fact that more than 12 million new radio sets were bought in 1953 is itself indicative of the importance people attach to this form of entertainment and information."

Tv saturation compared with radio sales

*Tv set saturation level**	*Total homes**	*New radios '53 (home, auto)*	*New radios as % total homes*
Over 75%	12,163,900	3,555,800	29.2%
51% to 75%	15,975,800	4,601,200	28.8%
0 to 50%	19,051,800	4,252,000	22.3%
Total U.S.	47,191,500	12,409,000	26.3%

*Source: A. C. Nielsen, as of 1 November 1953.

P.S.

See: Negro Radio Section

Issue: 24 August 1953, page 65

Subject: New film series reveals Negro's contribution to U.S. culture

What is probably the first tv film series aimed at Negroes—a documentary—has been sold in two markets.

A new 26-part film series, *Tenth of a Nation*, documents the Negro's contribution to American culture in such fields as religion, medicine, business, science and industry, farming, the arts and sports. The 15-minute shows were produced by American Newsreel for Essex Films, Inc., of Memphis.

The film series was released 15 March, has been sold thus far in New York and Washington to the Royal Crown Hair Dressing firm. Essex bases the price for each market on the city's Negro population in the 1950 U.S. Census and individual station rate cards.

"Heretofore, people have advertised *at* the Negro—they've talked down to him." Marshall Lewis, president of Essex, told SPONSOR. "This series of closeups of outstanding Negroes in many fields presents the Negro with dignity and prestige." ★ ★ ★

Bonus from Mt. Washington TV

$7,400 GUNTHER JAECKEL MINK



By using America's only "3-state one-station TV network" you can save the cost of a $7,400 Gunther Jaeckel mink coat in 13 weeks of a 20 second spot campaign. (10 spots per week).



OVER A MILE HIGH

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



BAGS THEM ALL

Covers virtually all the families local TV stations do. Reaches thousands of families they cannot reach. Costs 49% less than the combination of the 3 TV stations giving next best coverage.



CBS **Mt. Washington T V Inc.** **Channel 8**

WMTW

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.

A GIANT MARKET!

Of Greater Montreal's total population (1,395,400), 1,012,410 speak either English alone or both English & French.

A GIANT AUDIENCE!

Within CFCF's *total coverage*, there are well over one million people potential audience!

CFCF
MONTREAL
IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Arnold C. Graham Jr.

Advertising Manager
Goebel Brewing Co., Detroit

"Jack" Graham, Goebel Brewing Co.'s ad manager, got into advertising some half-dozen years ago in order to settle down and quit "hopping from continent to continent." He found, however that advertising can involve trans-oceanic travel too: Last winter he spent four months in Europe to supervise the filming of Goebel commercials (through Transfilm) in Holland.

It's these commercials, rather than Europe, that Jack likes to talk about. "Even the location sounds kind of picturesque," he told SPONSOR. "They were filmed in Joop Geesink's Dollywood, Holland."

Joop Geesink is a Dutch film producer who makes stop-motion puppet movies. Having met Geesink through Transfilm, Jack Graham decided that the Holland technique was just the type of new spark he was seeking for Goebel commercials. Transfilm was therefore commissioned in May 1952 to produce a series of 60-second films for this Midwestern brewer.

Star of these puppet commercials, then as now, is a puppet replica of Goebel's trademark: "Brewster," Goebel's impish rooster. During the past two years these Geesink commercials have been shown on some two dozen tv stations on the West Coast and in the Midwest.

"People seem to go wild over the antics of Brewster in these dramatic skit commercials," Jack continued. "Every week we get letters asking us to continue this series of commercials. Sometimes we get a better response from them than from our tv sports events."

The bulk of Goebel's ad budget goes into the air media. Jack's ad philosophy boils down to this: (1) year-'round, consistent ad impressions; (2) identification with top entertainment.

In line with this thinking, Goebel sponsors such tv film shows as *Duffy's Tavern* and *The Douglas Fairbanks Theatre* locally and, of course, heavy professional baseball and football schedules.

Supplementing the tv effort are announcement, news and sports schedules on over 100 radio stations.

Jack Graham claims that Brewster's cockiness is due to Goebel's sales record: For the past 15 years Goebel has shown better than a 10% sales increase every single year.

Graham returned to his Grosse Point, Mich., home from Europe in time to kiss his wife "hello" and "good-bye" and to take off on a trip to Goebel's markets as far as California this time. "Advertising sure did settle me down," says he. ★ ★ ★

deepest impression

Your selling message makes the sharpest imprint on 915,000 car radios and in more than 973,000 radio homes when you take advantage of the consistent high tune-in every hour of the day on WJBK. Make your mark in the rich midwest market with the station that's tuned in most continuously . . . WJBK, tops in news, music and sports.



WJBK DETROIT

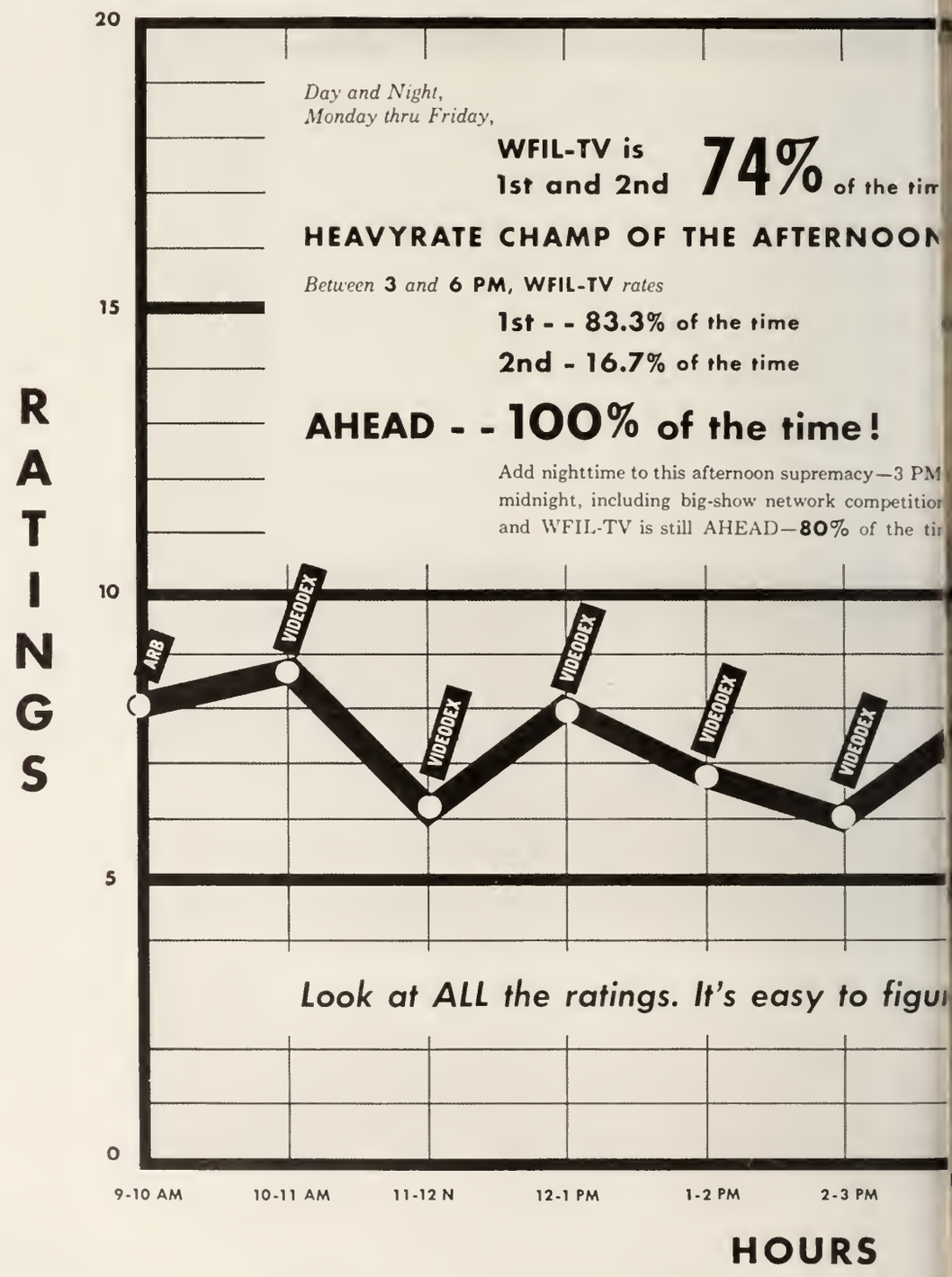
A STORER STATION

Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

If You Go By

PHILADELPHIA RATINGS

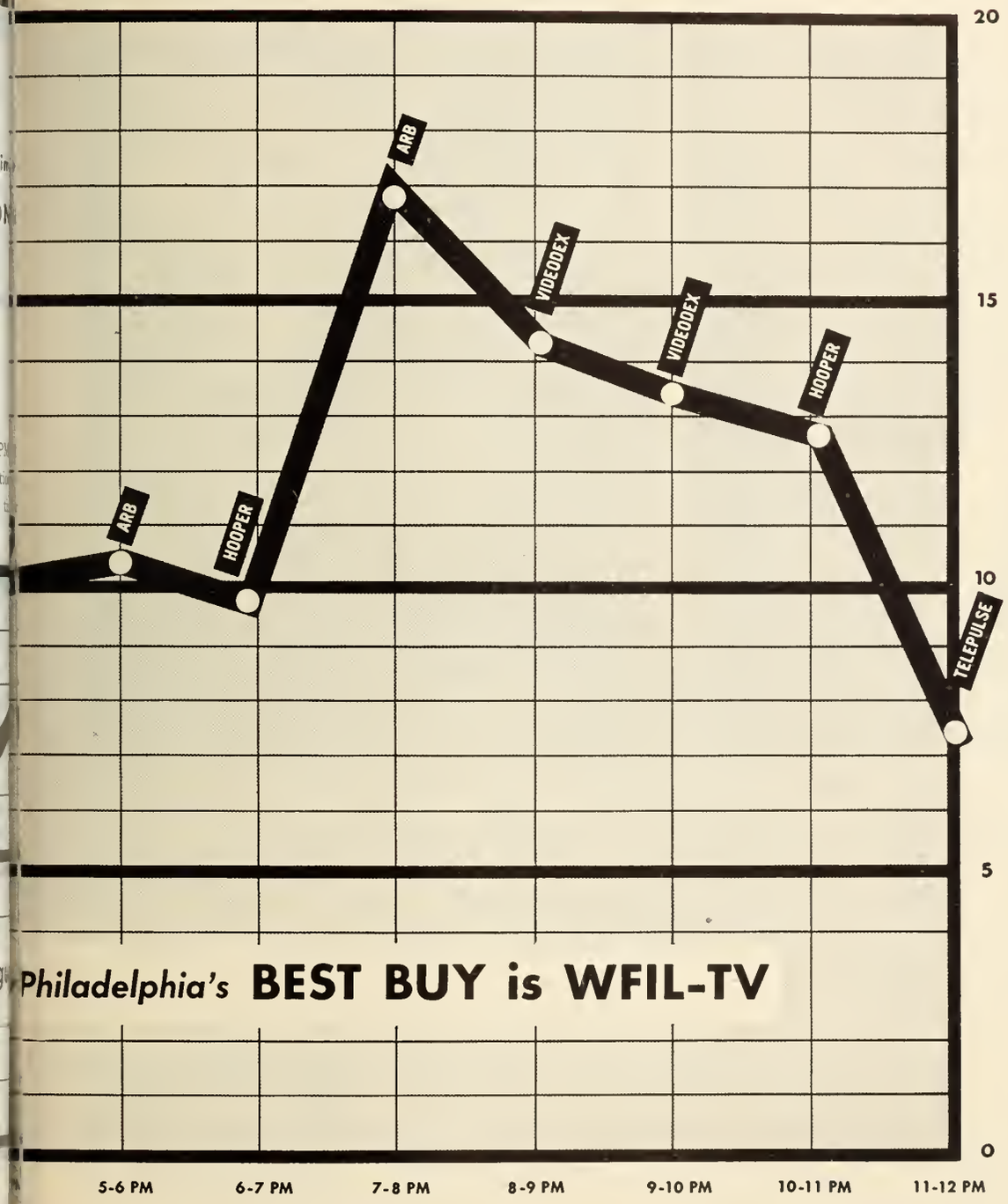


ABC and DuMont Networks
Represented by The Katz Agency

The Voice of Delaware Valley, U.S.A.

You Will BUY

WFIL-TV



Philadelphia's **BEST BUY is WFIL-TV**

WFIL-TV

The Philadelphia Inquirer Station

Channel 6





Meet the original John Kieran

That's Kieran on the left, and as millions of people can tell you, he's a very original fellow. He has a quarter-hour TV show called "Kieran's Kaleidoscope," which is also very original, and to watch it, you'd say he knows everything! The other actors on this program usually don't have names, but they've got plenty of appeal. They're not all animals... sometimes they're bugs, or plants, or planets. They appear on film in their natural habitat, Kieran ad-libs a witty commentary, and everyone has a wonderful time. Especially the sponsors. Over 50 advertisers have used "Kieran's Kaleidoscope" with exciting results... one for nearly 250 weeks. You can run this show almost indefinitely, since there are 104 films in the series! For availabilities and prices, wire or call collect:



In NEW YORK: *Don L. Kearney, 7 West 66th Street, SUsquehanna 7-5000*
In CHICAGO: *John Burns, 20 North Wacker Drive, ANdover 3-0800*
In HOLLYWOOD: *Bill Clark, 1539 No. Vine Street, HOllywood 2-3141*

★ *Another hit from*
ABC FILM
SYNDICATION, INC.

What admen want from the TvAB

Rapid growth of tv makes it complicated to buy so admen want all the information they can get. Requests range from Utopian to basic

Admen will soon have an important new source of information they can call on to help solve their innumerable media-buying problems.

It is the Television Advertising Bureau.

Launched with the support of 25 tv stations on 22 April, TvAB took firm root at the National Association of Radio and Television Broadcasters Convention in Chicago last month. It now claims 105 members, is rapidly hardening into permanent form.

No one can describe definitely at this point what the burgeoning organization will provide for the agency and advertiser. The group has neither a board of directors nor a directing head as yet.

However, the nature of the organization provides important clues. It is, like radio's Broadcast Advertising Bureau, a promotion arm for broadcasters. It differs from BAB in that TvAB will promote television and will concentrate on local level and national spot tv. Unlike BAB, it will not promote network advertising.

While the organizers of the infant

status report

group prefer not to tie the hands of the yet-to-be-elected officials by promising specific aids to agencies and advertisers, both a TvAB prospectus and just plain logic point to services similar to those provided by BAB. It is significant, however, that TvAB's budget target for its first year, $500,000, is almost twice what BAB had when it started life as an independent group three years ago.

Because TvAB is still a young sprout and because it seemed a good idea to do so, SPONSOR decided to ask admen what kind of information and services they would like from the TvAB.

The speed of TvAB's birth left some admen breathless. But they were not so out of breath they couldn't answer the above question. To put it bluntly, they asked for plenty. They dumped practically every burning problem involved in buying tv in the lap of the TvAB.

The reasons for this are not hard to figure out. In the first place, it doesn't cost to ask. In the second place, the rapid growth of television has made the buying of video more complicated

Admen told SPONSOR they'd like to have

- *A periodic census of television sets*
- *An up-to-date county-by-county coverage study*
- *A quick way to estimate spot tv costs*
- *Standardization of television rate cards*
- *Dollar figures on expenditures by spot clients*
- *Impact studies on programs vs. announcements*
- *Audience data by sex, age, socio-economic status*
- *Effectiveness of spot tv and other media compared*

Capsule description of the new Television Advertising Bureau

Its purpose: To promote and increase national spot and local advertising, to offer information and services to member stations and advertisers

Who can belong: Any U. S. tv station

No. of members: 105 at the latest count

Who started it: A group of 25 television stations which set up organizing committee under Richard A. Moore, manager of KTTV, Los Angeles

Its status: A committee is being set up to screen names for a yet to be-chosen executive director, to be picked by a yet-to-be-elected board of directors. The 15-member board, to be set up so that various-sized cities are represented, will be elected by mail by all stations who are members on 30 June. Stations have been invited to submit nominations. Ballot will be conducted by an accountant

Its aids to advertisers: According to TvAB prospectus it will "make tv easier for the agency and advertiser to buy through such services as: (1) film directory, (2) improved sales methods, (3) statistical bureau, (4) spot tv index, (5) spot tv estimator, (6) general research." It also promises to "educate agency and advertising executives in the use of tv" and to "explore specific advertisers' problems" in video

Its operational structure: TvAB plans propose it be divided into three parts: (1) a national spot group run by a general manager, who will have under him five salesmen, branch offices, a service manager, an editor and secretarial help; (2) a local sales group run by a service manager, who will have under him an editor and staff, three regional supervisors, and a station service manager; (3) a joint staff, including a research director.

First year's budget: $500,000

Headquarters: New Weston Hotel, New York City

than any other medium and any information that will help admen keep up with the changing patterns of tv is welcome. In the third place, there was a distinct feeling among some agency people that the broadcasting industry (both radio and tv) is behind print media in providing its customers with detailed audience circulation and coverage data. What admen want from TvAB ranges from the utopian to the most basic.

The kind of information most frequently asked for by admen is coverage information, with particular emphasis on overlapping of coverage.

One of the top time-buying executives said:

"One of the best things the TvAB could do is get a real honest-to-God coverage study under way. The problem of coverage is more serious than ever with all these new stations on the air. Signals are overlapping more than ever and we've got to know what the set duplication is.

THIS WE FIGHT FOR

We fight for the prompt establishment of a tv promotion/research bureau comparable to radio's BAB or newspapers' Bureau of Advertising. (This statement was one of those listed in SPONSOR's platform of principles run in the 9 February 1953 issue. See also "Should there be a TV BAB?" in the 30 November 1953 issue).

"I'd also like to see some solid facts on who's spending money in spot tv and how much. Sure, the information won't be easy to get but it will help everybody. It will certainly help the TvAB sell spot tv. I'd also like to see the TvAB get behind a complete local rating service.

"I know what I ask is going to be expensive for somebody. The agencies will shoulder part of the cost but since this information benefits the stations they should be prepared to share a greater part of the cost of these services than they are now doing."

A similar group of requests came from a research executive at one of the top five agencies.

"If you ask what kind of information I'd like to get, here it is," he said. "Our agency needs good, thorough estimates of how much spot tv advertisers are spending, what stations they are using, how frequently they are using them and what kind of programs and announcements they are using. Rorabaugh does a good job in giving us some but not enough of that information. (True, it tells whether announcements are ID's or whether they are longer. But it doesn't give costs.)

"We need better coverage information. The Nielsen Coverage Service and Standard Audit & Measurement Service data is too old. We have uhf now and all the complications that it involves. We want to know how many homes in Market 'A' regularly tune in on stations in Market 'B.' With all the new television stations this is more common than it used to be. We'd like to know what *parts* of counties can receive or regularly receive programs from various television stations. We still have to use engineering estimates and that's not enough.

"I find BAB trend data useful. Similar information from TvAB would be welcome. Of course, trend data takes time to accumulate and I'm not asking for it tomorrow.

"We all know that television moves goods, and I expect that TvAB will issue case histories to point this up. But I'd like to have more than that. I'd like to have information on how and why television moves goods.

"Then there are questions like this I'd like answered: If I buy a 15-minute show with two minutes of commercials for $400, is it better than buying a one-minute announcement for $100? In other words, if I pay twice as much per minute of commercial for a program am I getting my money's worth in sponsor identification, dignity, attention or whatever else I want from a program?

"Finally, I want better breakdowns in my audience. We get some information from ARB and Nielsen, but it's still not enough.

"I understand, of course, that any information we get from a promotion group will be incidental to the job of selling the medium. But you asked me

what kind of information I'd like from the TvAB and that's it."

The TvAB is not unprepared for the broad requests of the advertising fraternity. It got a good sample of what admen want from Arthur Porter, media v.p. of Leo Burnett, who addressed the TvAB membership rally at Chicago during the NARTB Convention. Porter talked about what to some admen is the holy of holies—a standard audience measurement method.

"There is one, big, round question that all national advertisers are asking today," he told an assembled group of broadcasters. "It's a pretty simple question: 'What the hell am I getting in terms of advertising impressions on people for my advertising dollars?'

"The amazing thing about it is how often this question goes unanswered.

"I can run newspaper ads in a hundred cities and never really know what percent of the readers noticed my ad.

"I can run radio spots in many, many cities and never get close to a rating—except maybe a rating for the time period that is taken twice a year.

"And I can run television spots in many cities and find many with no ratings—or maybe, to get as specific as possible, for the Tea Council campaign I'm forced to add up ARB's for 15 cities, Pulse's for 25 and Hooper's for the rest—all pretty unsatisfactory."

Porter went on to say that "precision media buying is the order of the day" and urged the broadcasters to recognize that the medium that gets closest to telling the advertiser what he is getting for his money automatically gets a competitive advantage.

"Sell us with facts," Porter told his audience and then got to the nub of his speech:

"Standardize your industry, if you can, on one best technique for (audience) measurement. Agree among yourselves and with us what method is best for measuring spot television. Then promote it widely in your industry—in all markets.

"Put us in a position where we can buy spots based on sound, comparable ratings in all markets. Then keep us current by providing subsequent ratings periodically, on a basis that will enable us to compare what we're getting in New York with what we're getting in New Orleans."

No one in the advertising business will disagree with the idea that a standard, reliable, local rating method would be a good thing, though many admen feel that too much emphasis on it leads in turn to emphasis on an oversimplified cost-per-1,000 type of buying that counts heads rather than sales prospects.

Most of those interviewed by SPONSOR tended to doubt that a way could be found of centering on a standard audience measurement method, with or without a TvAB.

Not all of the agency people made such broad requests.

One timebuyer said he thought the TvAB could do a lot to standardize station rate cards, especially in such areas as studio and camera costs and rate protection.

"Let's say," he said, "that I buy one announcement in January, another in March and another in May. On some stations each announcement would be considered separately in applying the rate protection clause. In others, all announcements on the air at the time of the rate change would be protected. These differences make life a little complicated for us timebuyers."

A woman timebuyer said that BAB studies on teenage listening habits, who listens at various times of the day and out-of-home listening have been very helpful and that comparable data from the TvAB would also be useful. Some agency people saw the TvAB as

(*Please turn to page* 110)

Shown below are some of the tv executives who met in New York City 22-23 April to launch TvAB. Standing, l. to r., are Richard A. Moore, TvAB organizing committee chairman and general manager of KTTV, Los Angeles; William Kiley, WFBM-TV, Indianapolis; Robert D. Thomas, WBNS-TV, Columbus; George B. Storer Jr., Storer tv stations; George Whitney, KFMB-TV, San Diego; Charles Thieriot, KRON-TV, San Francisco. Sitting, l. to r., are Norman Gittleson, WJAR-TV, Providence; Ben Berenston, WGN-TV, Chicago; Richard A. Borel, WBNS-TV; William Quarton, WMT-TV, Cedar Rapids. Men from 17 stations attended the meeting, support came from eight more



Why and how we use radio: Miles Labs., Perfex, Dr. Pepper

Ad managers for three big radio spenders explain their air strategy at BAB sales clinic during NARTB Convention

The three ad managers whose remarks appear starting at right qualify as experts on radio. Oliver B. Capelle of Miles, for example, is a veteran at a company which today ranks as radio's second biggest client. SPONSOR *has excerpted their frank analyses of how to use radio from case histories they presented at the BAB sales session held during last month's NARTB Convention in Chicago. Next issue* SPONSOR *will carry excerpts from talks by executives of three local and regional firms who addressed the BAB session.*

Oliver B. Capelle

ad manager, Miles Laboratories

Figures usually do one of two things. They bolster your ego, or they scare you to death. Experts today can quote radio figures calculated to accomplish either purpose. But certainly, with so many good reasons to feel happy about present-day radio business, why should we foster gloom?

One reliable statistical organization shows that since August of last year, the listening of people to radio in homes which have tv sets has been stabilized and is even growing. We are told that since last August, listening hours to radio have increased an average of 33 minutes per day. That, I should say, is one of the cheeriest signs we could ask for. It shows that interest in radio at the present time is strong.

Over the years, our programs have included every type of personality from the serious Eleanor Roosevelt to sparkling Rosemary Clooney. . . .

In all this time, while we have enjoyed the presence of big name talent, we have not made a fetish of big names. We never considered it good business to pay more money for talent than for time. We have tried to steer clear of temperamental performers. And although we have sponsored full-hour shows and many half-hour shows, our preference has always run to programs to which the public could tune at a regular hour, five times a week.

Miles Labs.' Capelle:

"During four weeks' time, our best-listened-to program reaches more than 10,000,000 families, while our least listened-to program reaches 6,000,000 families. . . Can anyone say that radio, in the present tense, is not a powerful medium for us?"





Perfex' Corson:

". . . We have found that we can do an excellent job with a 3 rating against a competing station's 8. In other words, we develop with the personalities of our homemakers . . . listener loyalty . . . we can talk to less than half as many listeners and get results."

Shows of this nature, which we are using at present, include *Break the Bank, Curt Massey and Martha Tilton, Hilltop House, Morgan Beatty and the News of the World.*

We have no magic formula for radio success. I doubt if anyone has. It seems reasonable to us that a sponsor fares best who sticks to wholesome entertainment, who appeals to the greatest possible variety of tastes, and who edits his own commercials with care, so that the public will consider him an honest person. These three points are a generalization, but they are good cardinal principles, at least.

Most companies, such as Miles, don't need your help in getting merchants to stock their products. They have their own salesmen who do that. But why not make a list of all the drug products advertised on your station, for instance. Perhaps you have programs featuring Alka-Seltzer, Toni, Bactine, Gillette blades, Phillips Milk of Magnesia, One-A-Day (brand) Vitamins, Nervine, Sweetheart Soap and other drugstore items. Why not rig up a display stand of some kind, featuring your call letters, and lend it to each enterprising drugstore in your locality, for the purpose of displaying a mass assortment of all the products you advertise! It will show you up as a real merchandising force in your community. It will give you greater prestige. I think it will bring you more business, too.

If you once start a project like this, I guarantee that you won't stop with drugstore items. You'll figure a way of getting together a food store display, on which can be shown the brands of coffee, cake mixes, shortenings, and other grocery items you are advertising. All these displays will feature your call letters. Your station will come to mean more than it ever did before. You'll be rendering a greater service, and you'll take pride in what you do.



Kevin Sweeney, BAB pres. (l.), Kenyon Brown, chairman BAB convention com., open clinic

One of our programs has 2% more listeners today than it had a year ago. Now, a gain of 2% may not seem large until you realize that the 2% represents a total audience of 50,000 families in four weeks' time. If radio can give us 50,000 more families over the same stations today than it gave us a year ago, at no increase in price, should we feel unhappy?

Also, we find that this same show is being tuned in more *frequently*. This combination of a bigger audience and greater frequency of listening has cut down the cost of delivered commercials several cents per 1,000. If this trend continues, I suspect that this show will be with us for a long time.

During four weeks' time, our best-listened-to program reaches more than 10,000,000 families, while our least-listened-to program reaches 6,000,000 families. Can anyone say that radio, in the present tense, is not a powerful medium for us?

We never care where we rank in comparison with other radio users. Once a year we pick up a trade publication and read that we are the second largest user of network radio in the country, or something like that, but we always think, 'What difference does *that* make?' We don't use radio to reach a certain position on a list. We use it to create sales.

In saying all this, let me assure you that we have no distaste for other forms of advertising. We like them all; over the years, we have just about used them all. I know first-hand that in the last 20 years our company has advertised widely in newspapers, magazines, streetcar cards, posters, almanacs, calendars, booklets, direct mail, point-of-sale material, road signs, book matches, streetcar transfers and television; but in these last 20 years we have invested more money in radio than in all these other media together.

(Case histories on Miles advertising appeared in the 29 January 1951 and 31 July 1950 issues of SPONSOR.)

Barney Corson

ad manager, Tidy House Products Co., makers of Dexol, Glosstex, Perfex, Shina Dish and Tyro

It seems to me that we are being guilty here of that old American custom of inviting speakers to talk with us when we know in effect what they are going to say and that what they say will be in complete agreement with our own views. The thought occurred to me that perhaps radio broadcasters could learn a lot more by asking people to speak to them who did not like their medium and do not use it, because from these people, each of us might learn a great deal about the weaknesses we have. From such a stimulating discussion, I believe much more could be gained by the industry than by having me and the other speakers on this panel recount success stories for our mutual self-

(*Please turn to page* 102)

case history

Pepper's Caperton:

want to have an absolute minimum
it of territory where we cannot effec-
reach consumers to remind them they
switch . . . to Dr. Pepper. No other
m seemed to reduce these 'not cov-
areas to that minimum like radio."



Weekend radio: Are you missing a good bet?

Listeners-per-set increases 25% on the weekend; out-of-home listening jumps 10%

Part 1 of a 2-part series

In the hectic arena of radio selling, Saturday and Sunday radio have been largely neglected. Stations have developed meagre sales attention to this important two-sevenths segments of the broadcast week: reps and networks have presented few facts; researchers have done little, and as a result advertisers are generally unaware that they have a powerful opportunity to sell their products by talking to the weekend audience. For the past several months SPONSOR *has looked into the weekend picture and now reports (in the first of two parts) what it has found.*

As some advertisers see it, one of the best buys in broadcast advertising today is weekend radio.

Late last month, for example, Chicago's Admiral Corp. announced that its sole summertime air vehicle (apart from dealer co-op plans) would be a $50,000-weekly package of 22 newscasts heard Saturdays and Sundays on ABC Radio. Nearly 350 ABC affiliates are airing the newscasts, which saturate the weekend schedules from 9:00 a.m. to 11:00 p.m. on the hour.

Admiral's v.p. in charge of advertising, Edmond F. Eger, explained his firm's reasons for the big weekend radio schedule thusly:

"While it's generally agreed that tv has taken some of radio's audience at specific hours on specific days, radio has made inroads on tv's audience over weekends—particularly summer.

"Admiral is bound to deliver its message regarding the gift of an Apex vacuum cleaner with the purchase of its products, during its 20th anniversary, to a huge bonus audience, in addition to the many families who remain at home."

At the same time, a good many advertisers and agencymen seldom include weekend radio in their air advertising plans.

"Agencymen and advertisers agree with us that the best time to reach family audience or women with jobs with radio is on the weekend. But in many cases when we start talking schedules with them all they can say is 'Monday-through-Friday.'" is how a

Newest (and biggest) spender in ranks of weekend radio is Admiral

During its special 20th Anniversary promotion, Admiral Corp. will spend approximately $650,000 during June-July-August for air advertising—all of it in weekend radio. No other air media will be used, except for local dealer co-op drives, until fall. Schedule calls for 22 five-minute newscasts on Saturdays and Sundays on ABC Radio. Commercials will feature the $79.95 Apex cleaner given free with Admiral items costing over $195.40. Admiral adman Ed Eger (seated, left) estimates newscasts will reach "eight million homes each week, plus out-of-home bonus." With Eger: J. J. Ptacin and John Ottman, sales promotion managers of Admiral appliance and tv divisions.



New York executive of the Edward Petry rep firm put it to SPONSOR.

Do the facts justify the cold shoulder some admen turn on weekend radio? Are these admen overlooking a good bet? What are the newest trends in weekend radio? Where is the audience?

For the benefit of admen who might like to explore the potential of weekend radio, SPONSOR presents this report, first of a two-part study of weekend radio based on a survey which included talks with admen, network officials, researchers, reps and station executives and a nationwide survey. Part One will chart weekend radio's dimensions and economics; Part Two will explore weekend radio programing.

A thumbnail sketch of weekend radio today would look like this:

• *Rates*: Radio, for the most part, is cheaper on weekends. The major networks offer price reductions for weekend morning slots that range from 10 to 22% below similar mid-week periods. Stations offer announcements and programs on weekends at discounts up to 45%.

status report

• *In-home audience*: On the average fewer homes are tuned to radio on weekends than are tuned during the week. Audience levels, as measured by Nielsen (see below) are off an average of 13% on Saturdays, 26% on Sundays. However, this should be weighed with the fact that, according to Pulse, there are 25% more listeners per set in homes on weekends, and with radio's lower weekend rates.

• *Out-of-home audience*: More people listen to radio outside the home on weekends than during the week. Recent Pulse studies show that the out-of-home listening jumps an all-day average of 10% on weekends, as compared with Monday-through-Friday figures. On weekend afternoons, when the greatest number of the nation's 28,500,000 radio-equipped autos are on the road, out-of-home listening is particularly strong (chart, right) with the figure being over 30% higher. This serves to further balance the in-home audience loss.

• *Programing*: Oldtimers would scarcely recognize the weekend radio

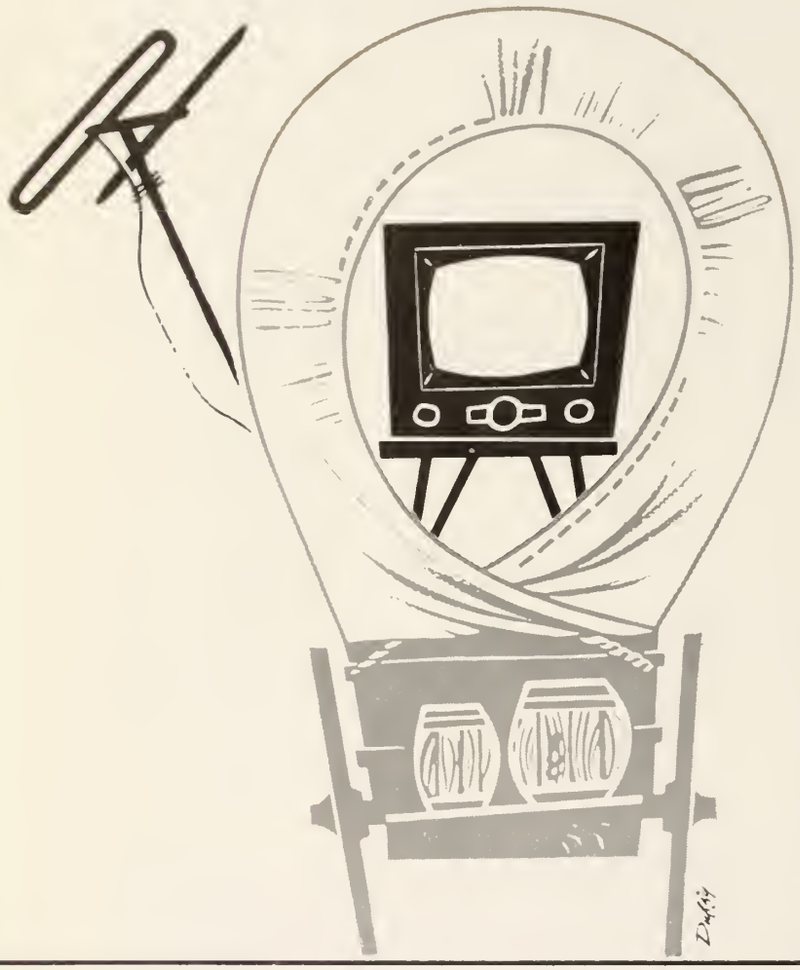
(*Please turn to page* 93)

How weekend sets-in-use compare with weekday, including out-of-home*

In preparing chart Pulse chose these five markets as providing a good cross-section based on size, location, weather variation. Month reported varies because Pulse checks these markets at different times. "Total" figures below are arrived at by adding in-home and out-of-home sets-in-use. Note how out-of-home figures help raise total sets-in-use for weekends, partially balancing in-home sets-in-use loss. Another factor balancing loss: number of people listening per set goes up on weekends from 1.6 weekday average to 2.0, a 25% increase. Weekend is peak time for male listening.

	6 AM-12 NOON			12 NOON-6 PM			6 PM-12 MIDNIGHT		
	In-home	Out-home	Total	In-home	Out-home	Total	In-home	Out-home	Total
NEW YORK (February)									
Mon.-Fri. ...	19.9	4.4	**24.3**	20.9	1.6	**25.5**	18.2	4.0	**22.2**
Saturday ...	16.0	1.3	**20.3**	18.3	5.3	**23.6**	17.0	5.1	**22.1**
Sunday	10.4	2.8	**13.2**	16.3	5.0	**21.3**	14.7	4.4	**19.1**
MIAMI (March-April)									
Mon.-Fri. ...	21.5	3.1	**24.6**	23.4	3.6	**27.0**	23.5	2.7	**26.2**
Saturday ...	19.1	3.5	**22.6**	22.9	4.4	**27.3**	18.7	3.2	**21.9**
Sunday	10.1	1.3	**11.4**	21.1	3.5	**24.6**	20.8	2.9	**23.7**
SAN FRANCISCO (January-February)									
Mon.-Fri. ...	21.9	3.7	**25.6**	21.6	4.5	**26.1**	19.7	4.0	**23.7**
Saturday ...	18.2	3.2	**21.5**	18.9	4.5	**23.4**	17.8	4.4	**22.2**
Sunday	10.8	2.3	**13.1**	19.6	5.0	**24.6**	18.5	4.4	**22.9**
NEW ORLEANS (January-February)									
Mon.-Fri. ...	21.1	3.2	**24.6**	24.9	3.7	**28.6**	20.5	3.6	**24.1**
Saturday ...	17.1	3.3	**20.4**	20.6	4.0	**24.6**	18.2	3.2	**21.4**
Sunday	11.7	1.4	**13.1**	19.1	3.7	**22.8**	16.9	3.3	**20.2**
ST. LOUIS (January-February)									
Mon.-Fri. ...	20.7	3.5	**24.2**	21.4	3.3	**24.7**	16.9	3.5	**20.4**
Saturday ...	14.4	3.3	**17.7**	16.2	4.1	**20.3**	14.8	3.6	**18.4**
Sunday	8.1	2.2	**10.3**	17.1	4.3	**21.4**	14.5	3.5	**18.0**

SOURCE: Pulse 1954. *Sets-in-use is average one quarter hour homes using radio



Honored guests at a dinner given by SPONSOR at the NARTB Convention were top executives of the 108 pioneer (pre-thaw) television stations. The broadcasters received commemorative plaques with the covered-wagon symbol. Toastmaster was Harold Hough, WBAP-TV, Fort Worth, general manager. Address at right was by Earle Ludgin, president Earle Ludgin & Co., Chicago, and past 4A's chairman. It is published at the request of many who heard it at the SPONSOR dinner.



Earle Ludgin on

THE 10

Chicago agency

dinner, "A pion

As one pioneer to another, I salute you.

In a way it is fitting that I should. I go back a long way, back to the time when the air was stuff to fly kites in.

There have been three great stages of modern life. They can be characterized by Television, which followed Radio, which followed Silence.

My connection with television goes back to its early stages. I am here tonight because of that fact. I have a mission to complete, and this is the perfect place to complete it.

In the days when Captain Eddy ran a television station called W2X-something, in the State Lake Building here in Chicago—the experimental station that later became WBKB and then WBBM—back in those days, Captain Eddy sent a message to me through a friend. I guess I was awfully busy at the time and never got around to answering. I'd like to answer Captain Eddy tonight.

What he said was that he would give us free time on his station if we would fill it. All we had to do was to provide the program and he would provide the facilities. A camera —*a* camera—the studio, the crew and the air would be put at our disposal. Free.

I have come here to tell Captain Eddy that I am now ready to accept his generous offer.

W2X-something also offered to let our creative people come over for an intensive course in television techniques. Two of our best men spent night after night in the studio. Soon all means of communication was lost between them and us. They used a language we couldn't understand. They panned up and panned down. They dreamed of impossible things like two or even three cameras on a set. They wrote experimental scripts full of MCU's and BCU's.

V PIONEER STATIONS

s pre-thaw broadcasters at SPONSOR NARTB Convention

man with a mind open at one end . . ."

Frankly we didn't know what they were talking about. Nice guys, both of them. But they had to eat lunch all by themselves because they had nobody to talk to.

My own connection with pioneer days was even closer than theirs. A friend of mine in the retail business called to tell me about a television program which his company was sponsoring. It was so good, he said, that it deserved to go national.

I asked him for the name of the show. "Take it down," he said. "It's very unusual. It's *Kukla, Fran and Ollie.*"

"It's what?" I asked.

He spelled it for me.

"Listen," I told him, "with a name like that, they'll never get *anywhere.*"

That goes to show you that some pioneers can be righter than other pioneers. And vice versa.

We got smarter later. If we hadn't, someone else would be saying a few words here tonight. Probably it's because we latched onto *What's My Line?* when it was an unknown sustainer, and we had a pioneering client in Dr. Montenier, that improved our record. And I'm happy to remember that we pioneered in daytime tv as one of Garry Moore's first sponsors. And we were instrumental in keeping the format of his show intact when there was a plan to change it. And we were among the early agencies to use spot tv extensively.

We had one client who always said, "Pioneers have callouses on their hands. That's not for me. I want my hands to be pink and dainty."

He never pioneered. He always waited to see what someone else did, and then he copied them. He thought it was safer that way. In other ways he was a nice guy, but he never got the zest and satisfaction that other men around him got from doing new things, breaking new trails, setting new industries on their way. And yet he was always breathless. He got breathless from running to catch up.

A pioneer is a man with a mind open at one end. And with will power that has its own built-in motor.

This great country of ours wasn't built by timid men. It was built by men like yourselves, who believed, who risked, who went forward.

By the opening of a vast new industry, you were given an unexampled opportunity. But you *took* it. There were risks and headaches and calloused hands. There were losses, uncertainties, doubts and misgivings. There were nights when you didn't sleep, when you wondered why you had ever gotten yourself involved in this waking nightmare.

Yet you are here, the leaders of an industry that has grown to amazing proportions, and whose future extent neither you nor I would dare to gauge.

You by your courage helped to bring it to fulfillment.

There are problems ahead, lots of them. Every man has problems. Every industry has them. The nice thing about yours is that they are likely to *change* frequently. I pity the man who has to sit and look at the *same* problems year after year. He never gets a change of scenery.

You'll have color to consider and to master. Maybe you'll have pay-as-you-see tv as a problem or a help. You'll handle them both, I know.

Whatever the future brings—go on pioneering. Don't stop for breath, don't be satisfied with where we are—go on pioneering.

America still needs courage, still reveres it, still rewards it. So does your great and growing industry.

Go on, go on pioneering! ★ ★ ★

Media article 25: Conclusions

The 12 members of SPONSOR's All-Media Advisory Board were asked to provide their summation now that the All-Media study is nearing an end. SPONSOR Editorial Director Ray Lapica gave them *carte blanche* to interpret, comment on or refute previous articles in the 22-month series. Comments from half the Board appeared last issue and the remainder are heard from starting below. The admen whose statements appeared last issue were: Stephens Dietz, vice president, Hewitt, Ogilvy, Benson & Mather; Ben Donaldson, advertising and sales promotion director, Ford Motor Co.; George J. Abrams, advertising director, Block Drug Co.; J. Ward Maurer, advertising director, Wildroot Co.; Ralph H. Harrington, advertising manager, General Tire & Rubber Co.; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations.

* * *



Mr. Hite

7.

One man's judgment held most important in media selection

In spite of admirable efforts from many sources, we will never replace "the one-man survey" in media selection. Cost-per-1,000 readership studies, audience ratings and so on serve as helpful guideposts. But finally the right or wrong decision will depend upon someone's ability to judge the measurable and immeasurable aspects of a media combination. In advertising, as in all business, good judgment is the greatest asset to success. Today's trend attempts to replace judgment with slide-rule formulas. Many executives scurry to the protective shelter of these formulas when asked to stick their necks out.

We have learned that the time spent with the lowest cost-per-1,000 frequently results in the highest cost-per-inquiry on premium write-in offers.

We have learned that the media combination which moves one product frequently fails to budge another.

We need all the guideposts that can be devised. Nevertheless we must remember that the medium is the gun and sales message is the shell. A 22-calibre shell can't gain added impact by being fired from a 45-calibre pistol. The basic sales idea comes first. Media must be chosen to deliver this sales idea to the most likely prospects at the lowest cost per call. The sales idea often dictates the media.

The longer I study and practice advertising and selling the less difficult it becomes for me to understand the buyer who says: "My mind is already made up. Don't confuse me with the facts."

MORRIS HITE
President
Tracy-Locke Co.
Dallas



Mr. Morgan

8.

Force, not size, is called more vital in ad effectiveness

The best sales managers "fly by the seats of their pants," have a *feeling* for advertising. You can't analyze it. But they have come up the hard way. They have pounded the pavements. They have taken the beating of the years. They know the aches of sleeper jumps. The nightmares of commission selling. The horror of the lonesomest thing in the world, a product on a grocer's shelf that nobody wants.

Maybe it's extra-sensory perception. But these men usually come up with answers faster and better than those the smart boys in most media departments turn out.

Besides, there are so many variations in each medium that it seems stupid to me to wave a flag for any one.

What the advertiser wants is a *force* to sell his stuff. Because his market and his customers and his conditions are constantly changing, his problem is to find the medium or media that will generate that force *for him*.

Penicillin is a great drug. But it makes some people sick.

Philip Morris in 1952 had the top-rated tv show called *I Love Lucy*. PM sales dipped 14%. That doesn't mean the next cigarette advertiser should or shouldn't use tv.

There are seven tv stations in Los Angeles. Only two in New Orleans. Naturally each market would show a different tv reaction. So I say find the formula that will furnish the *force* and the media will take care of itself.

SPONSOR's *All-Media Advisory Board*

George J. Abrams — ad director, Block Drug Co., Jersey City
Vincent R. Bliss — executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole — president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter — pres., Inst. for Research in Mass Motivations
Stephens Dietz — v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson — ad & sales promotion director, Ford, Dearborn
Marion Harper Jr. — president, McCann-Erickson, Inc., New York
Ralph H. Harrington — ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite — president, Tracy-Locke Co., Dallas
J. Ward Maurer — ad director, Wildroot Co., Buffalo
Raymond R. Morgan — pres., Raymond R. Morgan Co., Hollywood
Henry Schachte — senior v.p., Bryan Houston, New York

Advisory Board

In Part 2 of conclusions six SPONSOR advisers comment on topics 26-article series omitted

So many scream *size*. So many tout cost-per-1,000. Hell! That's like saying that because a prize fighter is *big* he's good.

I remember seeing Carnera and Max Baer fight in New York. Carnera was big. He was a *giant!* But Max Baer, half his size, knocked him out of the ball park.

RAYMOND R. MORGAN
President
Raymond R. Morgan Co.
Hollywood



Mr. Bliss

9.

Four basic questions raised about future of video medium

In your list of advantages of television (see Media Basics II, SPONSOR, 18 May 1953) you overlook one element which I think is just as strong in its bearing on television impact as "sight plus sound plus motion."

This is the element of personal persuasiveness, which can under the proper circumstances be put over by the television salesman or performer. When you think of Garry Moore or Arthur Godfrey, this needs no elaboration. This point, I believe, deserves separate inclusion under your tabulation of advantages for tv.

In addition to the above, the following comments occur to me:

1. The medium is at present suffering from many abuses regarding programing and the handling of commercials by both stations and networks.

2. Strictly local program material is very difficult to obtain because most small cities, or even most cities outside the primary originating areas like Chicago, New York, Los Angeles and one or two others, appear to be incapable of producing satisfactory local television stuff—both due to cost and talent and sometimes due to facilities.

In looking at the long-term situation on television, I think there are four considerations which every thoughtful advertising man will be concerned about:

1. Will excessive talent and program costs strangle the medium?

2. Will excessive cost put the medium beyond the reach of more than a few giant advertisers?

3. Will the cost element make necessary the use of a new or different scheme of timing and cycling to replace the one-a-week or more patterns which have developed in radio?

4. Is there a chance that commercials are being done to death by stations which permit excessive commercial time, triple spotting and other abuses to such an extent that they will arouse a really serious public reaction against television?

VINCENT R. BLISS
Executive Vice President
Earle Ludgin & Co.
Chicago



Mr. Harper

10.

Cumulative effect, ad psychology called important factors

Some scattered views:

The articles on inter-media testing do a very comprehensive job of outlining both the requirements and the difficulties in this field of research. (See "Can you set up an 'ideal' media test?", SPONSOR, 22 February and 8 March 1954, and "How Block Drug tests media," 22 March 1954.)

I agree with many of the comments reported by you on the difficulties of setting up the controls required for accurate inter-media tests. However, most tests involve very specific decisions, where media alternatives are limited by the nature of the product and by the character of its market.. This means that many of the objections which are quite valid when we think of, say, a full-scale comparison of the selling power of radio and television, become manageable in practice when the problem is narrowed down.

One point which perhaps is not stressed sufficiently is that advertising may have a cumulative or delayed effect which becomes apparent only over a period of time. Intermedia testing is all too often carried on under pressure of a need for fast results required to make advertising plans. In such cases, the advantage may rest with the medium which sells goods most quickly, rather than with the one that produces the most substantial long-range effects.

As for the "Psychology of media" threesome (see SPONSOR, 5 April, 19 April and 3 May 1954), I think some of the most exciting frontiers of media research lie in this area.

I found your last article of the three ("Why admen buy what they do") most fascinating, probably for the same reason that any patient is interested by a clinical diagnosis of his own behavior. It's easy for us in advertising to become preoccupied with consumer motivations to the point of neglecting our own.

There are certainly many fortuitous

(*Please turn to page* 81)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 26-article series appear. Price will be $4 a copy, and you may reserve one now. Just send a card to SPONSOR.

NEXT ISSUE

What SPONSOR learned from 22-month All-Media Evaluation Study. Last of 26 articles will summarize findings and draw some controversial (we're quite sure) conclusions. Out 28 June, with book out later.

Was Tea Council 100% tv budget

by Lila Lederman

The birth of the tea bag in 1904 was an accident.

When New York tea merchant Thomas Sullivan gave his customers silk bags containing samples of tea, he didn't know these customers would pour hot water over the bags and make tea that way. But they did—and started something big.

This year is the Golden Anniversary of the Tea Bag. It also marks the most golden time the tea industry has had in this country in 50 years:

- Tea consumption in the U.S. has risen 20 million pounds in the past five years. Last year it reached an all-time high of 103.3 million pounds.
- Retail tea sales rose 7% in 1953 on top of a 6% gain in 1952.
- Tea packer sales for the first quarter of 1954 were 25.3% ahead of 1953.

The Tea Council feels this is no accident.

It has been promoting tea—hard—in the U.S. for the past four years and it feels these are simply the happy results. Since 1952, it has been taking all the money in its advertising pot—a cool $1 million a year—and steeping it in spot television for two separate campaigns—Hot Tea in the winter, Iced Tea in the summer.

Though the Council admits that ballooning coffee prices have no doubt helped to intensify interest in tea, it explains that increased use of tea was evident long before coffee prices made headlines. It points to an upswing in coffee prices in 1951, a period during which there was no increase in tea consumption. The Council believes that its efforts to disseminate information on the proper brewing of tea have sold more people on the merits of tea.



Americans used 10 billion tea bags last year. R. B. Smallwood celebrates bag's 50th birthday

For its 1954-'55 campaign, the Council is upping its ad expenditure 33%, will use spot tv on a new, year-'round basis. Previously, the Council had dropped off the air completely between its October-to-March push for Hot Tea and its June-July campaign for Iced Tea. Under the new plan, 10 major markets will carry the tea pitches 52 weeks a year; 19 additional markets, largely Southern, will support Iced Tea only for seven weeks each summer; two additional markets will help put a fire under Hot Tea during the chilly season.

This plan, worked out in conjunction with the Leo Burnett Co., enables the Council to buy time at maximum discounts as well as obtain better spots

case history

for its 20-second and one-minute filmed commercials, according to Anthony Hyde, executive director of the Tea Council. The Council will spend more than $1,200,000 for time alone to put this plan into effect.

The Iced Tea campaign got underway on 1 June in 29 cities. These markets cover 71% of America's tv homes and account for 52% of U.S. retail food sales.

Spot tv is ideal because the tea market is not a national but a selective one. The Council concentrates its advertising effort for the most part on already-high tea consumption areas.

No. 1 tea area is New England where per capita consumption is double what it is for the rest of the country. Second in consumption are the Middle Atlantic states of New York, New Jersey and Pennsylvania.

The Council sells hard and in depth. During the seven-week summer campaign, Iced Tea commercials will be



Tea Council will stay on air all year 'round. Exec. Dir. Anthony Hyde promotes tea theme

telecast on an average of 119 times in each of the 29 cities. Backing the tv effort is an intensive merchandising and sales promotion drive to increase impact at point of sale, plus a strong publicity push aimed at all media including radio and tv. Iced Tea recipe promotion ties in with 26 major food companies.

The total tea industry expenditure for advertising comes to between $11 and $12 million a year, according to the Council. The industry faces about $250 million worth of advertising competition from other beverages: beer gets about $100 million; soft drinks, $75 million; coffee, $51 million; milk, $27 million.

In the face of this formidable barrage of competitive beverage advertising, Americans are consuming over 3,000,000 more cups of tea today than a year ago.

To get a clearer picture of tea's position today, let's take a backward glance at tea consumption in the U.S. During the 1800's, per capita tea consumption went up till it reached a high of 2¼ pounds for everybody 15 years or over annually in the 1880's. Periodic sharp dips in imports caused by wars and embargos did affect consumption somewhat, but it managed to survive setbacks and remain at a high level till about 1905-'06 when it started down (shortly after the birth of the tea bag, ironically enough). Though it underwent minor fluctuations, consumption did not significantly rise again till the

ight decision?

Results are so good, Council is upping $1,000,000-plus spot tv budget 33% this year

summer of 1952 when the Council considers that the real swing back to tea in the home began. A rise in the restaurant market for tea started in 1949, has since boosted the out-of-home market from 18% to 24% of the total.

Per capita consumption of tea today is calculated at .91 pounds for individuals 15 years or over—still a far cry from the 2¼ pounds of the 1880's but then there are a lot more people around today. By comparison, Great Britain consumes an average of 15 pounds per capita, Canada, four pounds per person.

The Tea Council was formed in May 1950 for the sole purpose of increasing U.S. tea consumption. It was established as a corporation in January 1953 and is now owned jointly by the governments of Ceylon, India and Indonesia and the Tea Association of the U.S.A. (the U.S. tea industry's voluntary trade association which has represented tea interests since 1899). The three tea-producing countries have six representatives and the Tea Association also has six representatives on the Council's Board of Directors.

Chairman of the Tea Council is Robert B. Smallwood, president of Thomas J. Lipton, Inc. Most frequent spokesman for the organization is Anthony Hyde, executive director of the Council. Public relations consultant is Fred Rosen. At Leo Burnett, Chicago, Edward Thiele is account executive.

How is the Council supported? The producing countries in aggregate contribute more than $800,000 annually to its fund. Contributing membership is open to all U.S. firms and individuals having anything to do with the tea industry. Tea packers pay a monthly contribution of 1c per pound of tea sold in the previous month. Importers pay in the same way, but at the rate of 1/10c per pound. Other firms which have a more limited interest in tea make voluntary contributions in quarterly or annual payments. The contribution of the U.S. trade was tentatively set at $567,000 for 1954 but due to in-

(*Please turn to page 76*)





Charles Shaw's news commentary radio program spreads milk co-op's public service theme. At Inter-State's annual banquet (l. to r.) are E. W. Gaumnitz, exec. secy., Natl. Cheese Inst.; O. H. Hoffman Jr., gen. mgr., Inter-State; A. R. Marvel, Inter-State president; John W. Newlin, Inter-State's assoc. counsel; Shaw; Miles Horst, Pennsylvania secy. of agric.; Donald W. Thornburgh, pres., WCAU

Radio makes big-city friends for dairy farmers

When prices rise, Inter-State milk co-op prepares the consumer

Radio is helping farmers of four states make friends in the big city.

The Inter-State Milk Producers' Co-operative, of Pennsylvania, New Jersey, Delaware and Maryland, is using radio to solve a serious public relations problem in a "sold" market.

Two years ago, virtually every resident of Inter-State's area was a paying customer for its milk and other dairy products. But the dairy industry was cut off from the main stream of community life. City folks knew when milk prices rose or supplies were short, all right. But they didn't know why.

Inter-State's problem was to establish *rapport* with the consumer—to make him aware of the farmer as a person: his problems, his role in the community. And, most important, it wanted to encourage the use of milk.

Inter-State signed Lamb & Keen, a Philadelphia agency (now Arndt, Preston, Chapin, Lamb & Keen) in 1952. Account executive is John Ellington. It bought Charles Shaw's *As I See It*—a general commentary show—over WCAU, Philadelphia, to put across its public service theme in a good part of its sales area. The show represents a $31,200 annual expenditure — or virtually all of Inter-State's advertising budget.

Today, two years after the first broadcast, Inter-State pronounces its radio effort an unqualified success. Inter-State can't measure success in terms of sales and doesn't have to. But the organization's executives do know that they have received far fewer letters of complaint about high milk prices since the broadcasts started. There has been a sharp drop in the number of such letters in local newspapers, too. On the positive side, the sponsor has received many favorable comments and letters about the show.

case history

During the two-year period of Inter-State sponsorship, Shaw has built up an average audience of more than 88,625 people per broadcast, according to Pulse figures for March-April 1954. And O. H. Hoffman Jr., general manager of Inter-State, says, "For the money invested, this program has given consumers a very maximum of acquaintance with our organization and the aims of its membership."

Other milk cooperatives can adapt Inter-State's technique to their own areas to solve their particular public relations problems.

Here's why Inter-State is spending almost every penny of its ad budget for the twice-weekly (Tuesdays and Thursdays, 7:30-7:45 p.m.) program:

1. Inter-State wanted to make its messages palatable, wanted to avoid high-pressure commercials. To make its low-key messages effective, it was

(*Please turn to page* 100)

Come and Get it!

Michigan's Golden Triangle



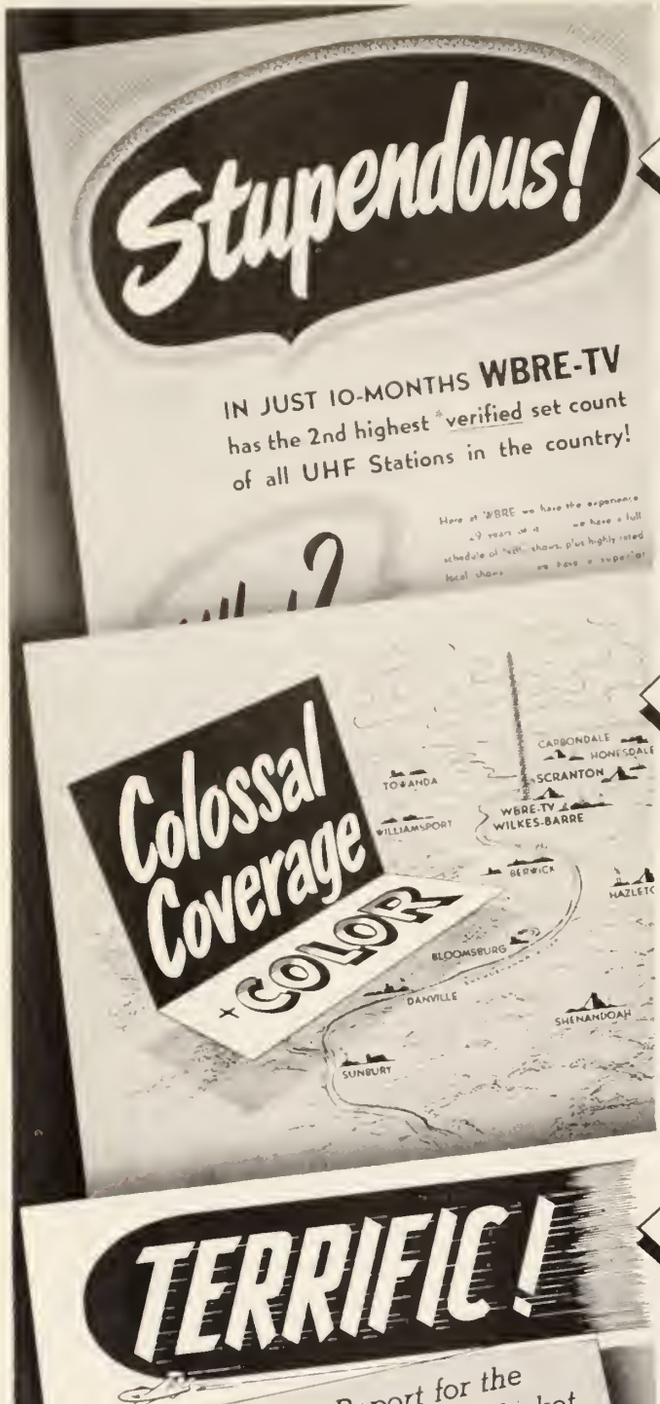
77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures — radios in nearly 100% of the homes — over 85% of the automobiles.

A package buy of these three strategically located Michigan stations offers you maximum coverage at minimum cost.

REPRESENTED BY

HEADLEY REED

WKMH	WKHM	WKMF
DEARBORN	**JACKSON**	**FLINT**
5000 Watts (1000 WATTS — NIGHTS)	1000 Watts	1000 Watts



ALL THIS and POWER TOO!

First again . . . ! with RCA's new high power equipment . . . WBRE-TV radiates 225,000 watts over Northeastern Pennsylvania . . . higher than any other station as reported by FCC* and in the Fall WBRE-TV will be the highest powered station in the Nation with over 500,000 watts.

As a Time Buyer, the step by step performance of WBRE-TV has been presented to you in as dramatic a way as we know how, and we are sure you'll be interested in the following statistics:

1 . . . Set Saturation . . . 66% in Luzerne and Lackawanna Counties (Population 649,637).

2 . . . May 1, set count in Northeastern Pennsylvania . . . 157,000 . . . ALL UHF

3 . . . Leads in 121 of 140 nightime quarter hours; 14 of 16 daytime quarter hours.

*	AUTHORIZED	OPERATING NOW
Station WBRE-TV	**1,000,000**	**225,000**
Station B	170,000	170,000
Station C	178,000	178,000
Station D	13,000	13,000
Station E	151,000	15,200

WBRE-TV

Channel 28 Wilkes-Barre, Pa.

NBC National Representative The Headley-Reed Co.

ICAGO

PLEASE SEE OTHER SIDE FOR **NEW YORK** LISTING

SPONSOR RADIO and TV DIRECTORY

Networks

...ican Broadcasting Co.	20 N. Wacker	AN 3-7800
...mbia Broadcasting System	410 N. Michigan	WH 4-6000
...Mont Television Network	435 N. Michigan	MO 4-6262
...tono Broadcasting System	111 N. Washington	ST 2-6303
...rsal Broadcasting System	435 N. Michigan	WH 4-5060
...onal Broadcasting Co.	Merchandise Mart	SU 7-8300

Radio and TV Stations

...AF	221 N. LaSalle	RA 6-1932
...T	75 E. Wacker	FR 2-0660
...BBM, WBBM-TV	410 N. Michigan	WH 4-6000
...NB (TV)	20 N. Wacker	AN 3-0800
...30	2714 Enoch, Zion	ZION 521
...CL	666 Lake Shore	MO 4-2400
...RW	2756 Pine Grove	EA 7-6860
...AW	2425 Main, Evanston	UN 4-4606
...DC	3860 W. Ogden	CR 7-4100
...EM-FM	6601 W. Dickens	8E 7-7500
...NR	20 N. Wacker	AN 3-0800
...ni-FM	230 N. Michigan	FR 2-3885
...NT-FM	4000 Washington	NE 2-2240
...ess	2708 Washington	SA 2-1700
...GN, WGN-TV	441 N. Michigan	SU 7-0100
...MC	3350 S. Kedzie	TO 3-6305
...MD	400 N. Michigan	WH 4-2170
...RD	230 N. Michigan	ST 2-5466
...S	1230 W. Washington	MO 6-9700
...SHQ, WNBQ (TV)	Merch. Mart Plaza	SU 7-8300
...tell	153 Institute Plaza	MI 2-1570
...TMP	2201 Oakton St.	GR 5-1590
...UPA	408 S. Oak Pl. Oak Pk	VI 8-5760
...VBC	2400 W. Madison	MO 6-9060
...VGU-AM	188 W. Randolph	AN 3-6767
...WCA	578 Bdwy, Gary, Ind.	GARY 9171

Representatives

...ent Sales	64 E. Lake	FR 2-0961
...Radio Sales	400 N. Michigan	WH 4-2170
...Kendel	75 E. Wacker	AN 3-4710
...f. Best	228 N. LaSalle	ST 2-5096
... Blair	520 N. Michigan	SU 7-8659
...w TV	520 N. Michigan	MO 4-4327
...ling	360 N. Michigan	DE 2-5277
...ham	360 N. Michigan	CE 6-5726
...-Smith	307 N. Michigan	CE 6-4437
...e Publications	333 N. Michigan	CE 6-5977
...Radio Spot Sales	410 N. Michigan	WH 4-6000
...TV Spot Sales	410 N. Michigan	WH 4-6000
...y L. Christal	333 N. Michigan	CE 6-6357
...ge W. Clark	333 N. Michigan	CE 6-2884
...ph F. Clark	35 E. Wacker	ST 2-1663
...Central Radio Sales	228 N. LaSalle	FR 2-2095
...ld Cooke	228 N. LaSalle	ST 2-5096
...ley	360 N. Michigan	ST 2-6693
...Mont TV Spot Sales	435 N. Michigan	MO 4-6262
...ert-McKinney	400 N. Michigan	SU 7-9052
...ard	435 N. Michigan	DE 7-1874
... & Peters	230 N. Michigan	FR 2-6373
...ema	75 E. Wacker	CE 6-2420
...S. Grant	612 N. Michigan	SU 7-8177
... & Assoc.	360 N. Michigan	CE 6-7553
...nston, Righter & Parsons	435 N. Michigan	WH 4-0074
...ley-Reed Co.	230 N. Michigan	FR 2-4686
...ce F. Hollingbery	307 N. Michigan	DE 2-6060
... Holman Co.	360 N. Michigan	FR 2-0016
...V Representatives	35 E. Wacker	RA 6-6431
...V Sales	228 N. LaSalle	ST 2-5096
...Waste United Newspopers	25 E. Jackson	WE 9-7260
...R. Jones	228 N. LaSalle	ST 2-5096
...Katz Agency	307 N. Michigan	CE 6-7343
...ph Hershey McGillvra	185 N. Wabash	ST 2-5282

Representatives

Robert Meeker	333 N. Michigan	CE 6-1742
Meeker TV	333 N. Michigan	CE 6-1742
NBC Spot Sales	Merchandise Mart	SU 7-8300
John E. Pearson	333 N. Michigan	ST 2-7494
John H. Perry	122 S. Michigan	HA 7-8085
Edward Petry	400 N. Michigan	WH 4-0011
Radio-TV Reps	75 E. Wacker	FI 6-0982
Wm. G. Rambeau	333 N. Michigan	AN 3-5566
Paul H. Raymer Co.	435 N. Michigan	SU 7-4473
Alex Rosenman	192 N. Clark	FI 6-5450
Scheerer	35 E. Wacker	ST 2-7942
Sears & Ayer	612 N. Michigan	SU 7-8177
Burke Stuart	333 N. Michigan	CE 6-2884
Venard, Rintoul & McConnell	35 E. Wacker	ST 2-5260
Walker	360 N. Michigan	AN 3-5771
Weed, Weed TV	203 N. Wabash	RA 6-7730
WLW-Cincinnati	360 N. Michigan	ST 2-6693
WOR & WOR-TV	435 N. Michigan	SU 7-5109
Adam J. Young Jr.	55 E. Washington	AN 3-5448

Agencies

American TV Institute of Tech.	5050 Broadway	UP 8-6300
Aubrey, Finlay, Marley & Hodgson	230 N. Michigan	FI 6-1600
N. W. Ayer	135 S. LaSalle	RA 6-3456
BBDO	919 N. Michigan	SU 7-9200
Walter F. Bennett & Co.	20 N. Wacker Dr.	FR 2-1131
Lee S. Biespiel Adv.	605 N. Michigan	DE 7-4190
Leo B. Batt	64 E. Jackson	HA 7-9187
Bozell & Jacobs	205 N. LaSalle	CE 6-0870
Burton Browne	619 N. Michigan	SU 7-7700
Buchen Co.	400 W. Madison	RA 6-9305
Leo Burnett	360 N. Michigan	CE 6-5959
Calkins & Holden, Carlock, McClinton & Smith	333 N. Michigan	RA 6-3831
Campbell-Ewald	230 N. Michigan	CE 6-1946
Campbell-Mithun	1024 Palmolive Bldg.	DE 7-7533
The Caples Co.	225 N. Erie	SU 7-6016
Compton Adv.	141 W. Jackson	HA 7-6935
Dancer-Fitzgerald-Sample	221 N. LaSalle	FI 6-4700
W. B. Doner & Co.	203 N. Wabash	DE 2-4676
Doremus	208 S. LaSalle	CE 6-9132
Erwin, Wasey & Co.	230 N. Michigan	RA 6-4952
First United Broadcasters	201 N. Wells	RA 6-7800
M. M. Fisher Assoc.	134 N. LaSalle	CE 6-1610
Food Research & Adv.	159 E. Chicago	SU 7-6664
Foote, Cone & Belding	155 E. Superior	SU 7-4800
Albert Frank-Guenther Law	1 N. LaSalle	DE 2-6424
Jones Frankel	180 N. Wabash	DE 2-5745
Fuller & Smith & Ross	105 W. Adams	AN 3-5041
Glenn-Jordan, Stoetzal	707 N. Michigan	ST 2-8927
Goodkind, Joice & Morgan	919 N. Michigan	SU 7-6747
Phil Gordon Agency	23 E. Jackson	HA 7-2103
Grant Adv.	919 N. Michigan	SU 7-6500
Gray-Schwartz	228 N. LaSalle	RA 6-7760
Edw. A. Grossfield & Assoc.	1020 N. Rush	DE 7-6868
Herbert Summers Holl	30 N. LaSalle	ST 2-0670
George H. Hartman Co.	307 N. Michigan	ST 2-0055
Henri, Hurst, & McDonald	121 W. Wacker	FR 2-9180
Ivan Hill	49 E. Superior	SU 7-3116
The Kanps Co.	64 E. Lake	ST 2-0460
H. W. Kastor & Sons Adv.	75 E. Wacker	CE 6-5331
Kenyon & Eckhardt	620 Market	RA 6-6470
Abbott Kimball Co.	520 N. Michigan	MI 2-0300
Kuttner & Kuttner	646 N. Michigan	SU 7-7940
Al Paul Lefton	435 N. Michigan	SU 7-9511
Earle Ludgin	121 W. Wacker	AN 3-1888
MacFarland, Aveyard & Co.	333 N. Michigan	RA 6-9360
Malcolm-Howard Adv. Agency	203 N. Wabash	AN 3-0022
Maxon, Inc.	644 N. Rush	WH 4-1676
McCann-Erickson	318 S. Michigan	WE 9-3701
McCarty Co.	20 E. Huron	SU 7-1847
Arthur Meyerhoff & Co.	410 N. Michigan	DE 7-7860
C. L. Miller	333 N. Michigan	CE 6-1640
C. Wendell Muench & Co.	75 E. Wacker	FI 6-3481

Agencies

Irvin Myerson Agcy	330 S. Wells	HA 7-6828
Needham, Louis & Brorby	135 S. LaSalle	ST 2-5151
Olian & Bronner	35 E. Wacker	ST 2-3381
O'Neil, Larson & McMahon	230 N. Michigan	AN 3-4470
J. R. Pershall	105 W. Adams	FR 2-8440
Presba, Fellers & Presba	360 N. Michigan	CE 6-7683
Proebsting, Taylor Inc.	100 E. Ohio	WH 4-1051
Reincke, Meyer & Finn	520 N. Michigan	WH 4-7440
Fletcher D. Richards	221 N. LaSalle	FI 6-3585
Robertson, Buckley & Gotsch	57 E. Jackson	HA 7-0654
Roche, Williams & Cleary	135 S. LaSalle	RA 6-9760
Rocklin, Irving & Assoc.	32 W. Randolph	RA 6-2324
Ruthrauff & Ryan	360 N. Michigan	FI 6-1833
Saunders, Shrout & Assoc.	22 W. Monroe	DE 2-7089
Frank B. Sawdon	75 E. Wacker	DE 2-0826
Schoenfield, Huber & Green	520 N. Michigan	WH 4-0818
Schwimmer & Scott	75 E. Wacker	DE 2-1815
Russel M. Seeds Co.	919 N. Michigan	WH 3-2133
John W. Shaw	716 N. Rush	MO 4-6322
Sherman & Marquette (See Wherry, Baker & Tilden)		
Charles Silver & Co.	737 N. Michigan	SU 7-6625
Simmonds & Simmonds	201 N. Wells	AN 3-6645
Glenn Jordan Stoetzel	307 N. Michigan	ST 2-8927
Tathom-Laird	64 E. Jackson	HA 7-3700
J. Walter Thompson	410 N. Michigan	SU 7-0303
Turner Adv.	101 E. Ontario	MI 2-6476
C. J. Ulrich	3253 Irving Park	JU 8-8545
Geoffrey Wade	20 N. Wacker	ST 2-7369
Weiss & Geller	400 N. Michigan	DE 7-1124
Wherry, Baker & Tilden	919 N. Michigan	DE 7-6000
Young & Rubicam	333 N. Michigan	FI 6-0750

Advertisers

Admiral	3800 W. Cortland	SP 2-0100
American Dairy Assoc.	20 N. Wacker	ST 2-4916
American Hair & Felt	Merchandise Mart	SU 7-7252
Armour	Union Stock Yards	YA 7-4100
Bauer & Black	309 W. Jackson	WE 9-7100
Borg-Warner	310 S. Michigan	HA 7-3463
Consolidated Cosmetics	30 W. Hubbard	DE 7-7000
Curtiss Candy	1101 W. Belmont	BI 8-6300
Dad's Root Beer	2800 N. Talman	IN 3-4600
Derby Foods	3327 W. 47th Pl.	VI 7-4400
Ekco	1949 N. Cicero	BE 7-6000
Florsheim Shoes	130 S. Canal	FR 2-6666
Greyhound Corp.	8d. of Trade Bldg.	FI 6-5000
Hoover	20 N. Wacker	RA 6-9478
Hotpoint	5600 W. Taylor	MA 6-2000
Household Finance Corp.	919 N. Michigan	WH 4-7174
Illinois Bell Tel.	212 W. Washington	OF 3-9300
Intl Cellucotton	919 N. Michigan	DE 7-8161
Intl Harvester	180 N. Michigan	AN 3-4200
Walter H. Johnson Candy	4500 W. Belmont	SP 7-2424
Kraft Foods	500 Pashtigo Court	WH 4-7300
Libby, McNeill & Libby	W. Exch. & S. Packers	YA 7-0240
Mars Candy	2019 N. Oak Park	ME 7-3000
Oscar Mayer Co.	1241 N. Sedgwick	MI 2-1200
Jules Montenier	440 W. Superior	WH 4-0570
Motorola	4545 W. Augusta	SP 2-6500
Muntz	1735 W. Belmont	BI 8-8100
Mystik Adhesive Products	2635 N. Kildare	SP 2-1600
O'Cedar	2246 W. 49th	LA 3-4700
Pabst	221 N. LaSalle	ST 2-7600
Pure Oil	35 E. Wacker	ST 2-2100
Purity Bakeries	919 N. Michigan	WH 4-6100
Quaker Oats	345 Merchandise Mart	WH 4-0600
Simoniz	2100 S. Indiana	DA 6-5577
S.O.S.	6201 W. 65th	PO 7-7800
Standard Oil of Ind.	910 S. Michigan	HA 7-9200
Sunbeam	5600 W. Roosevelt Rd.	ES 8-8000
Swift	Union Stock Yards	YA 7-4200
Toni	Merchandise Mart	WH 4-1800
United Airlines	5959 S. Cicero	PO 7-3300
Wine Corp. of Amer.	3737 S. Sacramento	CL 4-6300
Wm. Wrigley	410 N. Michigan	SU 7-2121
Zenith	912 W. Washington	HA-1-7474

News Services

Associated Press	160 N. LaSalle	ST 2-7700
International News Service	326 W. Madison	AN 3-1234
United Press	400 W. Madison	RA 6-4172

Music & Transcription Services

ASCAP	8 S. Michigan	ST 2-8289
BMI	360 N. Michigan	AN 3-5394
Columbia Transcriptions	410 N. Michigan	WH 4-6000
Monogram-Chicago	75 E. Wacker	AN 3-7169
Morton Radio Productions	360 N. Wacker	CE 6-4144
RCA Recorded Program Svce	445 N. Lake Shore	WH 4-3530
Standard Radio	360 N. Michigan	CE 6-0041
Hal Tate Prodns	831 S. Wabash	HA 7-3610
L. S. Toogood Recording	221 N. LaSalle	CE 6-5275
United Broadcasting	301 N. Erie	SU 7-0114

TV Film Program Sources

ABC Film Synd.	20 N. Wacker	AN 3-0800
Academy Prodns	123 W. Chestnut	MI 2-0128
Association Films	79 E. Adams	HA 7-4399
Atlas	228 N. LaSalle	AN 3-5672
George Bagnall	2326 Michigan	VI 2-5454
CBS Film Sales	410 N. Michigan	WH 4-6000
Coronet	65 E. Southwater	DE 2-7676
Du Mont Film Synd	646 N. Michigan	WH 4-2370
Film Studios of Chicago	135 S. LaSalle	CE 6-8147
Guild Films	20 E. Jackson	WA 2-4146
Imperial World Films	49 E. Oak	MI 2-6200
International Film Bureau	57 E. Jackson	WA 2-1648
Kling Studios	601 N. Fairbanks	DE 7-0400
Lewis & Martin	218 S. Wabash	WE 9-6434
MCA TV	430 N. Michigan	DE 7-1100
Morton Prodns	64 E. Lake	CE 6-4144
Motion Pictures for Television	820 N. Wabash	WH 3-2600
NBC Film Division	Merchandise Mart	SU 7-8300
RCA Recorded & TV Film Svc	445 N. Lake Shore	WH 4-3530
Sarra	16 E. Ontario	WH 4-5151
Walter Schwimmer Prodns	75 E. Wacker	FR 2-4392
Screen Gems	333 N. Michigan	FR 2-3696
Telenews Prodns	1325 S. Wabash	WA 2-1525
United Artists TV	1301 S. Wabash	HA 7-6310
United Press Movietone	400 W. Madison	RA 6-4172
United Television Programs	360 N. Michigan	CE 6-0041
United World Films	601 W. Washington	ST 2-3840
Vitapix	30 N. LaSalle	AN 3-2950
Vogue Wright Studios	469 E. Ohio	MO 4-5600
Wilding Prodns	1345 Argyle	LO 1-8410

SPONSOR offices

NEW YORK 17	40 E. 49th • MUrray Hill 8-2772
CHICAGO	161 E. Grand • SUperior 7-9863
DALLAS	1500 Jackson • RAndolph 7381
LOS ANGELES	6087 Sunset • HOllywood 4-8089

our new address:

477 Madison Ave.

NEW YORK 22, N.Y.

PLAZA 9-1810

moving UP!

Announcing a chonge of address: our New York offices are now locoted in new, enlorged quarters at 477 Modison Avenue—on oddress in the HEART of the industry. This move follows the recent exponsion of our Chicago offices.

ADAM J. YOUNG Jr., Inc.

ADAM YOUNG TELEVISION CORP.

RADIO and TELEVISION STATION REPRESENTATIVES

New York • Boston • St. Louis • Chicago • San Francisco • Los Angeles

SPONSOR RADIO and TV DIRECTORY

USE THIS LIST OF PHONE NUMBERS AND ADDRESSES AS YOUR DESK-GLASS LISTING. POCKET-SIZE BOOKLETS ARE ALSO AVAILABLE TO SUBSCRIBERS. WRITE TO SPONSOR AT 40 E. 49TH ST., NEW YORK 17, N. Y., **FOR YOUR FREE COPY**

NEW YORK

PLEASE SEE OTHER SIDE FOR **CHICAGO** LISTING AND LOCATION OF SPONSOR'S OFFICES

Networks

American Broadcasting Co.	7 W. 66th	SU 7-5000
Columbia Broadcasting System	485 Madison at 52nd	PL 1-2345
Du Mont Television Network	515 Madison at 53rd	MU 8-2600
Keystone Broadcasting System	580 Fifth at 47th	PL 7-1460
Mutual Broadcasting System	1440 Bdwy at 40th	LO 4-8000
National Broadcasting Co.	30 Rock. Plaza at 49th	CI 7-8300

Radio and Tv Stations

WAAT, WATV	TV Center, Newark	BA 7-3260
WABC, WABC-TV	7 W. 66th	SU 7-5000
WABD (TV)	515 Madison at 53rd	MU 8-2600
WABF (FM)	654 Madison at 60th	TE 8-5400
WBNX	260 E. 161st	ME 5-0333
WCBS, WCBS-TV	485 Madison at 52nd	PL 1-2345
WEVD	117 W. 46th	PL 7-0880
WGHF (FM)	10 E. 40th	LE 2-4927
WGSM	Huntington, L. I.	HU 4-6740
WHLI	Hempstead, L. I.	OL 8-1100
WHOM	Newark, N. J.	CI 6-3900
WINS	Municipal Bldg	WI 3-3600
WLIB	1440 Bdwy at 40th	LO 4-8000
WMCA	730 Fifth at 57th	CI 5-7979
WMGM	Paterson, N. J.	PE 6-2945
WNBC, WNBT	220 E. 42nd	MU 2-1234
WNEW	229 W. 43rd	LA 4-1100
WNJR	Newark, N. J.	MI 3-7600
WNYC	41-30 58th, Woodside	NE 9-3300
WOR, WOR-TV	1440 Bdwy at 40th	LO 4-8000
WOV	730 Fifth at 57th	CI 5-7979
WPAT	Paterson, N. J.	PE 6-2945
WPIX (TV)	220 E. 42nd	MU 2-1234
WQXR	229 W. 43rd	LA 4-1100
WVNJ	Newark, N. J.	MI 3-7600
WWRL	41-30 58th, Woodside	NE 9-3300

Representatives

Alaska Radio Sales	17 E. 42nd	MU 2-0813
AM Radio Sales	1657 Bdwy at 51st	CO 5-3739
Avery-Knodel	608 Fifth at 49th	JU 6-5536
Hil F. Best	101 Park at 40th	LE 2-3783
John Blair	150 E. 43rd	MU 2-6900
Bloir TV	150 E. 43rd	MU 2-5644
Bolling	480 Lexington at 46th	PL 9-8150
Branhom	230 Park at 46th	MU 6-1800
Burn-Smith	19 W. 44th	MU 2-3124
Copper Publications	420 Lexington at 43rd	LE 2-1250
CBS Radio Spot Sales	501 Madison at 52nd	PL 1-2345
CBS TV Spot Sales	488 Madison at 52nd	PL 1-2345
Caribbean Networks	200 W. 57th	CI 5-7433
Henry I. Christal	579 Fifth at 47th	MU 8-6414
George W. Clark	11 W. 42nd	OX 5-2090
Thomas F. Clark	1 E. 54th	EL 5-5666
Clork-Windlass-Mann	205 E. 42nd	MU 4-1910
College Radio	14 W. 45th	OX 7-0890
Continental Radio Sales	285 Madison at 40th	LE 2-2450
Donald Cooke	331 Madison at 43rd	MU 2-2270
Crosley Broadcasting	630 Fifth at 50th	CI 5-4416
Devney	535 Fifth at 44th	MU 7-5365
Everett-McKinney	40 E. 49th	PL 9-3747
Forjoe, Forjoe TV	580 Fifth at 47th	JU 6-3100
Free & Peters	444 Madison at 49th	PL 1-2700
Gill-Perna	654 Madison at 60th	TE 8-4740
Good Music Broadcasters	229 W. 43rd	LA 4-1100
W. S. Grant	33 W. 42nd	BR 9-1374
Melchor Guzman	45 Rock. Plaza at 51st	CI 7-0624
Arthur H. Hagg	366 Madison at 45th	MU 2-8865
Horrington, Righter & Parsons	589 Fifth after July 1	MU 8-7050
Headley-Reed	420 Lexington at 44th	MU 5-8701
H-R Reps	380 Madison at 44th	MU 7-3120
George P. Hollingbery	500 Fifth at 42nd	BR 9-3960
Hol Holman	535 Fifth at 44th	MU 7-5365
Indie Soles	60 E. 42nd	MU 2-4813
Inter-American Publ.	41 E. 42nd	MU 2-0884
Interstate	545 Fifth at 45th	MU 2-5452
Kotz	477 Madison at 51st	PL 9-4460

Representatives

Robert S. Keller	72 Barow	WA 4-6599
A. Lewis King	561 Fifth at 45th	MU 2-8276
Joseph H. McGillvra	366 Madison at 45th	MU 2-8755
Media Representatives	270 Park at 47th	MU 8-4777
Robert Meeker	521 Fifth at 43rd	MU 2-2170
NBC Spot Sales, Radio & TV	30 Rock. Plaza at 49th	CI 7-8300
National Time Sales	17 E. 42nd	MU 2-0810
Richard O'Connell	40 E. 49th	PL 5-9140
Pan-American Broadcasting	17 E. 42nd	MU 2-0810
John E. Pearson	444 Madison at 49th	PL 1-3366
John H. Perry	19 W. 44th	MU 7-5047
Edward Petry	488 Madison at 52nd	MU 8-0200
Radio TV Reps	480 Lexington at 47th	MU 8-4340
William G. Rambeau	347 Madison at 44th	MU 6-5940
Paul H. Raymer	444 Madison at 49th	PL 9-5570
Alex Rosenman	347 Madison at 44th	MU 3-7340
Schepp-Reiner	16 E. 43rd	MU 2-8540
Sears & Ayer	295 Madison at 41st	MU 9-2586
Stars National	400 Madison at 47th	PL 8-0555
Burke Stuart	270 Park at 47th	PL 3-0542
United Broadcasting	507 Fifth at 42nd	MU 7-4758
Venard, Rintoul & McConnell	444 Madison at 49th	MU 8-1088
Walker	347 Madison	MU 3-5830
Grant Webb	270 Park at 47th	MU 8-4254
WCKY	53 E. 51st	EL 5-1127
Weed and Weed TV	579 Fifth at 46th	PL 9-4700
WGN Chicago, WGN-TV	220 E. 42nd	MU 2-3033
WLW Cincinnati	630 Fifth at 50th	CI 6-1616
Adam J. Young Jr.	477 Madison	PL 9-1810

Agencies

Anderson & Cairns	488 Madison at 51st	MU 8-5800
N. W. Ayer & Son	30 Rock. Plaza at 49th	CI 6-0200
Badger, Browning & Hersey	630 Fifth at 50th	CI 7-3720
Ted Bates	630 Fifth at 50th	JU 6-0600
Victor A. Bennett	511 Fifth at 42nd	MU 7-2182
BBDO	383 Madison at 46th	EL 5-5800
Benton & Bowles	444 Madison at 49th	MU 8-1100
Bern'ham, Costlem'n & Pierce	136 E. 38th	LE 2-7550
Biow	640 Fifth at 51st	PL 9-1717
Blaine-Thompson	234 W. 44th	LO 4-0800
Bozell & Jacobs	2 W. 45th	MU 7-6210
Brisacher, Wheeler & Staff	350 Fifth at 34th	BR 9-5600
Brooke, Smith, French & Dorrance	52 Vanderbilt at 44th	MU 6-1800
Franklin Bruck	1270 Sixth at 50th	CI 7-7660
Buchanan	1501 Broadway at 43rd	BR 9-7900
Leo Burnett	677 Fifth at 53rd	MU 8-9480
Calkins & Holden, Carlock, McClinton & Smith	247 Park at 46th	PL 5-6900
Caples	295 Madison at 40th	MU 4-6800
Campbell-Ewald	488 Madison at 51st	MU 8-3400
Coyton	9 E. 40th	LE 2-1711
Cecil & Presbrey	247 Park at 46th	MU 8-1234
Arnold Cohen	460 W. 34th	WI 7-4700
Horry B. Cohen	41 E. 42nd	OX 7-0660
Compton	261 Madison at 39th	CI 6-2800
Cunningham & Walsh	260 Madison at 39th	MU 3-4900
Dancer-Fitzgerald-Sample	347 Madison at 44th	OR 9-0600
D'Arcy	515 Madison at 53rd	PL 8-2600
Doherty, Clifford, Steers & Shenfield	350 Fifth at 34th	BR 9-0445
Donohue & Coe	1270 Sixth at 50th	CO 5-2772
Dowd, Redfield & Johnstone	501 Madison at 52nd	MU 8-1275
Roy S. Durstine	655 Madison at 60th	TE 8-4600
Ellington	535 Fifth at 44th	MU 7-4300
Erwin, Wasey	420 Lexington at 43rd	LE 2-8700
William Esty	100 E. 42nd	OX 7-1600
Ewell & Thurber	270 Park at 47th	PL 1-2770
Foote, Cone & Belding	247 Park at 46th	MU 8-5000
Albert Frank-Guenther Law	131 Cedar near Wall	CO 7-5060
Fuller & Smith & Ross	71 Vanderbilt at 44th	MU 6-5600
Getschal	49 E. 51st	PL 9-1132
Geyer	745 Fifth at 57th	PL 1-3300
Gibraltter	17 E. 45th	MU 7-7896
Grant	655 Madison at 60th	TE 8-9393
Grey	430 Park after July 1	PL 1-3500
Lawrence C. Gumbinner	655 Madison at 61st	TE 8-1717
Lewin, Williams & Soylor	40 E. 49th	MU 8-6200

Agencies

Hewitt, Ogilvy, Benson & Mather	575 Madison at 56th	MU 8-6100
Hicks & Greist	420 Lexington at 44th	MU 3-9135
Hirshan-Garfield	745 Fifth at 57th	MU 8-8900
Hilton & Riggio	4 W. 58th	MU 8-4224
Huber Hoge	699 Madison at 62nd	TE 8-0200
Bryan Houston	10 Rock. Plaza at 49th	PL 7-6400
Charles W. Hoyt	380 Madison at 46th	MU 2-2000
Hutchins	16 W. 46th	PL 7-8526
Duane Jones	570 Lexington at 51st	PL 3-4848
Kastor, Farrell, Chesley & Clifford	400 Madison at 47th	PL 1-1400
Joseph Katz	488 Madison at 52nd	MU 8-1223
Kenyon & Eckhardt	247 Park at 46th	MU 8-5700
Abbott Kimball	250 Park at 46th	PL 3-9600
Edward Klettter	515 Madison at 53rd	PL 1-1990
Kudner	575 Madison at 56th	MU 8-6700
Lambert & Feasley	60 E. 42nd	MU 7-8980
C. J. LaRoche	247 Park at 46th	PL 5-7711
Al Paul Lefton	521 Fifth at 43rd	VA 6-4340
Lennen & Newell	380 Madison at 46th	MU 2-5400
MacManus, John & Adams	444 Madison at 49th	PL 9-3221
David J. Mahoney	122 E. 42nd	OX 7-0480
J. M. Mathes	260 Madison at 39th	LE 7-7450
Maxon	12 E. 53rd	PL 9-7676
McConn-Erickson	50 Rock. Plaza at 50th	JU 6-3400
Emil Mogul	250 W. 57th	JU 2-5200
Morse International	122 E. 42nd	OR 9-4600
Neselle & Eisen	522 Fifth at 43rd	MU 2-4939
Moss Associates	415 Lexington at 43rd	MU 7-7377
Needham, Louis & Brorby	730 Fifth at 57th	PL 7-0333
Robert W. Orr	4 W. 58th	PL 9-8050
Paris & Peort	370 Lexington at 42nd	MU 9-2424
Peck	400 Madison at 47th	PL 3-0900
Product Services	10 E. 44th	MU 7-0204
Fletcher D. Richards	10 Rock. Plaza at 49th	JU 6-5400
Ruthrauff & Ryan	405 Lexington at 42nd	MU 6-6400
Ben Sackheim	2 W. 50th	PL 1-2200
Sawdon	480 Lexington at 47th	PL 5-2516
Scheideler, Beck & Werner	487 Park at 58th	MU 8-8866
Sherman & Marquette (see Bryon Houston)		
Silberstein-Goldsmith	16 E. 40th	OR 9-3100
Raymond Spector	445 Park at 56th	MU 8-4407
St. George & Keyes	250 Park at 46th	PL 5-1180
SSC&B	437 Fifth at 39th	OR 9-2500
J. Walter Thompson	420 Lexington at 43rd	MU 3-2000
Warren, Jackson & Delaney	45 W. 45th	JU 6-0350
Warwick & Legler	230 Park at 46th	MU 4-5800
William H. Weintraub	488 Madison at 51st	PL 1-0900
Weiss & Geller	6 E. 45th	OX 7-0414
Young & Rubicam	285 Madison at 40th	MU 9-5000

Advertisers

Adam Hat Stores	665 Bdwy at Chambers	GR 3-1500
American Airlines	100 Park at 40th	MU 3-9000
American Chicle	Long Island City	ST 4-8900
American Home Products	22 E. 40th	LE 2-8000
American Safety Razor	380 Madison at 47th	OX 7-3030
American Tel & Tel	195 Broadway	EX 3-9800
American Tobacco	111 Fifth at 15th	AL 4-4900
B. T. Babbitt	386 Fourth	LE 2-8273
Beyer	1450 Bdwy at 41st	LA 4-6400
Benrus	200 Hudson	WA 5-5500
Best Foods	1 E. 43rd	MU 7-8400
Hazel Bishop	445 Park at 56th	MU 8-7370
Bon Ami	17 Battery Place	WH 4-0089
Bond Stores	Fifth & 35th	WI 7-6550
Borden	350 Madison at 44th	MU 8-6700
Breakstone	45 Hubert	WA 5-3500
Bristol-Myers	630 Fifth at 50th	PL 7-8500
Bymart-Tintair	270 Park Ave at 47th	MU 8-0006
Bulova	630 Fifth at 50th	CI 5-7720
Canada Dry Ginger Ale	100 Park at 40th	LE 2-4300
Carter Products	53 Park Place	CO 7-6400
Celanese Corp of America	180 Madison at 34th	MU 9-6000
Chesebrough	17 State	WH 3-9800
Cities Service	70 Pine	HA 2-1600
Cluett, Peabody	10 E. 40th	MU 3-5383
Coca-Cola	515 Madison at 55th	EL 5-5475
Colonial Airlines	230 Park at 46th	MU 9-8400

Advertisers

Continental Baking	630 Fifth at 50th	CI 6-2323
Corn Products Refining	17 Battery Place	WH 4-0880
CBS Columbia	34-00 47th (L.I.C.)	EX 2-3000
Doeskin	11 W. 42nd	LO 4-0521
Dolcin	683 Fifth at 55th	MU 8-3100
Esso Standard Oil	15 W. 51st	PL 7-1200
Ethyl	100 Park at 40th	OR 9-2000
General Cigar	119 W. 40th	PE 6-2700
Good Humor	46-81 Metropolitan	EV 6-4600
Robert Hall	1241 Bdwy at 30th	MI 9-0900
Hudnut	113 W. 18th	WA 4-7700
Hudson Pulp & Paper	505 Park at 59th	PL 9-7733
International Latex	350 Fifth at 34th	LO 3-5000
Lehn & Fink	445 Park at 56th	PL 5-6100
Lever Bros.	390 Park at 53rd	MU 8-6000
Liggett & Myers	630 Fifth at 50th	CI 6-0500
P. Lorillord	119 W. 40th	LO 3-7000
Longines-Wittnauer	580 Fifth at 47th	PL 7-8200
Melville Shoe	25 W. 43rd	LO 5-6500
Philip Morris	100 Park at 40th	OR 9-1800
National Biscuit	449 W. 14th	CH 3-8000
National Dairy	260 Madison at 39th	MU 6-6100
National Shoes	595 Gerard, Bronx	MO 5-9000
Necchi Sewing Machines	164 W. 25th	WA 4-7604
Oakite	19 Rector	WH 3-0940
Pacific Coast Borox	100 Park at 40th	LE 2-5919
Paper-Mate	752 Broadway	AL 4-4300
Pan American World Airways	135 E. 42nd	MU 6-7100
Penick & Ford	420 Lexington at 43rd	LE 2-8162
Pepsi-Cola	3 W. 57th	MU 8-4500
Revere Copper & Brass	230 Park at 46th	MU 9-6800
Revlon	745 Fifth at 57th	PL 5-8800
Richfield Oil	542 Fifth at 44th	MU 7-1852
Riggio Tobacco	Orinoco Dr. (L.I.)	BA 7-6100
Ronzoni Macaroni	50-02 Northern (L.I.C.)	SA 2-6789
Jacob Ruppert	1639 Third at 93rd	TR 6-5000
Seeck & Kade	440 Washington	WA 5-3864
Sceman Bros.	121 Hudson	WA 5-2700
Scrutan	711 Fifth at 55th	PL 3-1610
Shell Oil	50 W. 50th	JU 6-5000
Sinclair Oil	600 Fifth at 48th	CI 6-3600
Singer Sewing	149 Broadway	DI 9-1200
Snow Crop	445 Park at 56th	PL 9-3610
Standard Brands	595 Madison at 57th	PL 9-4400
Standard Oil	30 Rock. Plaza at 49th	PL 7-3000
Sterling Drug	1450 Bdwy at 41st	LA 4-6400
Sylvania Electric	1740 Bdwy at 56th	JU 6-2424
The Texas Co.	135 E. 42nd	MU 9-7700
Tide Water Assoc. Oil	17 Battery Place	WH 4-6000
United Fruit	Pier 3, North River	WH 4-1700
US Rubber	1230 Sixth at 48th	CI 7-5000
US Tobacco	630 Fifth at 49th	CI 6-1134
Vick Chemical	122 E. 42nd	OX 7-3800
Webster Tobacco	486 Fourth	LE 2-9323
Whitehall Pharmacal	22 E. 40th	LE 2-8000
BROOKLYN		
Brillo	60 John	UL 2-4700
Ehlers Coffee	1300 Flushing	EV 6-2000
Ex-Lax	423 Atlantic	TR 5-9040
Fred Fear & Co.	Foot of Joralmn	MA 4-7320
Garrett Wine	882 Third	ST 8-3494
Good Humor	46-81 Metropolitan	EV 6-4600
Griffin	410 Wiloby	UL 5-3232
Howard Clothes	40 Flatbush	TR 5-5000
La Rosa Macaroni	473 Kent	EV 7-7484
Liebmann Breweries	36 Forrest	EV 8-2640
Monarch Wine	4500 Second	ST 8-2340
White Rock	200 Van Dyke	MA 5-0300
WHITE PLAINS		
General Foods	250 North	WH 6-2500
Nestle	2 William	WH 6-6400
HOBOKEN		
Liptan Tea	1500 Hudson	BA 7-4050
JERSEY CITY		
Block Drug	257 Cornelison	HE 4-3000
Colgate-Palmolive	105 Hudson	RE 2-1400
Lambert Pharmacal	190 Newark	CO 7-7010

Advertisers

NEWARK		
Ballantine	57 Freeman	MI 3-3000
Pharmoceuticals Inc.	290 Jelliffe	BI 8-1005
Ronson	1 Aronson Sq	MA 2-0608
Vitamin Corp of Amer.	274 Lafayette	CO 7-8570

Research & Surveys

Advertest Research	New Brunswick, N. J.	CH 7-1564
Adv. Research Foundation	11 W. 42nd	LO 3-5100
American Research Bureau	551 Fifth at 45th	MU 7-3787
Broadcast Advertising Bureau	270 Park at 48th	MU 8-4020
C. E. Hooper	10 E. 40th	LE 2-3000
Richard Manville Research	230 Park at 46th	OR 9-2435
A. C. Nielsen	500 Fifth at 42nd	PE 6-2850
Alfred Politz Research	270 Park at 47th	PL 9-5200
Psychological Corp.	522 Fifth at 43rd	MU 2-2145
Pulse	15 W 46th	JU 6-3316
N. C. Rorabaugh	347 Madison at 44th	MU 6-2193
Schwerin Research	1775 Bdwy at 57th	JU 2-4690
Std. Audit & Meas. Servc.	89 Broad at Bdwy	WH 3-8390
Daniel Starch & Staff	Mamaroneck, N. Y.	MA 9-5400
Station Representatives Assoc.	101 Park at 41st	MU 5-4141
Trendex	347 Madison at 44th	MU 4-4328
Videodex	342 Madison at 44th	MU 7-8837

News Services

Associated Press	50 Rock Plaza at 50th	PL 7-1111
International News Service	235 E. 45th	MU 7-8800
N.E.A.	461 Eighth	LO 3-5160
NANA	229 W. 43rd	CH 4-1690
Reuters	220 E. 42nd	MU 2-0400
Telenews Productions	630 Ninth at 44th	JU 6-2450
United Press	229 W. 43rd	BR 9-8558

Music & Transcription Services

ASCAP	575 Madison at 56th	MU 8-8800
Associated Program Service	221 Fourth at 18th	OR 4-7400
BMI	589 Fifth at 48th	PL 7-1800
Capitol Records	1730 Bdwy at 55th	PL 7-7470
Columbia Transcriptions	799 Seventh at 52nd	CI 5-7300
Harry S. Goodman	19 E. 53rd	PL 5-6131
Long-Worth Feature Programs	113 W. 57th	JU 6-5700
C. P. MacGregor	341 Madison at 43rd	TW 8-0017
Charles Michelson	15 W. 47th	PL 7-0695
Muzak	229 Fourth at 19th	OR 4-7400
RCA Recorded Program Svce.	630 Fifth at 51st	JU 2-5011
Sesac	475 Fifth at 41st	MU 9-5365
World Broadcasting System	488 Madison at 51st	MU 8-4700
Frederick W. Ziv	488 Madison at 51st	MU 8-4700

Film Commercials

American Film	1600 Bdwy at 48th	PL 7-5915
Audio Prodns	630 Ninth at 43rd	CO 5-6771
George Blake	1600 Bdwy at 48th	CI 7-2264
Caravel Films	730 Fifth at 57th	CI 7-6111
Chad, Inc.	15 E. 56th	PL 1-0717
Charter Oak	846 Seventh at 54th	CI 6-2509
Cinemart International	322 E. 44th	OR 9-4430
Thomas Craven	35 W. 53rd	CI 6-8388
Shamus Culhane	207 E. 37th	MU 8-2843
Depicto Films	254 W. 54th	CO 5-7621
Peter Elgar	18 E. 53rd	MU 8-5626
Elliot, Unger & Elliot	130 W. 57th	JU 6-5582
Walter Engel Studios	20 W. 47th	LU 2-3170
Paul J. Fennell	40 E. 40th	LE 2-2384
Film Creations	61 W. 56th	JU 2-3824
Film Graphics	345 W. 55th	JU 6-1922
Filmwright	3 E. 57th	EL 5-6038
G-L Enterprises	270 Park at 47th	EL 5-9473

Film Commercials

Harry S. Goodman	19 E. 53rd	PL 5-6131
Gray-O'Reilly	480 Lexington at 47th	PL 3-1531
Ben Harrison	112 W. 89th	SU 7-1657
Hartley	20 W. 47th	JU 2-3960
Hankinson	15 W. 46th	MU 6-0133
IMPS	515 Madison at 53rd	EL 5-6620
Jam Handy	1775 Bdwy at 57th	JU 2-4060
Kenco Prodns	333 W. 52nd	PL 7-8466
Herbert Kerkow	480 Lexington at 46th	PL 1-1833
Lolley & Love	3 E. 57th	EL 5-1382
Robert Lawrence	418 W. 54th	JU 2-5242
Vernon Lewis	71 W. 45th	LU 2-1322
Michael Lippert	525 Lexington at 48th	MU 8-0013
Loucks & Norling	245 W. 55th	CO 5-6974
MPO Prodns	15 E. 53rd	CO 8-7830
Owen Murphy	723 Seventh at 48th	PL 7-8144
National Screen Svce.	1600 Bdwy at 48th	CI 6-5700
Ted Nemeth	729 Seventh at 49th	CI 5-5147
Personnet	46-02 Fifth (L.I.C.)	ST 4-6163
Pathescope	580 Fifth at 47th	PL 7-5200
Princeton Film Center	300 Park at 48th	PL 5-0322
Regency	112 W. 48th	JU 2-0274
RKO Pathe	625 Madison at 59th	PL 9-3600
Leslie W. Roush	333 W. 52nd	CO 5-6430
Sarra	200 E. 56th	MU 8-0085
Science Pictures	5 E. 57th	PL 9-8352
Screen Gems	233 W. 49th	CI 5-5044
Fletcher Smith	321 E. 44th	MU 5-6626
Sound Masters	165 W. 46th	PL 7-5600
Wilbur Streech	1697 Bdwy at 50th	JU 2-3810
Bill Sturm Studios	723 Seventh at 48th	JU 6-1650
TV Films	155 W. 46th	JU 2-3607
TV Screen Prodns	17 E. 45th	MU 2-8877
Telamerica	270 Park at 47th	EL 5-1422
Tempo Productions	588 Fifth at 47th	PL 7-0744
Transfilm	35 W. 45th	JU 2-1406
Unifilms	146 E. 47th	MU 8-9325
Van Praag	1600 Bdwy at 48th	PL 7-2857
Video Varieties	41 E. 50th	MU 8-1162
Vidicam Pictures	240 E. 39th	MU 6-3310
Roger Wade	15 W 49th	CI 7-6797
Wilding Pictures	385 Madison at 47th	PL 9-0854
Willard Films	45 W 45th	LU 2-0430

TV Film Program Sources

ABC Film Syndication	7 W. 66th	SU 7-5000
Associated Program Service	237 W. 54th	PL 7-7700
Association Films	347 Madison at 43rd	MU 5-8573
Atlas Television Films	15 W. 44th	MU 7-5525
Zach Baym	13 E. 37th	MU 9-4175
George Bagnoll	25 Vanderbilt	MU 6-7542
Bengal Pictures	550 Fifth at 45th	JU 6-8856
Blinkey Prodns	106 West End	TR 3-1411
British Information Svce.	30 Rock Plaza at 49th	CI 6-5100
Byron	550 Fifth at 45th	CI 5-8188
CBS TV Film Sales	485 Madison at 52nd	PL 1-2345
Cinema Svce.	106 West End	TR 3-1411
Comet TV Films	625 Madison at 59th	PL 5-8200
Commonwealth Films	723 Seventh at 48th	CI 5-6456
Cornell Film	1501 Bdwy at 43rd	WI 7-6650
Clayton W. Cousens Prodns.	333 W. 78th	TR 3-5870
Demby Prodns.	34 E. 51st	PL 9-2495
Du Mont Film Syndication	515 Madison at 53rd	LE 5-1000
Dynamic Films	112 W. 89th	TR 3-6221
Film Network	853 Seventh at 52nd	JU 2-3026
Flamingo Films	509 Madison at 52nd	MU 8-4800
George F. Foley	625 Madison at 59th	PL 1-1860
Forrest Features	1501 Bdwy at 43rd	LO 4-5592
Allen A. Funt	100 Central Pk S.	LO 4-5227
General Televideo	1440 Bdwy at 40th	LO 4-8000
Harry S. Goodman	19 E. 53rd	PL 5-6131
Greatest Fights	9 E. 40th	LE 2-1717
Guild Films	420 Madison at 48th	MU 8-5365
Hofberg Prodns.	362 West 44th	CI 6-9031
Hollywood TV Svce.	1740 Bdwy at 55th	JU 6-1700
Hygo TV Films	60 W. 46th	CI 6-4347
INS Telenews	235 E. 45th	MU 7-8800
Internationol Tele-Film	331 Madison at 44th	MU 7-9116
Interstate TV	1560 Bdwy at 47th	PL 7-3070
Kagran Films	4 W. 58th	MU 8-0585
Bernard E. Karlen	270 Park at 47th	PL 9-3107

TV Film Program Sources

Kling Studios	40 E. 51st	PL 9-4720
Lakeside TV	1465 Bdwy at 42nd	LO 5-4950
Major TV Prodns	1270 Sixth at 50th	PL 7-6496
Mansfield Enterprises	49 E. 53rd	PL 1-0080
Marathon TV Newsreel	125 E. 50th	PL 8-0865
Masters Prodns	515 Madison at 53rd	EL 5-6620
MCA TV	598 Madison at 57th	PL 9-7500
Charles Michelson	15 W. 47th	PL 7-1833
William Morris Agency	1740 Bdwy at 55th	PL 7-6464
Motion Pictures for Television	655 Madison at 60th	TE 8-2020
MPO Prodns	15 E. 53rd	PL 8-7830
NBC TV Film Division	30 Rock. Plaza at 49th	CI 7-8300
National Telefilm Assoc.	625 Madison at 59th	PL 5-4300
Official Films	25 W. 45th	PL 7-0100
Olio Video	20 E. 42nd	MU 2-2460
Paramount TV Prodns	1501 Bdwy at 43rd	WI 7-2211
Radius Films	310 W. 53rd	CI 6-9183
RCA Recorded & TV Film	630 Fifth at 50th	CI 7-8300
Richard H. Rogers	14 E. 62nd	TE 8-2626
Sack TV Enterprises	358 W. 44th	JU 6-2358
Walter Schwimmer	16 E. 41st	MU 7-1717
Screen Gems	233 W. 49th	CI 5-5044
Station Distributors	1450 Bdwy at 41st	LA 4-6400
Studio Films	380 Madison at 42nd	MU 2-2134
Sterling	205 E. 43rd	MU 7-2626
Telecast Films	112 W. 43rd	LA 4-6400
Telefilm Enterprises	38 E. 57th	PL 8-2626
Telescene	237 First	GR 5-2200
TV Programs of America	477 Madison at 51st	PL 9-4460
TV Screen Prodns	17 E. 45th	MU 2-8877
TV Snapshots	50 Park at 37th	MU 3-2400
J. Walter Thompson	420 Lexington at 48th	MU 3-2000
Times Square Prodns.	145 W. 45th	JU 6-5330
Twentieth Century-Fox TV	444 W. 56th	JU 6-2000
Unifilm	146 E. 47th	PL 8-2626
United Artists TV	729 Seventh at 48th	JU 6-1650
United Press Movietone	220 E. 42nd	MU 2-0400
United TV Programs	444 Madison at 49th	PL 9-8900
United World	445 Park at 57th	PL 8-2626
Unity	1501 Bdwy at 43rd	LO 5-7400
Vitapix	509 Madison at 52nd	PL 8-2626
Wink Film	625 Madison at 59th	PL 9-5500
Ziv TV Programs	488 Madison at 51st	MU 8-4700

Hotels

Algonquin	59 W. 44th	MU 7-5000
Ambassador	Park at 51st	PL 8-0300
Astor	Broadway at 44th	CI 6-6000
Barbizon-Plaza	101 W. 58th	PL 5-3100
Barclay	111 E. 48th	PL 8-0600
Belmont-Plaza	Lexington at 49th	PL 8-6000
Berkshire	Madison at 52nd	PL 8-2600
Biltmore	Madison at 43rd	MU 7-7000
Carlton House	Madison at 61st	RE 7-5000
Chatham	Vanderbilt at 48th	MU 8-4600
Commodore	Lexington at 42nd	MU 3-5300
Drake	440 Park at 56th	PL 8-0680
Essex House	160 Central Pk S.	CI 7-2700
Glodstone	114 E. 52nd	PL 8-2626
Gotham	Fifth at 55th	PL 8-2626
Hampshire House	150 Central Pk S.	PL 8-2626
Lexington	Lexington at 48th	MU 3-4500
Lombardy	111 E. 56th	PL 8-2626
Madison	Madison at 58th	PL 8-2626
New Weston	Madison at 50th	PL 8-2626
New Yorker	Eighth at 34th	PE 6-1100
Park Lane	Park at 59th	PL 8-2626
Park Sheraton	Seventh at 56th	CI 7-5500
Pierre	Fifth at 61st	PL 8-2626
Plaza	Fifth at 59th	PL 8-2626
Roosevelt	Madison at 45th	MU 7-6000
St. Regis	Fifth at 55th	PL 8-2626
Savoy-Plaza	Fifth at 58th	PL 8-2626
Shelton	Lexington at 49th	PL 8-2626
Sherry-Netherland	Fifth at 59th	PL 8-2626
Stotler	Seventh at 33rd	PE 6-1100
Taft	Seventh at 50th	CI 7-4000
Vanderbilt	Park at 34th	MU 3-7400
Waldorf-Astoria	Park at 49th	PL 3-3000



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IS THE CHOICE

OF OKLAHOMA CITY



MARK WEAVER
KWTV ASSISTANT NEWS DIRECTOR

A "nose for news" coupled with broad radio, television and newspaper experience adds up to make a seasoned, sound reporter. That's Mark Weaver! Mark came to KWTV from KLRA Little Rock where he won the Arkansas Press Association Award for outstanding journalism in 1953. He is known to many for his news feeds to CBS and Edward R. Murrow. Yes, Mark Weaver is another reason why KWTV newscasting is choice in Oklahoma City.

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager

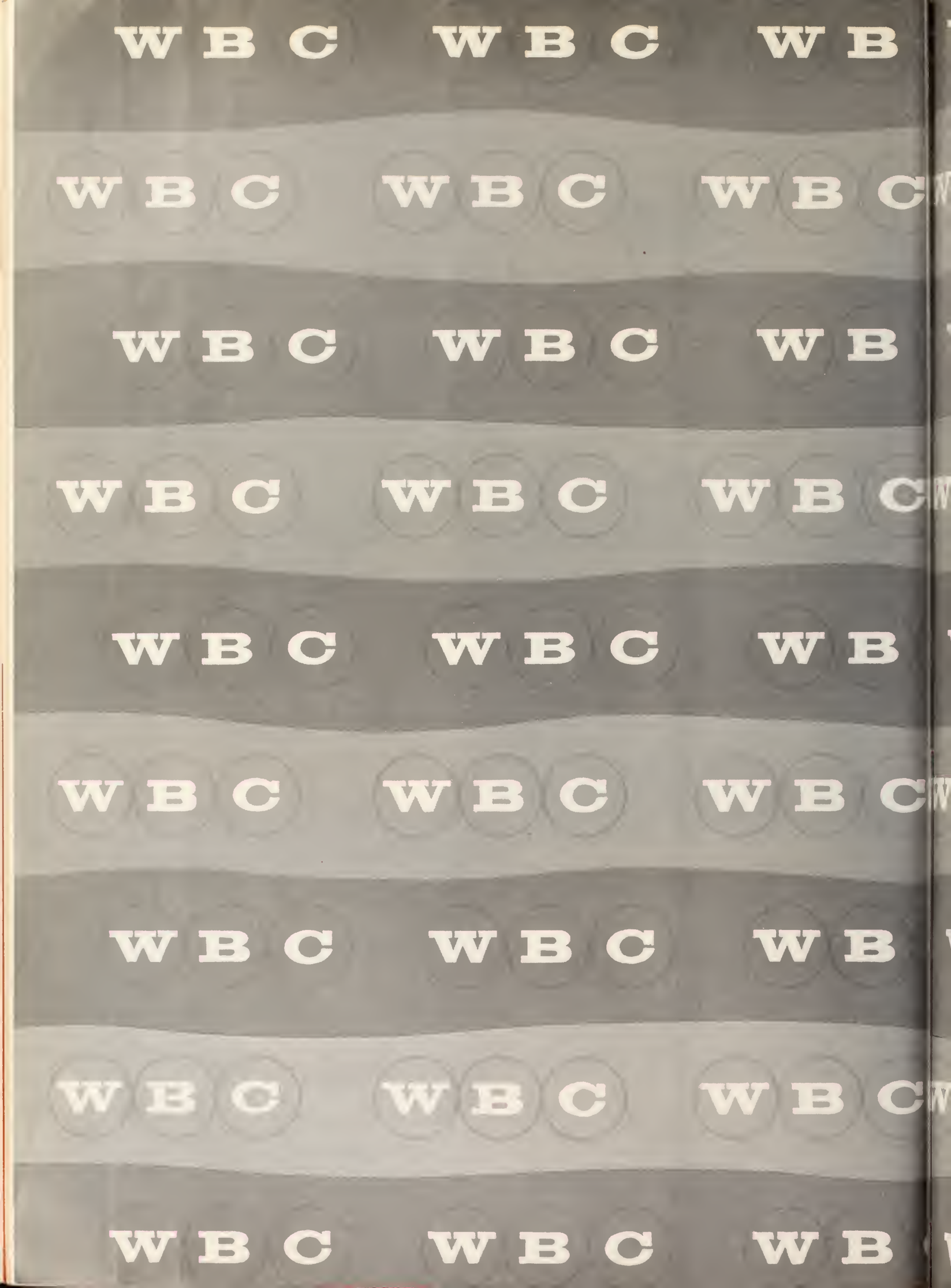
KWTV goes to 316,000 watts ERP with a 1572-foot tower in early fall 1954.

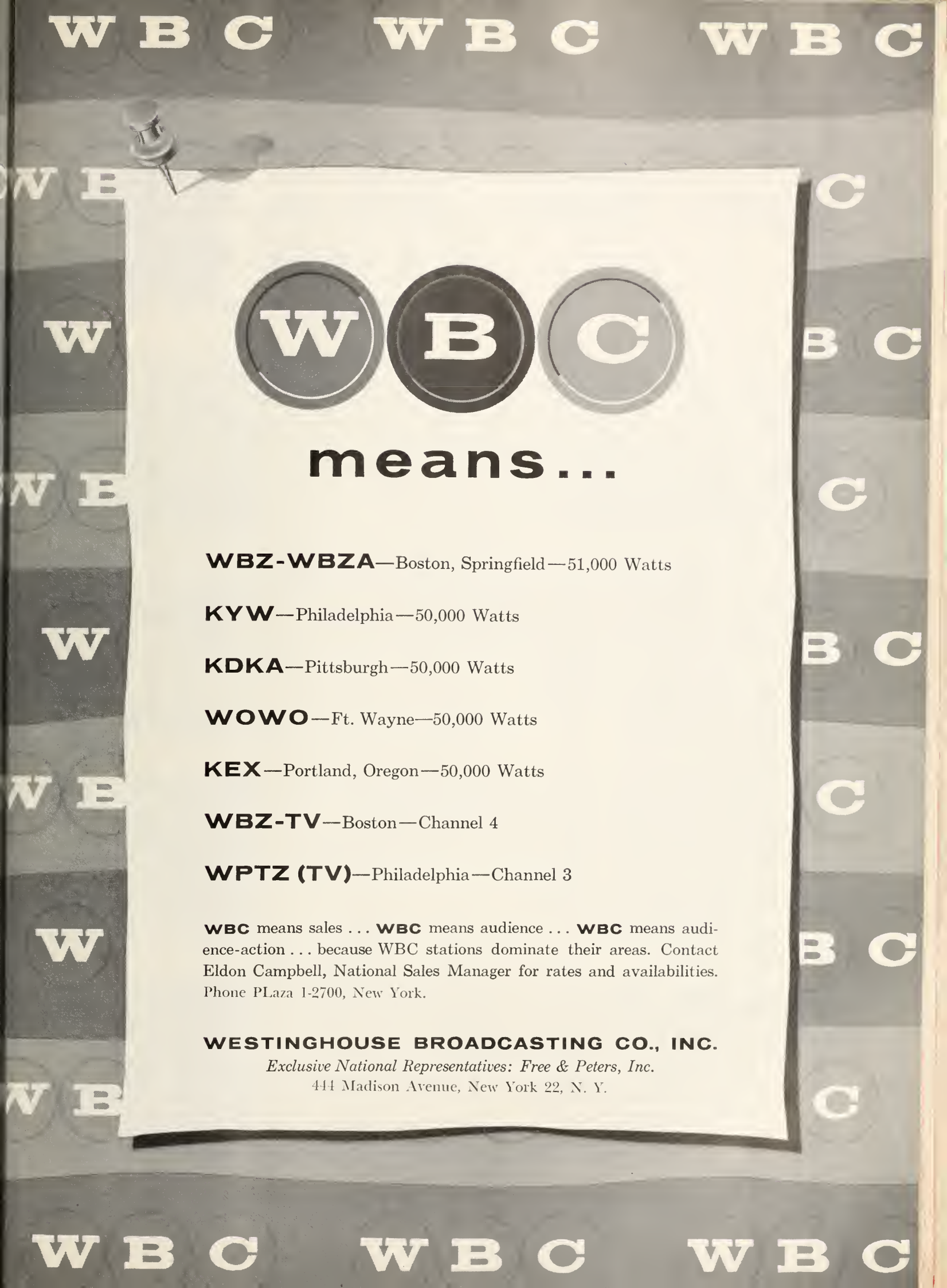
the Choice of Oklahoma City

KWTV-9

CBS

AFFILIATED MANAGEMENT K O M A CBS
REPRESENTED BY AVERY-KNODEL, INC.


WBC WBC WB
WBC WBC WBC
WBC WBC WB
WBC WBC WBC
WBC WBC WB
WBC WBC WBC
WBC WBC WB
WBC WBC WBC
WBC WBC WB



WBZ-WBZA—Boston, Springfield—51,000 Watts

KYW—Philadelphia—50,000 Watts

KDKA—Pittsburgh—50,000 Watts

WOWO—Ft. Wayne—50,000 Watts

KEX—Portland, Oregon—50,000 Watts

WBZ-TV—Boston—Channel 4

WPTZ (TV)—Philadelphia—Channel 3

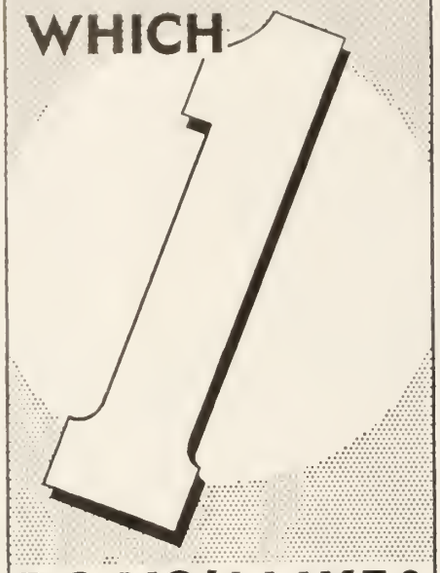
WBC means sales . . . **WBC** means audience . . . **WBC** means audience-action . . . because WBC stations dominate their areas. Contact Eldon Campbell, National Sales Manager for rates and availabilities. Phone PLaza 1-2700, New York.

WESTINGHOUSE BROADCASTING CO., INC.

Exclusive National Representatives: Free & Peters, Inc.

444 Madison Avenue, New York 22, N. Y.

WHICH



DO YOU LIKE?

We've Got 'em All!

CBS NBC ABC
DUMONT

Yes, for over o year, WAFB-TV hos furnished the only TV programing to the rich BATON ROUGE TRADE AREA. This rich petro-chemical market responds to your sales messoges over WAFB-TV becouse the viewers are among the highest paid workers in the country, with ample free time to spend their money os you tell them to! To cover olmost o holf million potentiol customers, buy the only TV stotion in the capitol of Louisiono . . .

WAFB-TV
Channel 28
Boton Rouge, Lo.
TOM E. GIBBENS
Vice President & General Manager.
Represented nationally by
ADAM J. YOUNG, Jr.

AGENCY AD LIBS



(*Continued from page* 16)

out of the medium of tv. Echo chambers and the other auditory devices which we worked so hard to develop in radio are all but forgotten. I can remember many times asking my employers for money to *experiment* with sound effects—no product or advertiser in mind, no specific commercial problem either.

The management, thinking we were crazy but for some reason willing to humor us, would invest in several hours of studio time and a small group of us would hie ourselves to the studio with a sound man. We would put microphones in the sounding board of the piano, have an announcer talk into a glass of water, through the reverse end of a megaphone or into what is known as a flutter box. One sound man I worked with got so interested in the creative possibilities of pure sound that he went home and invented a new electronic device that would play with highs and lows of various musical instruments. From this was developed a new set of instrumentations: Pyrrhic victory indeed.

All this activity, mind you, merely to come up with something that would set apart one commercial announcement from another. Don't get the idea that we were only mechanically minded. We realized that if anything were to come of our sound sessions, it would have to be relevant as well as attention-getting.

But, as I say, it seems we have gotten away from much of this in television. Sound is almost a lost art, so powerful (or time consuming) is the video side of our copy. Maybe this is a good thing as far as advertising goes. However, the early complaint about tv writers—that they were far too concerned with technique rather than advertising content—can hardly be the case today. Our present copy is quite straightforward. Our demonstrations, similar to those done on the sales floor. Our opticals, simple and sparsely used.

I regret that we spend so little time today to attract ears. Maybe we are missing something. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"Four-hour energy from two Hostess Cupcakes" is the theme of a new series of 60-second cartoon commercials for children's programs. There's plenty of excitement for small fry as engaging cartoon characters compete in childhood games . . . plenty of sell for the product as the extra energy supplied by Hostess Cupcakes turns defeat into victory. Appetizing live-action shots of Hostess Cupcakes, with a reminder to ask mother to buy them, wind up an action-packed, sales-minded minute. Produced by Sarra for Continental Baking Company, Inc., through Ted Bates & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In a merry minute of full animation the Cat-Tex trademark comes to life and proves to be a real "hep" cat at selling the sole that's "not rubber, not leather, not plastic." This frisky feline sings the praises of the product in a catchy jingle, demonstrates its virtues with amusing antics and provides strong product identification throughout. A visual and vocal delight created by Sarra for Cats Paw Rubber Company, Inc., through The S. A. Levyne Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



To dramatize the theme—"the first floating close shave"—in a new series of 60-second TV commercials, Sarra floats the new Custom Schick Shaver into view on a lily pad . . . floats it through the air on a feather . . . floats it up and down on a man's face. The photographic magic carries over into live-action shots of a man shaving and leaves the viewer with the desired impression—that the Schick Shaver "floats in your hands . . . floats over your face." Produced by Sarra for Schick, Inc., through Kudner Agency, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



No dull scientific explanations or lengthy laboratory demonstrations confuse the viewer in Sarra's series of 1-minute spots for Sylvania Television. By comparing such things as Photo Power and horse power, Halo Light and reading light, Sylvania's outstanding features are made crystal-clear . . . and so quickly that there is time left to close each informative minute with an impressive array of beautiful cabinets. Created by Sarra for Sylvania Electric Products, Inc., through Roy S. Durstine, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

TV results

SAVINGS ACCOUNTS

SPONSOR: Valley National Bank AGENCY: Jennings & Thompson

CAPSULE CASE HISTORY: *After sponsoring* Liberace *for seven weeks in the spring of* 1953, *the bank announced that those opening savings accounts of more than* $10 *would get a Liberace record. At the end of three programs more than* $750,000 *in new deposits had come in—with the average deposit over* $750. *Last August the bank renewed the Guild Films Co. show for* 78 *weeks. Since beginning sponsorship, the bank reports more than* $2 *million in deposits has come from Liberace viewers—at a time and film cost of* $543 *weekly.*

KPHO-TV, Phoenix PROGRAM: Liberace

LUNCHEONETTE

SPONSOR: The Grabeteria AGENCY: Direct

CAPSULE CASE HISTORY: *This small Salt Lake quick-lunch restaurant advertised a special "Old Times Day" (items priced the way they were* 50 *years ago). The firm bought six spots on KSL-TV on the two days preceding the "Old Times Day" for* $360. *When the day rolled around (it was* 30 *March), the Grabeteria served nearly* 6,000 *people. It sold* 600 *pounds of beef,* 660 *meat pies and nearly* 1,000 *half-pints of milk during the day.*

KSL-TV, Salt Lake City PROGRAM: Announcements

GOLF CLUBS

SPONSOR: Schindler's Jewelry Store AGENCY: Direct

CAPSULE CASE HISTORY: *Schindler's promoted a special golf club offer using KVTV as its only advertising medium. The offer: A five-club special set priced at* $24.95. *The promotion: Five announcements on KVTV. The results: Sale of* 120 *golf club sets—including sales to* 10 *members of KVTV's staff who fell for their own commercials. After three weeks, sales are still booming. Cost of the announcements was* $230.

KVTV, Sioux City PROGRAM: Announcements

AUTO PAINTING

SPONSOR: B&H Automotive AGENCY: Direct

CAPSULE CASE HISTORY: *The first of* 52 *one-minute Class A announcements costing* $54 *each produced seven automobile paint jobs for the sponsor—a firm specializing in this service for car owners. The announcement was telecast Sunday just before a local sports show. It used a locally produced film showing operations involved in painting a car while a booth announcer described the action. A slide with the firm's name, address and phone number was shown at the end of the film, and no special prices or inducements were offered.*

WREX-TV, Rockford, Ill. PROGRAM: Announcements

JAR LID

SPONSOR: Peter Pan Peanut Butter AGENCY: Needham, Louis & Brorby, Inc.

CAPSULE CASE HISTORY: *On* 18 *February, Ruth Lyons, femcee of the* 50-50 Club, *told her viewers that they could get a plastic refrigerator jar lid free. All they had to do was send Miss Lyons a self-addressed stamped envelope. The next day* 1,267 *requests for the Peter Pan lids came into the station: the following Monday there were* 3,411 *requests and by the first of March* 5,269 *people had written in for the plastic lids. A one-minute live participation on the show is telecast over WLWT, WLWC and WLWD, costs* $230.

WLWT, Cincinnati, WLWC, Columbus, WLWD, Dayton PROGRAM: 50-50 Club

CANDIES

SPONSOR: M&M Candies AGENCY: Roy S. Durstine, Inc.

CAPSULE CASE HISTORY: *Last November M&M Candies bought* Johnny Jupiter, *a half-hour Saturday morning children's film program, for national spot sponsorship. Seven months later M&M business is up* 250% *in the Nashville area, with jobber orders up as much as* 600% *in some cases. The film program is telecast between* 9:00 *and* 9:30 *a.m. The station's Class C* 26-*time rate (not including talent, film and so forth) is* $114.

WSM-TV, Nashville PROGRAM: Johnny Jupiter

MEN'S SUITS

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Reno Sears store used one* 10-*minute commercial showing a man being measured for a tailor-made suit in the store. As a direct result of the commercial,* 19 *suits were sold. They averaged* $75 *in price; the cost of the commercial was* $82.50. *The store reports, too, that a number of ready-to-wear suits also were sold to viewers. The advertising-to-sales ratio for the tailor-made suits was about* 18 *to* 1.

KZTV, Reno PROGRAM: Announcement



AUDIO catalog for Broadcasters

AM
FM
TV

THIS 146-PAGE CATALOG contains "straight-to-the-point" information about all RCA audio equipment and accessories designed for broadcast and television station operations. The book covers more than 200 professional audio items . . . and includes data, specifications, response curves, typical station equipment lists, and studio layouts. It's authoritative. It's complete. It's the only book of its kind in the industry.

For your copy of the RCA Audio Catalog, ask your RCA Broadcast Sales Representative. Or write Dept. XX, RCA Engineering Products, Camden, N. J., on your station letterhead. In Canada, write RCA Victor Ltd., Montreal.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION **CAMDEN, N.J.**

SMOOTH YOUR WAY TO SALES WITH FOUR BIG PLUSSES



+ TO FILL IN THE GAPS

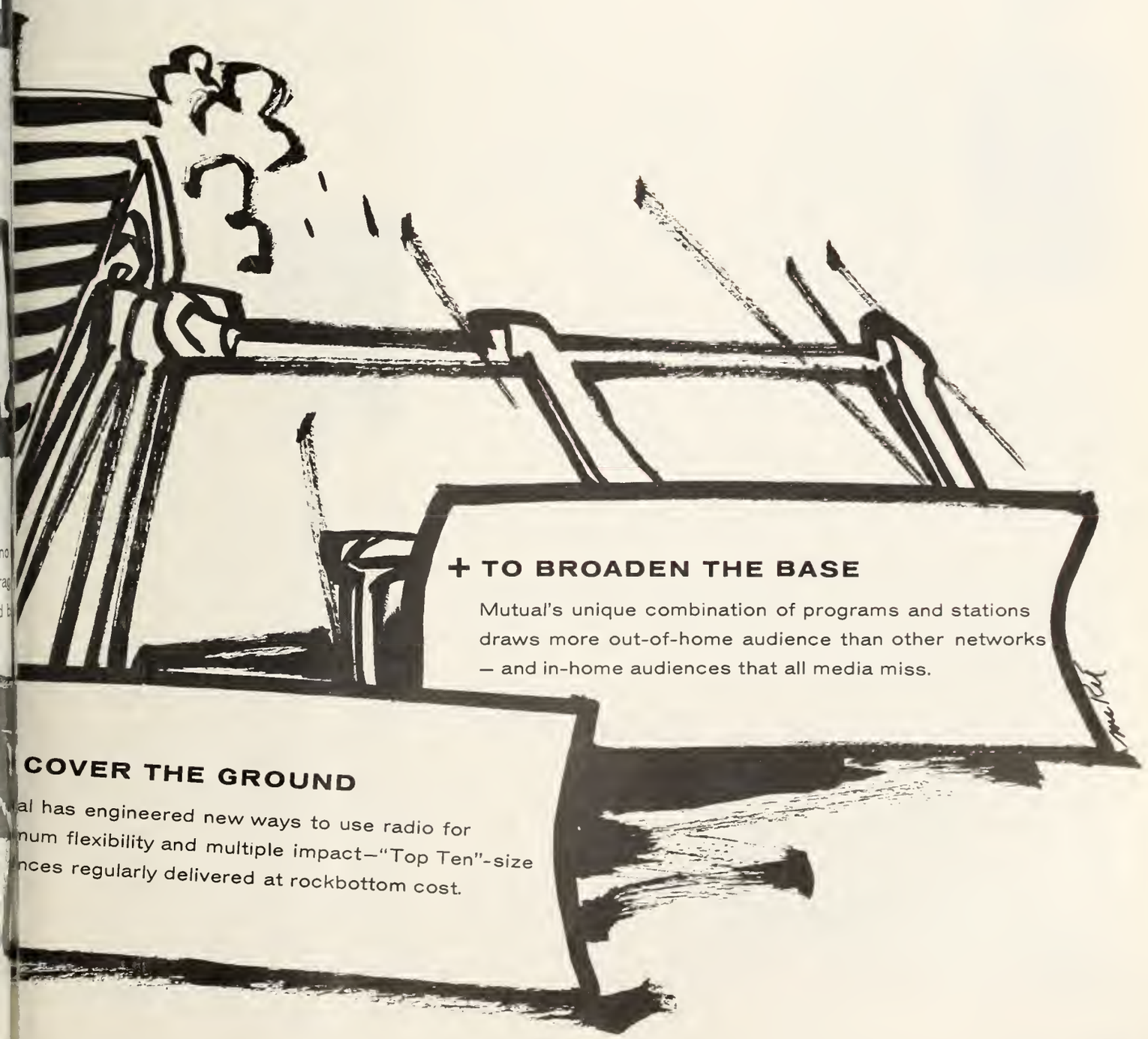
Mutual has 328 affiliates in markets where no th network has a station, where other media strag but where 9,000,000 radio families live and b

+ TO OBLITERATE DISTANCE

Mutual is the far-largest of all networks, with 570 stations, closest to the most people—and the most dealers and distributors—in the most markets.

MUTUAL BROADCASTING SYSTEM

There's no obstacle between you and 48-state sales that network radio can't smooth out best —and no network can smooth your way to sales with earthier advantages than Mutual's. Examine the four special plusses shown here...Mister PLUS at the controls.



+ TO BROADEN THE BASE

Mutual's unique combination of programs and stations draws more out-of-home audience than other networks — and in-home audiences that all media miss.

COVER THE GROUND

al has engineered new ways to use radio for
num flexibility and multiple impact—"Top Ten"-size
nces regularly delivered at rockbottom cost.

. . . the ALL-America network for radio . . . PLUS

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What was the best "pitch" ever made to you by a radio or television salesman?

THE PICKED PANEL ANSWERS

By JAMES MORGENTHAL, account executive, Grey Advertising Agency, New York



Mr. Morgenthal

The impression I get when someone makes a "pitch" depends on whether or not I'm buying—or in the market to buy—the network, market or stations that the salesman is selling.

If I'm in a receptive mood for sales information because of a particular campaign I'm working on, then almost any kind of presentation that fits into my plans interests me.

But if I'm not working on a campaign at the time for which the presentation is appropriate, then it is only a pitch.

Time salesmen who have impressed me most are those who find out what I'm working on and what I'm looking for. Then they show me how their ideas will help my campaign.

On the other hand, I've heard salesmen start their canned pitch like this: "This is a natural for . . ." (they look up from their book and say 'XYZ Product' and look back down again) ". . . and so you should buy our network."

The salesmen who have made the most sense are those who have really studied the account and who didn't make any ill-advised recommendations.

Actually, one of the best pitches I ever heard came not from a radio or tv salesman but from a trade paper salesman.

We had decided on a campaign and called up the salesman to come down and bring along a blank contract; we wanted to sign up with him.

But when he arrived, he said "Is that all you want?" Then, since he was familiar with both the account and his own paper, he told us when using his paper would be most productive. He told us when we should use half pages instead of full pages. We were actually a little amazed at how much this man knew—and the way he outlined his recommendations. As it turned out we made a few changes in our original campaign in order to follow the suggestions of this salesman.

Possibly I'm not typical, but I get fewer calls from radio and tv salesmen than from space salesmen. Perhaps the time salesmen concentrate more on the radio-tv department, while space salesmen seem to call on account executives.

There is one pitch from a time salesman that I particularly remember, however. First of all it was made by a man who had made several calls before. Like the space salesman I referred to before, this man knew both the product and the media he was selling.

Because I knew the man, I called him; I told him we were planning a spot barrage for a May-June gift event. What did he suggest?

He came back with a very carefully worked out schedule of time, ratings and a good overall plan. We ended up buying much of what he was selling.

Now it isn't unique for a time salesman to come up with a schedule once you tell him you're about to buy; but this man had made calls before and he made an intelligent pitch.

I would think that when a time salesman found out that a certain advertiser was actually a logical prospect for radio or tv, or was planning a campaign, he would see the account executive. As I said, however, my personal experience is that very few time salesmen do this.

By JOHN McCORKLE, timebuyer, Sullivan, Stauffer, Colwell & Bayles, New York



Mr. McCorkle

A good pitch should be like the old story of the man who took a swipe at another man with a razor. The victim jeered, "You never touched me," and the attacker grinned and said, "Yeah, just shake your head." A pitch is most effective when it is not too obvious. Because of this it is difficult for me to recall any one outstanding sales job.

What makes a good pitch? As a buyer I would like to think that I am influenced only by the comparative values of stations and availabilities and by their suitability for my client. The best pitch from my standpoint is the one with the most information.

No timebuyer can know all there is to know about every station and every market. Yet to do an effective job the buyer should have as much data as possible at his fingertips or in his head. His best sources of information are the media representatives who call on him. A salesman who presents pertinent information is giving a good pitch. Competitive situations change. Stations change programing and talent. Audiences shift. Many sales are made when such changes are pointed out to buyers.

When a salesman can present good "reason why" material he is usually on his way to an order. And the best pitch must obviously be the one that gets the order.

By JOAN STARK, chief timebuyer, William H. Weintraub & Co., New York



Miss Stark

Many a radio and tv sales "pitch" has been made and sold, and many a radio and tv sales "pitch" has been made and lost!

The latter can be attributed to certain failures on the part of the salesman; namely: (1) failure to supply the buyer with a complete picture of ratings and audience composition, including comparisons with competition, (2) failure to pitch the right type of schedule for the prospective client, (3) failure to give a clear idea of the local picture, and (4) above all, failure to look into the long-term aspect of the schedule whether it be for station breaks, participation or programs.

True, a salesman's job is to sell his station's time, but to sell (or try to sell) the wrong schedule to the wrong advertiser defeats his purpose. Also a lack of faith or belief in what is being pitched usually passes on from the salesman to the buyer.

Frankness on the part of the salesman who feels he does not have the right vehicle to sell, or currently available, does pay off in the long run. By doing this, the buyer learns to trust the salesman's knowledge and sincerity on future proposals. Many times I have asked the advice of these salesmen who have displayed this frankness and sincerity, and I have been aided and sometimes guided by their knowledge.

When a salesman has an established program to sell and sells it, that is one thing; but, when he has a new program with a brief history or none at all, and he sells it, he's done his job and done it well. Such was the case of a pitch made to me over two years ago.

Tv program availabilities were requested from all the stations in one of our Kaiser-Frazer Dealer Association's markets—and this was a highly competitive market in respect to the number of stations as well as the type

(*Please turn to page* 114)



Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

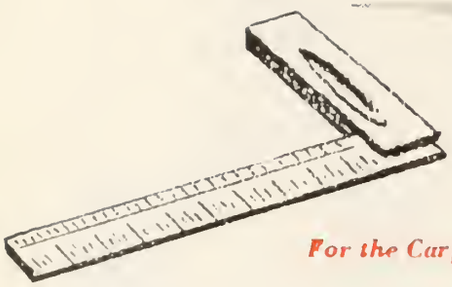
CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO

ASK JOHN BLAIR

TOOLS OF



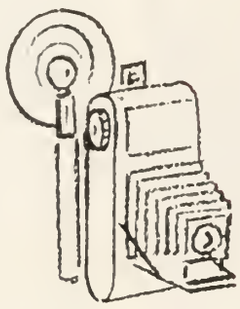
For the Carpenter



For the Ballplayer



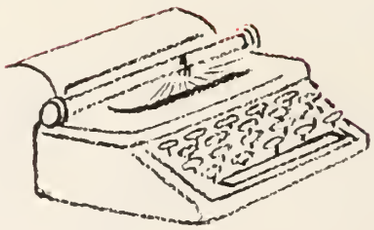
For the Violinist



For the Photographer



For the Laborer



For the Journalist



For the Sailor

FOR THE TIMEBUYER

SPONSOR 40 EAST 49TH STREET, NEW YORK 17

Please reserve following space in SPONSOR's 1954 Fall Facts Issue.

☐ double-truck	$780	(one-time rate)	frequency discounts apply!
☐ full page	$390	(one-time rate)	
☐ half-page	$220	(one-time rate)	
☐ third page	$150	(one-time rate)	

Firm _____

City _____ State _____

Name _____

Advertising deadline 28 June

Extra *press run!*

Extra *merchandising!*

Extra *readership!*

Extra *practical use!*

Extra *long life!*

THE TRADE

We're not stretching it. The Fall Facts Issue (this is our eighth) is invaluable to timebuyers, account executives, ad managers, radio and TV directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1954 Radio Basics, TV Basics, Film Basics. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1954 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.

the magazine Radio and TV advertisers use

SPONSOR

12 JULY 1954

1954 FALL FACTS ISSUE

Eighth annual issue

round-up

75,000 viewers enter WFIL-TV contest in 30-day period

A contest conducted by WFIL-TV, Philadelphia, drew a total of 75,000 letters and cards from viewers in a one-month period, the station reports.

To enter the competition, viewers had to estimate the number of beans in a sealed container, and finish the sentence, "I'm proud to be an American because. . . ." A new Nash Metropolitan was the prize.

The contest was publicized on WFIL-TV's *Stop, Look and Listen* audience participation show with Tom Moorehead, telecast across-the-board. Constant visual and aural promotion of the new Nash built up local demand for the model. According to J. E. Lamy, Philadelphia zone manager for Nash, the contest helped local dealers sell all available Metropolitans within three days.

WFIL-TV mail tabulators checked in entries from more than 40 counties in the four-state WFIL-TV coverage area. The winning entry was submitted by a Pitman, N. J. housewife, Mrs. William Quigley Jr., who was just two short of the actual number of beans in the container.

The contest was promoted by newspaper ads, announcements and a series of non-televised versions of *Stop, Look and Listen* in the station's coverage area. ★ ★ ★

WOWO stays up all night broadcasting high school prom

About 200 teenagers recently kept a 50 kw. radio station on the air all night.

Reason for the dusk-to-dawn stanza was the Columbia City (Ind.) annual junior-senior high school prom. Broadcasting a prom attended by 200 teenagers (Columbia City has a population of 5,000) might seem to lack news significance to some people. But Carl Vandagrift, general manager of WOWO, Fort Wayne, which broadcast the program, said, "You must be a Hoosier . . . to be able to understand the Columbia City party."

The Rural Electrical Membership Corp. understood it well enough to pay $800 to sponsor the show. During the program—which ran from 10:00 p.m. Friday to 5:30 a.m. Saturday—each of the 200 teenagers at the prom had a chance to speak on the air. ★ ★ ★

Announcer Cal Stewart interviews high school senior. Each of the 200 teenagers was on air



FCC 20 years old 19 June, regulates 5,808 stations

The Federal Communications Commission celebrates its twentieth birthday this week (19 June).

In January 1935, a few months after the FCC began operations, there were 623 commercial radio stations and 30,000 licensed engineers. Today, there are 5,808 am, fm and tv operations and 745,000 engineers which come under its jurisdiction. A total of 1,100 employees and an annual budget of $7.4 million are required today to conduct FCC business; in 1935, 233 employees carried out its work with an annual budget of $1.8 million.

The FCC is composed of seven commissioners named by the President and approved by the Senate. In the realm of broadcasting the FCC's work is:

- Setting aside groups of channels for the various am, fm and tv services and assigning specific channels for the transmissions of individual stations.
- Making and enforcing rules and regulations and engineering standards as well as setting up new policies as new developments occur. ★ ★ ★

John J. Gillin Jr. in Radio Pioneers Hall of Fame

The late John J. Gillin Jr., pioneer radio broadcaster, former president and part owner of WOW, Omaha, recently was awarded membership in the Radio Pioneers Hall of Fame. A scroll citing his "lifetime of devotion to the development of radio and television in the public interest" was accepted by his son, John J. Gillin III, at a special dinner.

John Gillin Jr. began his radio career at the age of 19, spent 21 of his 26 years in radio at WOW. Starting out as an announcer, he advanced to program director, commercial manager, and in 1934 became general manager. In January 1943 he became president as well as general manager. He became a member of the Radio Pioneers in 1949.

At the age of 29 he was elected to the board of directors of the National Association of Broadcasters and was reelected for successive terms totaling 14 years. During his tenure in office he worked to establish sound business principles and high ethical standards in broadcasting. ★ ★ ★

(*Please turn to page 79*)



Here's what you get....

Stack displays in 43 big supermarkets* serving all of metropolitan Los Angeles.

Advertiser's product will bear special shelf or stack markers identifying it as "A KMPC Value."

Posters throughout all 43 markets publicizing KMPC as "The Food Station."

Easel boards featuring KMPC personalities who will be airing the advertiser's commercials.

Special KMPC badges worn by all market clerks and check-out girls.

Special reference to KMPC in all newspaper advertising and Special Value Sheets of all 43 markets.

Food Special banners featuring KMPC throughout all of the markets.

Investigate today!

KMPC

"The One-Station Network"

710 kc • Los Angeles

50,000 watts days • 10,000 watts nights

GENE AUTRY, President • R. O. REYNOLDS, Vice-Pres. & Gen. Mgr

Represented nationally by A. M. RADIO SALES COMPANY

New York • Los Angeles • Chicago

** Available to only 13 advertisers having a product already carried by Thriftimart Food Markets*

what's cooking in Coffeyville?

The 10 county Coffeyville trade territory is a major market of 271,300 people. 50% larger than Wichita or Tulsa. Check your sales potential in the Southeast Kansas-Northeast Oklahoma market and you will be truly amazed. KGGF has served this hometown area for 24 years. With 10 KW on 690 KC, KGGF delivers a primary coverage of 87 counties in Kansas, Oklahoma, Missouri and Arkansas, with a population of 2,750,000.

KGGF

690 KC ABC
COFFEYVILLE, KANSAS

WEED & CO., National Representatives



agency profile

F. Kenneth Beirn

President
Biow Co., New York

Ken Beirn, president of Biow, says that he got into advertising through chemistry.

"When I was a chemistry major at Yale I was impressed by the seedy appearance of my prof's assistant—a meek, shabby little man in a worn grey suit who might have been making $25 a month!"

Horrified by this prospect, Beirn quit chemistry and got into advertising, only to see a picture of the "shabby little man" in the papers a couple of years ago: "He'd just discovered plutonium!"

Philosophically Beirn draped his large, athletic frame over the arms of a deep, print-covered armchair in his office. "I guess I'm doomed to be a hairshirt," sighed the executive head of Biow. "I'm the worrier of this organization."

Beirn's worry is steering an agency with more than $50 million in billings. Biow Co., with 60% of its total billings in tv, ranked fifth highest among air media agencies in 1953 billings. (For 20 top radio-tv agencies see SPONSOR, 28 December 1953.)

"The purpose of Biow management," Beirn explains, "is to adapt agency management to the creative men who're essential to our business, giving them all the freedom they need, but channeling it.

"Until about six years ago Milton Biow might have said 'the agency in the last analysis is the length and breadth of my shadow.' Since then he got around himself a fairly strong group of operators, a group of characters, let us say, who have track records of their own. This group has helped us keep the balance between showmanship and sound business."

Beirn walked over to his desk, picked up a pack of Philip Morris and ripped off the cellophane with a sweeping gesture. The silver foil snapped open. Beirn grinned.

"We're heavy in tv because this agency believes in hard sell—and demonstrating a product on tv is probably the most effective hard sell. Not that one medium can replace another, but today no national package goods advertiser can afford to stay off tv.

"Color will make tv even more indispensable."

Beirn walked over to the window and spun the globe resting on the sill. It's there as a reminder to him of his abortive career as a deck hand on an Isthmian Steamship freighter that took him around the world right after he quit being an undergraduate chemist. ★ ★ ★

WNCT

GREENVILLE, NORTH CAROLINA

CHANNEL 9

Primary **CBS** Affiliate

The only VHF station covering the rich Eastern Carolina market FULL TIME (7:00 A.M., through) with 100,000 watts.

RETMA SET COUNT, MAY 1, 1954

57,032

. . . and growing every day!

Indicating important audience — and advertiser — acceptance, WNCT was one of the Nation's fastest stations to go on full-time operation. 3 months after opening, WNCT was able to start full-time schedule beginning at 7:00 A. M.every day.

Its 874 ft. tower is the tallest in the Carolinas.

WNCT GREENVILLE, N. C.

A. Hartwell Campbell, General Manager
JOHN E. PEARSON CO., NATIONAL REPRESENTATIVE
JAMES S. AYERS CO., SOUTHEASTERN REPRESENTATIVE

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data*
3. *List of all stations newly on air with commercia programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
CORPUS CHRISTI, TEX.	KVDO	22	15 June	20	11		1	7 vhf[1]	Coastal Bend Tv Co. Gabriel Lozano, pres. A. O. Lerma, v.p. E. E. Mireles, sec. M. L. Ramirez, treas.	Young
ENID, OKLA.	KGEO-TV	5	10 June	100	50	ABC	1	40 vhf[2]	Streets Electronics George Streets, pres. and gen. mgr. Bruce E. Wallace, v.p. Robert M. Greer, sec. W. P. Scheffe, treas.	Pearson
GRAND JUNCTION, COLO.	KFXJ-TV	5	30 May	1.3	0.7	ABC, Du M, NBC	1	NFA	Western Slope Bestg. Rex G. Howell, pres. Laura Howell, v.p. Ruth G. Howell, sec.-treas. E. A. Thomas, exec. v.p.	Holman

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
OAK HILL, W. VA.[3]	WOAY-TV	4	2 June	1 Sept. '54	25	15	0	NFA	Robert R. Thomas Jr.,[4] sole owner	———

III. Addenda to previous listings

Since SPONSOR's 17 May 1954 list, four more television station grantees have left the air but retained their permits. Eleven more stations have had their c.p.'s voided by the FCC. This raises the number of stations which have returned c.p.'s to the FCC to 80. During May six tv stations went off the air; only five stations began operating during the month.

OFF THE AIR

ELMIRA, N. Y., WECT, uhf ch. 18 (began operating 30 Sept. 1953; suspended operations 26 May).

MONROE, La., KFAZ, uhf ch. 43 (began operating 11 Aug. 1953; suspended operations 1 May).

PHOENIX, Ariz., KOY-TV, vhf ch. 10 (share time). Station merged with KOOL-TV (began operating 19 Oct. 1953; authorized to merge 5 May).

PUEBLO, Colo., KDZA-TV, vhf ch. 3 (began operating March 1953; suspended operations 21 April).

C.P.'s VOIDED

BECKLEY, W. Va., WBEY, uhf ch. 21 (FCC cancelled c.p. for lack of prosecution).

COLUMBIA, Miss., WCBI-TV, uhf ch. 28 (grantee requested c.p. cancellation).

GOLDSBORO, N. C., WTVX, uhf ch. 34 (grantee requested c.p. cancellation).

GREENWOOD, S. C., WCRS-TV, uhf ch. 21 (grantee requested c.p. cancellation).

MARSHALL, Tex., KMSL, uhf ch. 16 (FCC cancelled c.p. for lack of prosecution).

MERCED, Calif., KMER, uhf ch. 34 (FCC cancelled c.p. for lack of prosecution).

NEW BRUNWICK, N. J., WDHN, uhf ch. 47 (grantee requested c.p. cancellation).

PADUCAH, Ky., WTLK, uhf ch. 43 (FCC cancelled c.p. for lack of prosecution).

PHILADELPHIA, Pa., WIP-TV, uhf. ch. 29 (grantee requested c.p. cancellation).

SPARTANBURG, S. C., WSCV, uhf ch. 17 (grantee requested c.p. cancellation).

TRENTON, N. J., WTM-TV, uhf ch. 41 (FCC cancelled c.p. for lack of prosecution).

CORRECTION

Under "New construction permits" in SPONSOR, 19 April, page 120, WUSN-TV is listed with the tv representative incorrectly. Southeastern representative for the station will be James S. Ayers Co., Atlanta. No national rep has been appointed.

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (4 June '54)	**376**	*Post-freeze c.p's granted (excluding 30 educational grants: 4 June '54)*	**346**[5]
Markets covered	**231**	*Grantees on air*	**268**
		Tv homes in U.S. (1 April '54)	**29,495,000**§
		U.S. homes with tv sets (1 April '54)	**62%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 May and 1 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

§Source: J. Walter Thompson Co. report on tv households in the U.S. as of 1 Jan. 1954.
[2]Rep's estimate based on set sales and RETMA figures.
[3]Channel assigned to Beckley, W. Va.
[4]Grant made possible by dismissal of competitive application of Joe L. Smith Jr., Inc., whereby Robert R. Thomas Jr. pays Smith firm $5,000 to reimburse it for actual expenses in prosecuting dismissed application. Smith firm also receives option for four years to purchase 40% of total issued and outstanding stock of a new corporation to be formed by Robert R. Thomas Jr. in which the c.p. would be transferred. Commissioner Frieda Hennock dissented.
[5]This number includes grants to permitees who have since surrendered their c.p.'s or who have had them voided by FCC.



They Sing A Prosperous Song

Dovetail bits hum about payrolls and profits as they work for the growing furniture industry in the South's Prosperous Piedmont.

Industry and agriculture team-up to make the mighty Piedmont section of North Carolina and Virginia one of the fastest comers in the nation. And WFMY-TV is the Prosperous Piedmont's most viewed station.

The 1,700,000 people in WFMY-TV's 31-county area have over 2 billion dollars to spend . . . and they're ready, willing and able to spend it. Let your H-R-P man tell you the success stories of flourishing products sold over WFMY-TV in the Prosperous Piedmont.

Team your product with WFMY-TV and you'll sing a prosperous song, too. Call your H-R-P man today.

CBS TELEVISION NETWORK

Basic Affiliate

wfmy-tv

Channel 2

GREENSBORO, N. C.

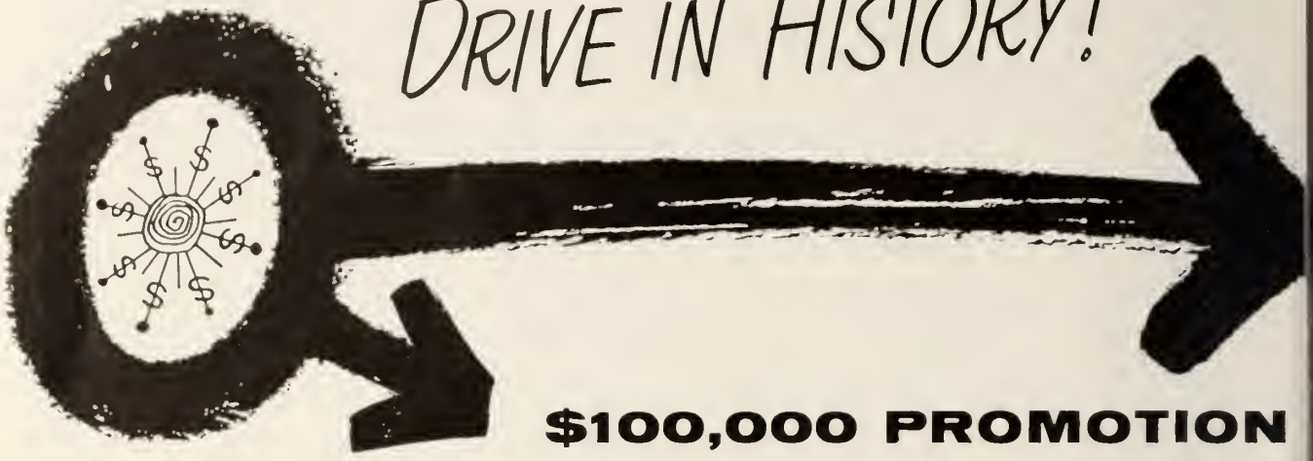
Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



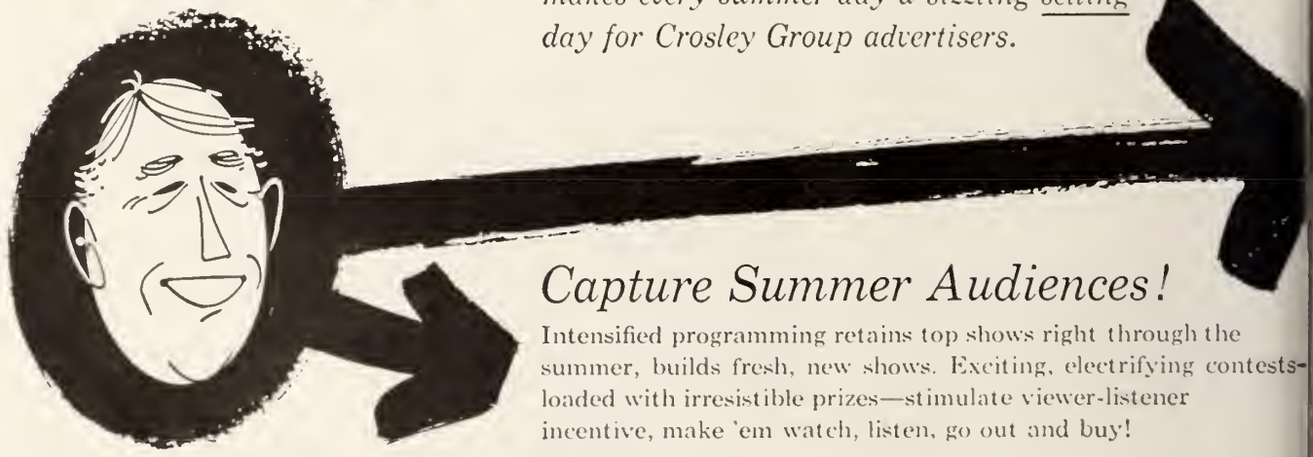
GREATEST SUMMER SALES DRIVE IN HISTORY!



$100,000 PROMOTION FOR CROSLEY GROUP ADVERTISERS!



Dynamite summer sales! With a steady barrage of hot programming, dynamic contests, a great new merchandising plan, that makes every summer day a sizzling selling day for Crosley Group advertisers.

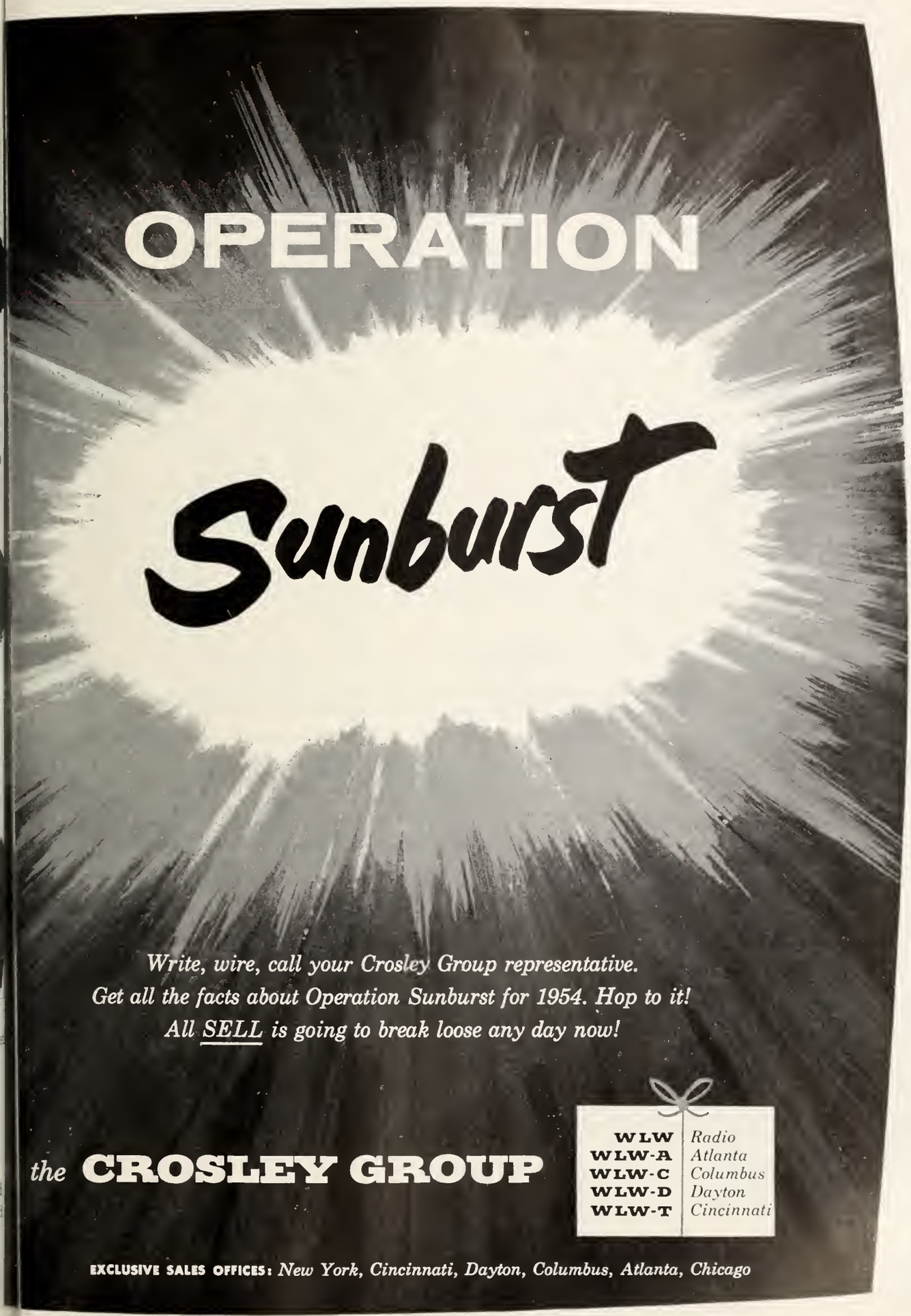


Capture Summer Audiences!

Intensified programming retains top shows right through the summer, builds fresh, new shows. Exciting, electrifying contests-loaded with irresistible prizes—stimulate viewer-listener incentive, make 'em watch, listen, go out and buy!

Move The Product!

An unusual boxtop-label premium offer will promote all Crosley Group advertised products. And only *those* advertised products will be eligible for the special offer. Each identified and merchandised as the key to an exciting Operation Sunburst premium—in all major retail outlets, including super markets, drug, hardware and jewelry stores, leading department and variety stores!


OPERATION
Sunburst
Write, wire, call your Crosley Group representative.
Get all the facts about Operation Sunburst for 1954. Hop to it!
All SELL is going to break loose any day now!
the CROSLEY GROUP
WLW Radio
WLW-A Atlanta
WLW-C Columbus
WLW-D Dayton
WLW-T Cincinnati
EXCLUSIVE SALES OFFICES: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pr

Rank this week	Past* rank	Top 10 shows in 10 or more markets Period 1-7 April 1954† TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS						3-STATION MARK			
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	C
1	2	**I Led Three Lives,** Ziv (D)	25.7	13.4 wnbt 10:30pm	8.4 kabc-tv 9:30pm	19.3 wnac-tv 7:00pm	9.9 wgn-tv 9:30pm	20.3 kstp-tv 9:00pm	16.8 ktnt-tv 7:30pm	44.3 ksd tv 10:00pm	6.5 wtop-tv 10:30pm	8.0 wlw-a 10:30pm	19.8 wbal-tv 10:30pm	53.0 wben tv 9:30pm	3 w 8:0
2	1	**Favorite Story,** Ziv (D)	22.5	10.4 wnbt 10:30pm	9.9 kttv 8:00pm	20.5 wnac tv 10:00pm	18.3 wnbq 9:30pm	21.0 weco-tv 9:00pm	20.3 king-tv 8:00pm	44.8 ksd-tv 9:30pm	11.2 wtop-tv 10:30pm	15.3 waga-tv 7:00pm			
3	7	**Kit Carson,** MCA, Revue Prod. (W)	21.5		14.7 kabc-tv 7:30pm	14.5 wnac-tv 6:00pm			22.3 king tv 6:00pm	30.5 ksd-tv 2:30pm		16.8 wlw-a 6:00pm	10.5 wmar-tv 6:00pm	26.5 wben-tv 3:00pm	
4	3	**Cisco Kid,** Ziv (W)	20.3	11.0 wnbt 6:00pm	13.9 kabc-tv 7:00pm	16.5 wnac-tv 6:30pm	15.4 wbkb 4:30pm	9.3 weco-tv 5:00pm	18.3 komo-tv 7:00pm	33.3 ksd-tv 4:30pm	12.4 wnbw 6:30pm	12.8 waga-tv 7:00pm	15.3 wbal-tv 7:00pm		2.3 wc 6:3
4	4	**Superman,** Flamingo, R. Maxwell (K)	20.3	15.5 wnbt 6:00pm	15.7 kabc-tv 8:30pm	17.0 wnac-tv 6:30pm	17.2 wbkb 5:00pm	8.3 weco-tv 5:00pm	23.5 king-tv 6:00pm	28.8 ksd-tv 5.30pm	13.5 wnbw 7:00pm	22.5 wsb tv 7:00pm	17.0 wbal-tv 7:00pm	41.0 wben-tv 7:00pm	1 wkr 6:0
6	5	**City Detective,** MCA, Revue Prod. (D)	19.9	4.5 wpix 7:30pm	11.5 knxt 10:00pm	18.8 wbz-tv 10:30pm	5.5 wbkb 8:30pm	15.3 weco-tv 10:00pm	20.3 king-tv 10:15pm		9.5 wtop-tv 4:30pm		9.8 wmar-tv 11:00pm	40.3 wben-tv 10:30pm	2. wkr 9:3
7	10	**Badge 714,** NBC Film (D)	19.8	10.7 wor-tv 9:00pm	17.7 kttv 7:30pm	14.5 wnac-tv 2:00pm	12.0 wgn-tv 8:00pm		30.3 king-tv 9:30pm		20.2 wnbw 7:00pm	15.3 wlw-a 9:30pm	18.8 wbal-tv 10:30pm		1. wl 10:
8	9	**Foreign Intrigue,** JWT, Shel. Reynolds (A)	17.7	15.9 wnbt 10.30pm	5.2 knbh 7:00pm	20.3 wbz-tv 10:30pm	15.7 wnbq 9:30pm	21.0 kstp-tv 9:30pm	15.8 king-tv 8:00pm	20.0 ksd-tv 11:00pm	13.5 wnbw 10:30pm	10.3 waga-tv 7:00pm		6.5 wbuf-tv 8:00pm	
8	8	**Range Riders,** CBS Film, Flying "A" (W)	17.7	11.7 knbt 6:30pm	10.7 knxt 7:00pm	1.8 wjar-tv 6:30pm		8.3 weco-tv 5:00pm	18.8 komo-tv 7:00pm						
10		**Ramar of the Jungle,** TPA, Arrow (A)	16.4	6.0 wpix 6:00pm	10.4 kttv 6:30pm	9.3 wbz-tv 12noon	11.2 wbkb 4:00pm	15.3 weco-tv 2:30pm	9.3 ktnt-tv 6:30pm	30.0 ksd-tv 2:30pm	10.7 wtop-tv 6:30pm			8.3 wbuf-tv 5:00pm	
Rank this week	Past* rank	**Top 10 shows in 4 to 9 markets**													
1	4	**Craig Kennedy,** L. Weiss, A. Weiss (M)	20.9		1.9 khj-tv 7:00pm										
2		**Victory at Sea,** NBC Film (Doc.)	19.9		8.4 knbh 10:30pm				16.3 komo-tv 6:30pm	48.3 ksd-tv 9:30pm					
3		**Mr. District Attorney,** Ziv (A)	18.1	9.7 wcbs-tv 7:00pm							7.4 wmal-tv 10:30pm				1 w 10
4	3	**Hopalong Cassidy,** NBC Film (W)	18.0	10.4 wnbt 11:45am	10.5 kttv 7:00pm	13.3 wbz-tv 6:30pm		29.8 weco-tv 6:00pm	16.5 komo-tv 6:30pm		15.5 wnbw 7:00pm				
5	2	**Your All-Star Theatre,** Screen Gems (D)	17.5			1.5 wjar-tv 7:00pm					12.5 wnbw 10:30pm			37.0 wben-tv 4:30pm	
6		**Heart of the City,** UTP, Gross-Krasne (D)	16.8						1.5 komo-tv 9:00pm						1. wk 9:
7	6	**Cowboy G-Men,** Flamingo, United Artists (W)	11.6	2.9 wabc-tv 4:15pm				12.0 weco-tv 2:00pm		28.8 ksd-tv 12:30pm					1. wc 12
8	8	**Amos 'n' Andy,** CBS Film (C)	11.3	13.0 wcbs-tv 10:30pm	17.7 knxt 8:00pm	11.0 wbz-tv 11:00pm			23.8 komo-tv 8:30pm	6.5 wtvj 7:00pm	11.5 wtop-tv 7:00pm				
9		**Joe Palooka Story,** Guild Films (A)	13.8	3.0 wabd 7:00pm	2.9 kcop 7:00pm				11.8 komo-tv 6:30pm		12.7 wnbw 7:00pm			23.0 wben-tv 10:00am	
10		**Waterfront,** UTP, Roland Reed (A)	13.7		12.9 kttv 7:30pm		3.7 wbkb 10:00pm		19.0 king-tv 9:30pm	39.0 ksd-tv 10:15pm	6.2 wtop-tv 7:00pm				

Show type symbols: (A) adventure; (C) comedy; (Doc) documentary; (D) drama; (K) kid show; (M) mystery; (W) Western. Films listed are syndicated, half hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 April 1954. Whi… shows are fairly stable from one month to another in the markets in which they are … is true to much lesser extent with syndicated shows. This should be borne in mind wh…

m shows

lly made for tv

3-STATION MARKETS					2-STATION MARKETS		
ayton	Detroit	Milw'kee	Phila.	S. Fran.	Birm.	Charlotte	New O.
7.8	15.8	47.0	15.0	22.0	32.5	57.3	52.3
lo-tv 0pm	wjbk-tv 10:30pm	wtmj-tv 9:30pm	wcau-tv 7:00pm	kron-tv 10:30pm	wabt 9:30pm	wbtv 8:30pm	wdsu-tv 8:00pm
	15.0			6.3		57.0	50.8
	wjbk-tv 10:30pm			kgo-tv 7:00pm		wbtv 9:00pm	wdsu-tv 9:30pm
7.3	11.8	38.0	17.0	20.8	27.5	35.3	
w-d 0pm	wjbk-tv 6:00pm	wtmj-tv 5:00pm	wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
	25.0	38.0	21.7			34.5	27.0
	wxyz-tv 7:00pm	wtmj-tv 5:00pm	wcau-tv 7:00pm			wbtv 11:00am	wdsu-tv 5.00pm
0.3	17.0	27.5	27.4	12.8	28.0	34.0	25.0
w-d 0pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 5:00pm
2.0	10.3	38.3			22.3	57.0	
o-tv 0pm	wjbk-tv 10:30pm	wtmj-tv 9:00pm			wabt 9:30pm	wbtv 8:00pm	
.0	22.3	19.0	21.2	27.0	22.5	52.3	15.0
-d 30pm	wwj-tv 7:00pm	wcan-tv 9:30pm	wcau-tv 6:30pm	kpix 9:00pm	wbrc-tv 9:30pm	wbtv 10:00pm	wdsu-tv 11:30pm
	12.3			9.3	23.0	58.5	
	wjbk-tv 9:00pm			kgo-tv 9:30pm	wbrc-tv 9:30pm	wbtv 9:00pm	
	16.0	14.5	16.3	27.5			42.3
	wxyz-tv 7:00pm	wcan-tv 7:00pm	wptz 6:00pm	kpix 7:00pm			wdsu-tv 6:00pm
	15.3	27.8	10.3	11.8	31.0	36.8	
	wxyz-tv 6:30pm	wtmj-tv 12:30pm	wfil-tv 6:00pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 6:00pm	
	10.0		17.0				54.5
	wjbk-tv 7:00pm		wcau-tv 6:00pm				wdsu-tv 9:00pm
	12.5	34.5	12.2	17.0			
	wwj-tv 6:30pm	wtmj-tv 5:00pm	wfil-tv 7:00pm	kron-tv 7:00pm			
.0	17.5	21.3	8.2			54.5	
-d 0pm	wwj-tv 10:30pm	wtmj-tv 10:30pm	wptz 10:30pm			wbtv 8:00pm	
			9.3		18.3	38.3	
			wfil-tv 5:00pm		wbrc-tv 6:00pm	wbtv 5:30pm	
	12.3			17.3			39.3
	wxyz-tv 7:00pm			kron-tv 10:30pm			wdsu-tv 10:00pm
	12.5			9.0			
	wjbk-tv 1:30pm			kgo-tv 6:00pm			
				16.8			
				kpix 7:30pm			
		36.8		6.3			
		wtmj-tv 5:00pm		kpix 4:30pm			
				8.8			
				kgo-tv 9:00pm			

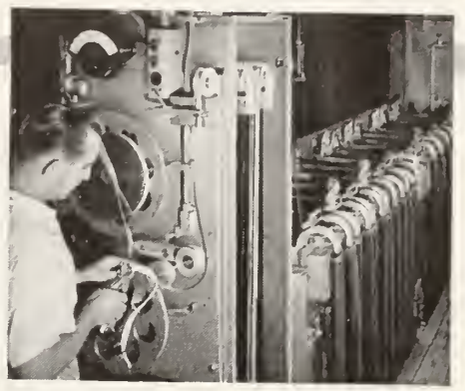
rends, from one month to another in this chart. *Refers to last rt. If blank, show was not rated at all in last chart or was in op 10.

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE

CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer**-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

TEA COUNCIL

(*Continued from page 43*)

creased sales, it may far exceed that.

Of its total current funds (about $1,600,000), the Council spends approximately 75% on advertising—all in spot tv—and the remaining 25% on merchandising, sales promotion, publicity, research and operations.

Before plunging wholeheartedly into spot tv in the fall of 1952, the Council had tried other media. Hot Tea was promoted via full pages in *Life* plus newspaper supplements on the local level; Iced Tea also had *Life* support plus billboards in 33 key markets. But the Council wasn't satisfied. It was looking for a less expensive medium that would meet its specialized needs.

It was during the 1951-'52 Hot Tea season that the Council backed a special tv advertising test in Syracuse. It was conducted by Dr. Hans Zeisel, then research director of the erstwhile Tea Bureau (now Tea Council research director) in cooperation with the Leo Burnett research department. The actual field work was done by the Elmo Roper research organization.

The test ran 20 weeks from 15 October 1951 through 15 April 1952. A saturation schedule of 15 announcements a week based on the theme "Take tea and see" appeared on WHEN (now WHEN-TV) and WSYR-TV. The object was to measure the actual tea consumption of two groups, one of which was exposed to tv advertising, and another control group which was not.

Among the results recorded at the end of the test: In tv homes, tea consumption showed an increase of 12.3%; in non-tv homes, a *decrease* of 6.3%. At dinner only, consumption was up 20.2% in tv homes, up only 0.2% in non-tv homes.

This was enough for the Council. It was tv full steam ahead—with no less than 100% of the advertising budget. And it's been that way ever since.

The Council considers Hot Tea and Iced Tea as two separate products requiring two different campaigns. It found that people drink an iced beverage for entirely different reasons than they do a hot beverage; in fact, the two compete. Of total tea consumption in the U.S., 65% is consumed as Hot Tea, 35% as Iced Tea.

Under the new year-'round policy, the Iced Tea commercials will run for as long as the weather stays warm, and as the weather turns chilly in individual markets the Hot Tea pitches will be substituted.

The Hot Tea approach is aimed at educating people to brew tea properly and at developing more people who drink tea as a matter of habit. The Council found that 40% of people never drink hot tea, 51% drink it sometimes and 19% drink it every day as a matter of habit. This 19% uses 75% of the tea.

The Council's theory is that when tea is made properly—with one bag or spoon per cup and not less—it leads to greater liking and satisfaction and promotes tea-drinking, especially in competition with coffee.

There is no question of the availability of tea in the home. It is on 86% of all pantry shelves. The problem is to get it off the shelf and into the teapot. The Hot Tea commercials lure viewers to take such action by promising a real "pick-up" and stressing the "hot and hearty" qualities of the beverage. The copy in a typical 20-second animated-cartoon commercial runs:

(*Please turn to page 80*)



Affiliated with
NBC — DUMONT
Full Time
Network Facilities

PROGRAMS OF OTHER NETWORKS
ACCEPTED ON THE BASIS OF AVAILABILITY

*ARB Marcn-April UHF-VHF Penetration Report states that Tulsa is the first dual market in any ARB study to have a conversion as high as 17.7% before going on the air. Also the first market to have a conversion as high as 25% after less than one month's operation.

★ Tulsa's most powerful station
KCEB channel 23

GET ROLLING CALL

Represented By
THE BOLLING COMPANY
New York — Chicago — Boston — Los Angeles — San Francisco



Here are the newspapers carrying our weekly TV schedules in the Land of Milk and Honey

WISCONSIN

Denmark Press
Berlin Shopping News
Berlin Journal
Plainfield Sun
DePere Journal-Democrat
Markesan Herald
Clintonville Tribune-Gazette
Marion Advertiser
New London Press-Republican
Weyauwega Chronicle
Antigo Daily Journal
New Holstein Reporter
Waupaca County Post
Kiel Record
Oshkosh Daily Northwestern
Oshkosh Shop-O-Gram
Green Bay Press-Gazette
Green Bay Farmer's Friend
Door County Advocate
Algoma Record-Herald
Sheboygan Press
Manitowoc Herald-Times
Oconto County Times-Herald
Oconto Daily Reminder
Stevens Point Daily Journal
Wisconsin Rapids Daily Tribune
Marinette Eagle-Star
Shawano Evening Leader
Waupun Leader-News
Iola Herald
Milwaukee Sentinel
Milwaukee Journal
Ripon Press

Twin City News-Record (Neenah)
Portage Daily Register
Plymouth Review
Little Chute Tattler
Montello Tribune
Wausau Record-Herald
Ripon Commonwealth
Fond du Lac Commonwealth Reporter
Green Lake Reporter
Vilas County News-Review (Eagle River)
Beaver Dam Daily Citizen
Wisconsin State Journal (Madison)
Baraboo News-Republic
Princeton Times-Republic
Mauston Star
Brillion News
Marshfield News-Herald
Rhinelander Daily-News
Waushara Argus (Wautoma)
Fond du Lac Times
Sheboygan Co. News (Sheboygan Falls)
Appleton Post-Crescent

MICHIGAN

Iron Mountain News
Frankfort Patriot
Traverse City Record-Eagle
Escanaba Press
Cadillac News
Manistee News-Advocate
Menominee Herald-Leader
Petoskey News Review
Benzie Record (Beulah)
Ludington News
Muskegon Chronicle
Manton Tribune-Record
Hart Journal
Crystal Falls Diamond Drill
Marquette Mining Journal
Stephenson News
Gladstone News
Benzie County Patriot (Frankfort)



HAYDN R. EVANS, *Gen. Mgr.*
Rep.: **WEED TELEVISION**

Pulse Again Proves (February, 1954)

KVOO IS YOUR BEST BUY

in Oklahoma's No.1 Market

THE PULSE, INC. 100% YARDSTICK THE PULSE OF TULSA

Radio Station Audiences by Time Periods February, 1954

MONDAY-FRIDAY

Station	6 AM - 12 Noon	12 Noon - 6 PM	6 PM - 10:30 PM
KVOO	**33**	**38**	**45**
"B"	21	18	23
"C"	20	21	15
"D"	5	5	5
"E"	9a	10a	*
"F"	9	5	6
Misc.	3	3	5
Total Percent	100	100	100
Average ¼ hour Homes using radio	17.9	20.4	20.0

a Does not broadcast for complete six hour period and share of audience is unadjusted for this situation

* Not on air

By every measurement of audience size, audience response, audience loyalty, KVOO always leads. Since 1925 KVOO has been the dominant Voice of Oklahoma and this latest Pulse report shows KVOO still in front.

KVOO alone blankets the important Tulsa Market Area, which is the No. 1 Market in Oklahoma by all factual ratings, and in addition provides concentrated coverage in the rich adjoining counties of Kansas, Missouri, and Arkansas.

See your nearest Edward Petry & Company office for details of time availabilities.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS OKLAHOMA'S GREATEST STATION TULSA, OKLA.

ROUND-UP

(*Continued from page* 66)

WRGB, GE, honor Reagan with reception, dinner

WRGB, Schenectady, recently held a reception and dinner for movie star Ronald Reagan, who will host a new dramatic series, the *General Electric Theatre*, beginning next fall.

The program will be telecast over 120 stations on the CBS TV network, according to the sponsor. GE announced its forthcoming sponsorship



The Mayor (l.) and Hanna with Reagan (c.)

of the show at the dinner, given by WRGB, GE's tv station in Schenectady.

Above, Archibald C. Wemple (left), mayor of Schenectady, and Robert B. Hanna Jr., GE's broadcasting station dept. mgr., congratulate Reagan. ★★★

Music and interview format on WPEN's all-night shows

WPEN, Philadelphia, has revamped its nighttime programing schedule to provide for an all-night music-and-interview block 10:00 p.m.-6:00 a.m.

The all-night lineup begins at 10:00 p.m. with the station's new *Mambo Dancing Party*, with M.C. Art Raymond. The *Steve Allison Show*, a program of commentary and informal discussion, comes next. Allison also acts as co-M.C. of the *After Hours* show, which begins at 2:00 a.m. Bob "Biff" London, theatre and night club singer, is the other M.C. on the show. *After Hours*, which runs until 6:00 a.m., includes interviews with show people and talent, as well as romantic music.

The new all-night programing block is part of WPEN's expanded operation. The station has enlarged its physical setup to include a studio seating 300 people. ★★★

Briefly . . .

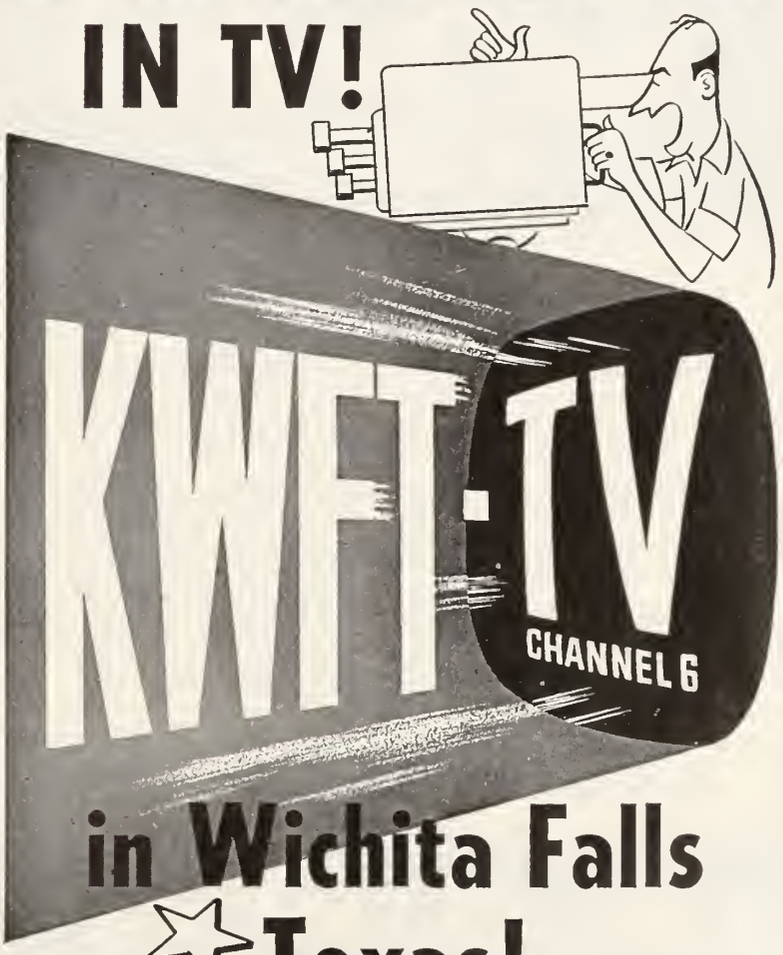
There are 469,120 radio families in the Washington metropolitan area, according to *Sales Management* 1954,

(*Please turn to page* 116)

FIRST IN RADIO!



FIRST IN TV!



in Wichita Falls Texas!

CBS AND DuMONT TELEVISION NETWORKS

Wichita Falls Television, Inc.

TEA COUNCIL

(Continued from page 76)

He was just too tired to touch his food!
So she brought him TEA . . . changed his attitude!
What a pick-up!
Take Tea and See!
Better for you!
Take Tea and See!
Make it hefty, hot and hearty . . .
Take Tea and See!

The one-minute commercials also open with a cartoon sequence, but include brewing instructions (live action) as well. The four "Golden Rules" for tea brewing, which the Council also stresses in its supporting promotion and publicity, are:

1. Always use a teapot.
2. Use one tea bag or teaspoon of tea for each cup and one for the pot.
3. Use fresh, furiously boiling water.
4. Brew three to five minutes by the clock. Stir and serve.

The Hot Tea commercials will run in a dozen markets during the 1954-'55 season. The 10 that are being used by the Council on a 52-week basis are: Baltimore, Boston, Chicago, Cleveland, Detroit, Los Angeles, New York, Philadelphia, Pittsburgh, Washington, D. C. The two additional markets that will carry Hot Tea pitches are San Francisco and Providence.

With Iced Tea, the over-all objective of Council advertising is to position it in the consumer's mind as "The Great American Summertime Beverage." The two major themes which form the copy base are the promises of a "pick-up" (again) and "refreshment." The basic slogan of the campaign is, "The summertime refresher that doesn't leave you thirsty."

The six different one-minute commercials, each adapted to 20-second versions, also have a cartoon opening and "live" instructions. Sample:

On a hot summer day . . . into flames he'd burst!
Then she served him Iced Tea . . . really quenched his thirst!
What a pick-up!
You need the summertime refresher!
A glass of Iced Tea!
Doesn't leave you thirsty!
Refresh with Iced Tea!

There are two versions of brewing instructions, a Northern and a Southern, in deference to the popularity of tea bags in the North and loose tea in the South. The commercials also stress the points that Iced Tea is: non-filling, non-fattening, economical.

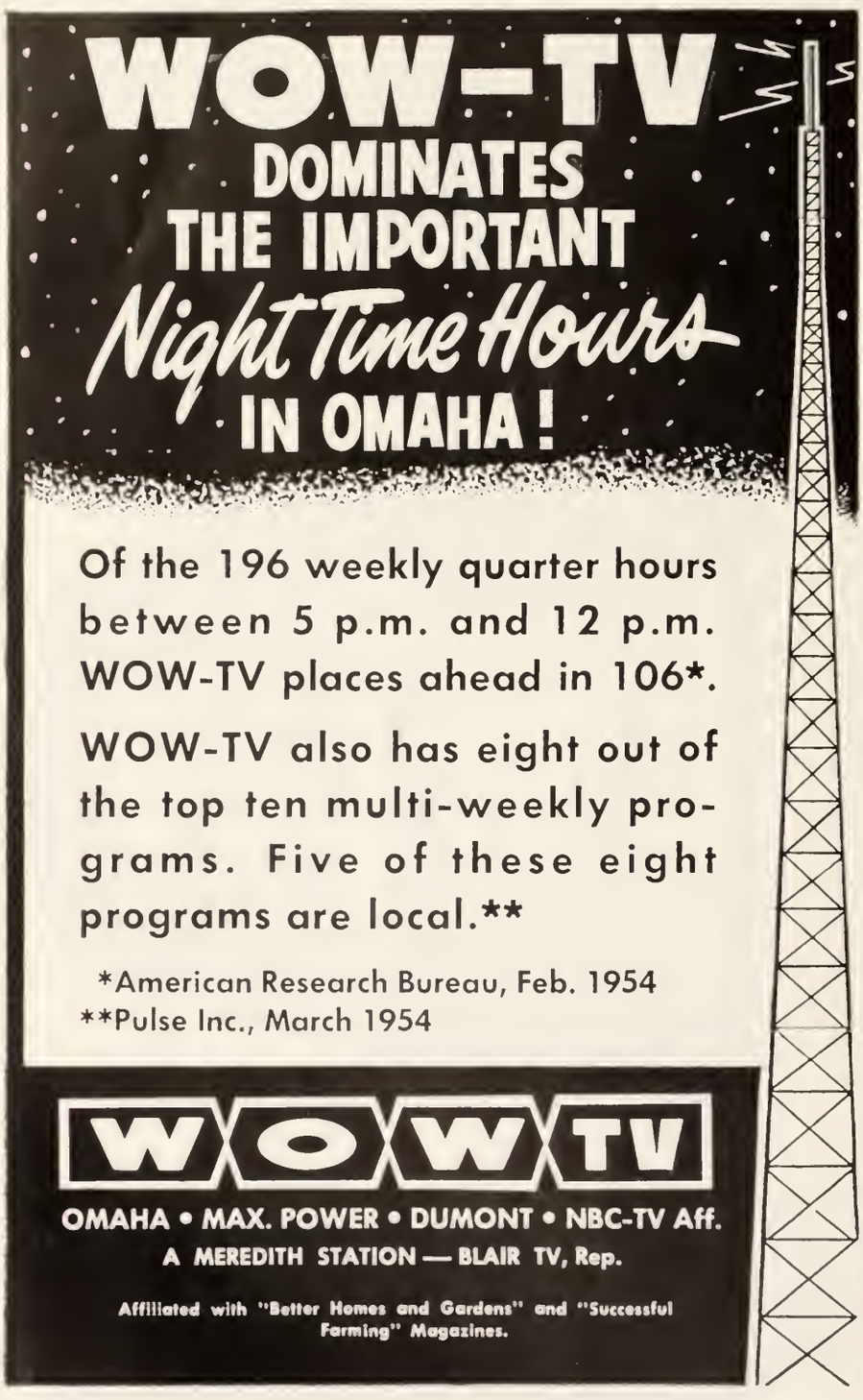
These commercials will be telecast an average of 119 times this summer in 29 cities. They will be seen on an average of more than 15 times by each tv family, according to calculations by Leo Burnett. In addition to the 10 basic 52-week markets (mentioned above), these 19 cities will carry Iced Tea messages for seven weeks: Atlanta, Birmingham, Buffalo, Charlotte, Cincinnati, Dallas-Fort Worth, Greens-

★ ★ ★ ★ ★ ★ ★ ★

"We don't believe in standing on our heads to get attention. Neither do we believe in hiding our light under a bushel of stodginess, when it comes to spending advertising dollars. Undistinguished advertising is poor advertising. Dull advertising is wasted advertising."

CARLTON R. ASHER
Advertising Manager
James Lees & Sons
Bridgeport, Pa.

★ ★ ★ ★ ★ ★ ★ ★



boro. Houston, Indianapolis, Louisville, Memphis, Miami, New Orleans, Norfolk, Richmond, San Antonio, San Diego, St. Louis, Providence.

The between-meal beverage market in the summer is dominated by colas and soft drinks (47%) with tea coming in fifth. However, the Council feels that Iced Tea, once it's properly positioned, has a "boundless sales horizon."

The Council points to the fact that iced tea sales in restaurants have climbed 239% in the past five years. This is largely due, says the Council to the introduction of a special formula to restaurants enabling them to make and handle Iced Tea easily.

Which brings us to a mention of the out-of-home market for tea. This market accounts for 20 to 25% of tea sales. Of the out-of-home market, nearly 60% is made up of restaurants and cafeterias (other outlets include hospitals, clubs, camps, hotels).

Restaurant enthusiasm for the serving of Iced Tea far outstrips that for Hot Tea. The reason is that the average restaurant finds hot tea more difficult to make and serve than hot coffee and other beverages. Tea is a production, with bags to be fumbled with, pots, hot water jugs, lemon to be handled, and personnel don't like to serve it. As a result, restaurant consumption of tea is half what it should be, according to the Tea Council.

In order to solve the big restaurant problem—that of making tea more *available* to customers—the Tea Council has made a research grant to the National Restaurant Association to work on the development of a tea urn for installation in restaurants. When experimental urns were set up in 12 cafeterias making tea easy to get, tea drinking increased an average of 89%.

Possibilities of tea in vending machines are also being investigated and look promising. Its success here depends on the development of a stable concentrate of good quality.

All in all, the Council feels that half of tea's battle in every situation is competing for attention. Tv is the most powerful weapon in its all-out effort to make people think more about tea. The Council's theory is that more people will *drink* tea if they *think* tea.

★ ★ ★

MEDIA STUDY

(*Continued from page 41*)

and accidental factors which shape advertising decisions apart from the rulebook, and even apart from unconscious motivations like fear and insecurity. To the extent that we recognize the existence of these non-rational influences on our own thinking, I think it becomes more nearly possible for us to select media objectively and wisely.

MARION HARPER JR.
President
McCann-Erickson, Inc.
New York



Mr. Schachte

11.

Media buying called not as haphazard as article implied

The third article on the psychology of media (SPONSOR, 3 May 1954), is, I think, dangerous.

You are presenting quantitative interpretations of qualitative research. Relatively few agencymen were inter-

(*Please turn to page 85*)

Vic

Lots of perfectly respectable ad men learn show business from the office copy of *Variety*. But not Vic Seydel, Anderson & Cairns' Vice-President in charge of Radio and Television. Vic learned show business *in* show business... as performer, director, producer. Vaudeville, Hollywood, Broadway and dozens of big cities, where he directed Junior League shows, were stops along the way. (He even spent a year at Macy's, teaching demonstrators how to demonstrate.) When Vic got into radio via the old Blue Network, nobody had to tell him what Americans will laugh at, cheer for, like and buy. He's a big reason why radio-TV is the fastest-growing wing of our business.

If you're in the market for an advertising agency, dial Mrs. Street at MU 8-5800 and arrange a visit to Anderson & Cairns.

ANDERSON & CAIRNS, INC.
ADVERTISING
488 Madison Avenue • New York 22, N. Y.
Canada: Anderson, Smith & Cairns, Ltd., Montreal

WHO SUBSCRIBES TO SPONSOR AT THE

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you $10.

3 TOP-BILLING ADVERTISING AGENCIES?

Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

SPONSOR *the magazine that radio and tv advertisers use*



"BIG AS ALL OUTDOORS— AND IT ALL BELONGS TO ME!"

WDAY-TV is the *only* TV station in Fargo, North Dakota's TOP market.

In fact, in *all* the fabulous Red River Valley, WDAY-TV is the *only* television station. (The nearest on-the-air station is more than 200 miles away—the nearest *grant* for a station-to-be is more than 50 miles away!)

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated With NBC • CBS • ABC • DUMONT



FREE & PETERS, INC., *Exclusive National Representatives*

viewed, and from this general—and rather damning—conclusions were drawn.

The agency business—like business generally—is not a democracy. All votes do not have equal weight. It is obviously wrong to give the same importance to opinions about media, regardless of their source. If the purpose of your article, as seems the case, is to show what really controls media buying, you must find the people whose opinions actually decide media problems and interview them.

Since the first part of the article presumes to outline problems and the second part offers solutions, perhaps then this second part offers solutions to problems that don't really exist.

Your general conclusions seems to be that media men (and copywriters, too) don't base their thinking on what the product will do for the user.

I contend that they do, and have for years, and that it is not a new idea just because you now call it "emotional involvement."

This idea is at least as old as John Caples' first book—probably much older.

Some years ago Tony Geoghegan wrote a book on media (for Young & Rubicam's internal use), and the very *first* idea he expressed was—approximately, since I'm working from memory: "The basic fact that controls all media selection is—how can we most forcibly bring the promise of the product to those most likely to buy?"

I think you do advertising a disservice by talking about the preoccupation of agency people with "numbers—coverage—ratings" without first admitting:

1. That, before any media work is done, good advertising starts first with research to find the strongest, the broadest appeal justified by the product that will turn potential users into actual users.

2. That the media assignment is to bring this strongest story most effectively and least expensively to the market, whether it be the total present market or the heavy users or the infrequent users or the never users.

3. That, after basic media decisions are made, such facts as dealer influence are valid considerations when regarded in proper perspective.

I am not pretending that media buying is perfect or unbiased.

But I certainly will never agree that it's as dark as you make it.

If it were as unreasoned and ill-planned as you indicate, how could advertising have become the most efficient, most effective means yet devised to move goods, as it has?

So, please don't make media buying sound so haphazard—because it isn't.

HENRY SCHACHTE
Senior Vice President
Bryan Houston, Inc.
New York



Mr. Cole

12.

Ratings are not enough by which to judge advertising

Should excellent and higher-than-average readership ratings create contentment in evaluating the effectiveness of advertising? Not always! In carefully watching the results from keyed and couponed magazine and newspaper copy, we find a wide variation between readership ratings and actual coupon returns.

Copy which rates well in the "read most" and "read all" columns of read-

(*Please turn to page* 93)

Adapted from the outstanding best-seller of our time.

Eagerly awaited by millions of fans.

THE ADVENTURES OF ELLERY QUEEN

In its 25-year existence, Ellery Queen has proved itself a success in every mass medium—in print, on the screen, on the radio and on TV live. The new series of half-hour programs especially filmed for television, will write a brilliant new chapter in this unbroken success story.

For the show has a ready-made audience of millions. These, plus the Marlowe fans won by his work on stage (Voice of the Turtle) and screen (Twelve O'Clock High and other great pictures) assure a tremendous audience "core" for the sponsors of this new TV series.

Production is in keeping with the property. Edward Small, whose sure instincts for mass entertainment have given his features a gross of over $100,000,000, has over-all charge of production. Scripts are supervised by Ellery Queen. And all down the line—direction, casting, settings—the series carries the quality of fine dramatic programming.

This is a series that can't miss. It has the commercial impact of mystery . . . the prestige of rich drama . . . a history of box-office. While markets are still available, call, write or wire for complete details.



starring
HUGH MARLOWE

a tpa sales builder

television programs of america, inc.

477 MADISON AVENUE • NEW YORK 22, N. Y.
846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.

Sure-Fire Method of CUTTING COSTS

WITHOUT SACRIFICING VOLUME!

Here is a simple buying and merchandising plan which has been proven successful by just about every profit-making store in the USA!

Perhaps the best way to examine it is in the words of the President of one of America's largest and most successful stores.

He stated recently:

"We recognize the many advantages of ... brands in our day-to-day merchandising.

"We know that it is much easier to sell branded merchandise because the advertising has pre-sold the product to the consumer.

"We know that self-service and self selection are possible with brands, thereby cutting selling costs.

"And in a business with a close margin of profit, we are constantly looking for just such ways to cut selling costs without changing the character of our operation."

The consumers of America favor manufacturers' brands by eight to one. Need we say more?

Brand Names Foundation
INCORPORATED

A NON-PROFIT EDUCATIONAL FOUNDATION • 37 WEST 57 STREET, NEW YORK 19, N.Y.

Nighttime 14 June 1954 — RADIO COMPARAGRAPH OF NETWORK PROGRAMS — Nighttime 14 June 1954

Time scale: 6 pm, 6:15, 6:30, 6:45, 7, 7:15, 7:30, 7:45, 8, 8:15, 8:30, 8:45, 9, 9:15, 9:30, 9:45, 10, 10:15, 10:30, 10:45, 11, 11:15, 11:30, 11:45, 12

SUNDAY

ABC (left edge cut off): ...adlines / ...Lorillard: ...tels L $1100; ...Harvey Hearing L $750; ...Sokalsky co-op L; ...Nelson's ...Frolics 15-9 L; ...Nelson's ...Frolics (cont'd) ...15 L; ...Nelson's ...Frolics ...15 L; ...Winchell ...McE / ...Watch ...simul L ...$17,500; ...Lorillard old g... L $1100; ...Nelson's ...Frolics L; ...news ...10 L; ...Davis L&T; ...Time ...of ...Springfield; ...F.; ABC Late News ...11:05 L; ...Singe 11:05-30 T; ...the ...11:30-55 L&T; ...11:55 12m L

CBS: Gene Autry Show / Wrigley Co: doublemint gum / 189N L&T / R&R $9500; Our Miss Brooks / Colgate: dental crm, palmolive soap, shave crm / 205H T / r 11-11:30 / Bates $6500; Juke Box Jury 7-8 / 205H T; Toni Co / Weiss & Geller 7:30-45 seg; Gary Crosby Show / H T; My little Margie / Philip Morris: philip morris cigs / 141H T / r11:30-12m / Biow $3750; TBA; Edgar Bergen-Charlie McCarthy / Van Camp Sea Fd / BW&S alt wk / Consol Cosmetics / 207H all trks T / BBDO $12,000; Daniel Schorr / N 10-10:05 T; Man of the Week / N T; UN Report / N 10:30-45 T; John Durr Sports / N T; News / N L; Dance orch / Var L

MBS: Nick Carter T / Scholl Mfg: dr scholl's foot aids / Donahue & Coe $1850 / Multi-Message; On the Line With Considine / Mutual of Omaha / 185N 6:30-45 L / B&I $1000; General Sports Time / General Tire / 560N L / D'Arcy; Rod & Gun Club of the Air / N co-op T; Wonderful City / N T; Howell calls music / H T; Enchanted hour music / C L; Wallace Fanning news / W 9:55-9 L; The Army Hour / N T; London Studio Melodies / N T; TBA; Hazel Markel / N co-op L; Man's Corner / N co-op L; Rukeyser Reports / N co-op L; Ed Pettitt news / N co-op L; Dance bands / Var T

NBC: American Forum of the Air / Wash L; NBC Pops Concerts / N 6:30-7:30 L; NBC Pops Concerts cont'd; Theatre Royal / N T; Sunday with Garroway 8-10 / N L; Sunday with Garroway (cont'd) 8-10 / N L; Inheritance / H L; Meet the press / Discussion / Martha Rountree, moderator / Wash T / $1500; News from NBC / N L; No network service

MONDAY

ABC: No network service m-f 6-6:30; Bill Stern / Anheuser-Busch: budweiser beer / 381N m-f L / D'Arcy $2000; George Hicks / co-op / N m-f L; John Vandercook / CIO: Int'l / 154N m-f L / Kaufman $1000; Quincy Howe / co-op / C m-f L; Lone Ranger / Gen Mills / 170D m,w,f L / 7:30-55 / D-F-S $5500; L Griffith news / m-f 7:55-8; Henry J Taylor / General Motors / 331N T / Kudner $750; TBA; Voice of Firestone / Firestone Tire & Rubber Co. / N simul L / S&J $16,000; Sammy Kaye's Serenade Room / m,w,th; Doorway to the Future / N L; Headline Edition / N co-op L&T; Turner Calling / C m-th L; Edwin C Hill / Philco 10:30-35 / 275N m,w,f L / Hutchins alt $2500; Martha Lou Harp / 10:35-11 / N L; Songs by Dini / N T; Late sports roundup / Detr m-f L; Orchestra / Var 11:30-55 L; News 11:55-12 / N m-f L

CBS: Jackson news / Metropolitan Life / 80N m-f L / Y&R $1650; Dwight Cook's Guest Book / N m-f L; No network service / m-f; Lowell Thomas / Kaiser-Willys / 17?N m-f L / Ewell & Thurber; Weintraub $7650; Tennessee Ernie / H ...k T / $5175; Peter Lind Hayes Show / N m-f T / 7:15-15; Edw R Murrow / Amer Oil: amoco / Katz 83N m-f / Ford 121N m,w,f / JWT share $5000; My Friend Irma / Carter Prods / Bates 15 min; Toni Co / 204H T / Tatham-Laird $5000; Arthur Godfrey's Talent Scouts / Thos J Lipton: tea, soup mixes / 198N L / r 10:30-11pm / Y&R $9500; Lux radio theatre / Lever Bros: lux soap, flakes / 187H L / 31 CBC stns / JWT $12,000; Mr. Keen / m,w,th,f / 10-10:15 / N T; Dance Orch / Var m-f L; Dance Orch / N m-sat L; News & analysis / co-op / N m-f L; Dance bands / Var m-f L

MBS: No network service; Fulton Lewis Jr / co-op / 299Wash m-f L; Dinner Date / N m-f L; G Heatter; Amer Hm Pr: bisodol / 526Var m-w L / SSCB 1/2hr $1500; Perry Como / Liggett & Myers / 523N m,w,f T / Tone, CBS-TV / C&W $1100; The Falcon / R J Reynolds / Esty camels / Bridgeport Brass / Hazard Adv / 501N T / Multi-messg pln; Under Arrest / N co-op T; Bill Henry news / Johns-Manville / 450W 9-9:05 L / JWT m-f $750; Edward Arnold / H m-f 9:05-15 T; Newsreel / N co-op L / 9:15-25; R. F. Hurleigh / Miller Hi-Life / 563W 9:25-30 L / Mathisson m,w,f; Reporter's r'ndup / Var co-op L / 9:30-10; Frank Edwards / AF of L / 156W m-f L / F,F $1500; Mnhattn Crossrds / (Joe King) / N m-f T; Deems Taylor Concert / N co-op T; Ed Pettitt news / N co-op L; UN Highlights / N m-f L; Dance orchestra / Var m-f L

NBC: No network service; Mel Allen-Russ Hodges, sports / co-op / N m-f L; No network service / m-f; Three star extra / Sun Oil: sunoco / 34Var m-f L / HDBM $1600; Alex Dreier / Int'l Harvester / 53C m-f L / Y&R $1500; No network service / m-f; M Beatty news / Miles: r11 15-30 / 184Var m-f L / Wade $2500; One man's family / Miles: r11-11:15 / 182H m-f T / Wade $5000; Railroad hour / Ass'n of Am RR / 200H L / r11:30-12m / B&B $6000; TBA; Telephone hour / Bell Tel System / 195N L / r11 12:00-12:30m / Ayer $8000; Band of America / Cities Service: petroleum prods / 115N L / Ellington $6500; Fibber McGee & Molly / H m-f T / The Three Plan; Heart of the News / N m-f L&T; Two in the Balcony / H L; News of World / (Morgan Beatty) / Wash L; No network service

TUESDAY

ABC: No network service / m-f 6-6:30; Bill Stern / Anheuser-Busch: budweiser / m-f (see mon) / D'Arcy; George Hicks / co-op / N m-f L; John Vandercook / CIO / m-f 7-7:15 / H J Kaufman; Quincy Howe / co-op / C m-f L; Silver Eagle / General Mills / 188N tu,th L / 7:30-55 / D-F-S; L Griffith news / Liggett & Myers / C&W m-f 7:55-8; Jack Gregson Show / tu-f 8-9 / N L; America's town meeting of the air / co-op / 259N 9-9:45 L; Moeller & news / Chr Sc Publ Soc / 45Bost L / W-B $35u; Headline Edition / N co-op L&T; Turner Calling / C m-th L; Edwin C Hill / N m-f 10:30-35 L; Orchestra / Var 10:35-11 L; Singing with the Stars / N L&T; Late sports roundup / C,Detr m-f L; Orchestra / Var 11:30-55 L; News 11:55-12m / N m-f L

CBS: Jackson news / Metropolitan Life / m-f (see mon) / Y&R; Dwight Cook's Guest Book / N m-f L; No network service / m-f; Lowell Thomas / Kaiser-Willys / m-f (see mon) / Weintraub; Tennessee Ernie / Toni Co / H tu,th,f T / Burnett; Peter Lind Hayes Show / N m-f T; Edw R Murrow / Amer Oil: amoco / Katz m-f / Hamm Brewing / C-M tu,th; People are funny / Amana Refrig / 205N T / r10-10:30 / Maury, Lee & Marshall $4000; Mr & Mrs North / Colgate: toothpst, palmolive shv / 206N T / r11:30-12m / S&M $4500; Yours Truly, Johnny Dollar / Wrigley Co: spearmint gum / 194N T / Meyerhoff $3400; Suspense / H L; Louella Parsons / Colgate: lustre cr / 193N 10-10:15 T / L&N $1500; Dance Orch / Var m-f L; Dance Orch / N m-sat L / 10:35-11; News & analysis / co-op / N m-f L; Dance bands / Var m-f L

MBS: No network service; Fulton Lewis Jr / co-op / 299Wash m-f L; Dinner Date / N m-f L; Gabriel Heatter / Jackson & Perkins / 215N tu only L / Sackheim $1500; Coke Time with Eddie Fisher / Coca-Cola / 212N tu,th T / D'Arcy $1000; Mickey Spillane / Pan Amer Coffee / C&W tu, th; R J Reynolds / Esty camels; Jacques Kreisler / FC&B ...; Bridgeport Brass / Hazard / 504N T / Multi-messg plan; High adventure / (George Sanders) / co-op / N L; Bill Henry news / Johns-Manville / JWT m-f 9-9:05; Edward Arnold / H m-f 9:05-15 T; Newsreel 9:15-25 / N co-op L; Search that never ends / N L; Lorne Greene / Credit Union / 501N 9:55-10 L / J W Thompson; Frank Edwards / AF of L / 150Wash m-f L / Furman, Feiner; Mnhattn Crossrds / (Joe King) / N m-f T; State of the Nation / Var co-op L; Ed Pettitt news / N co-op L; UN Highlights / N m-f L; Dance music / Var m-f L

NBC: No network service; Mel Allen-Russ Hodges, sports / co-op / N m-t L; No network service / m-f; Three star extra / Sun Oil Co / m-f (see mon) / HDBM; Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R; No network service / m-f; News of world / Miles Labs / m-f (see mon) / Wade; One man's family / Miles Labs / m-f (see mon) / Wade; Dinah Shore / Chevrolet Mtrs / 195H tu,f L / C-E $5000; Songs with Sinatra / (Frank Sinatra) / H L; Barrie Craig / N T; Dragnet / Liggett & Myers: chesterfields / 200H T / C&W $5500; John C. Swayze / Stewart Warner: alemite t,th,f / 198N 9:30-35 L / McF-A $1200; Crime & Peter Chambers / N 9:35-10 T; Fibber McGee & Molly / H m-f T / The Three Plan; Heart of the News / N m-f L&T; Stars from Paris / N T; News of World / (Morgan Beatty) / Wash L; No network service

WEDNESDAY

ABC: No network service / m-f 6-6:30; Bill Stern / Anheuser-Busch: budweiser / m-f (see mon) / D'Arcy; George Hicks / co-op / N m-f L; John Vandercook / CIO / m-f 7-7:15 / H J Kaufman; Quincy Howe / co-op / C m-f L; Lone Ranger / Gen Mills / m,w,f 7:30-55 / (see mon) / D-F-S; L Griffith news / Liggett & Myers / C&W m-f 7:55-8; Jack Gregson Show / tu-f 8-9 / N L; Sammy Kaye's Serenade Room / m,w,th / N L; Mystery Theatre / Sterling Drug: bayer, phillips, dr lyons / 341N L / D-F-S $2000; Headline Edition / N co-op L&T; Turner Calling / C m-th L; Edwin C Hill / Philco Corp / m,w,f 10:30-35 / Hutchins; Martha Lou Harp / N 10:30-11 L; Songs by Dini / N T; Late sports roundup / C,Detr m-f L; Orchestra / Var 11:30-55 L; News 11:55-12m / N m-sat L

CBS: Jackson news / Metropolitan Life / m-f (see mon) / Y&R; Dwight Cook's Guest Book / N m-f L; No network service / m-f; Lowell Thomas / Kaiser-Willys / m-t (see mon) / Weintraub; Tennessee Ernie / H T; Peter Lind Hayes Show / N m-f T; Edw R Murrow / Amer Oil—Katz; / Ford Motor / JWT m,w,f; FBI peace & war / P&G / Burnett lava, lilt / 199N r11-11:30pm; Power plan; 21st Precinct / N L; Crime Photographer / N L; Crime Classics / H L&T; Mr. Keen / m,w,th,f / 10-10:15 / N T; Dance Orch / Var m-f L; Dance Orch / N m-sat L / 10:35-11; News & analysis / co-op / N m-f L; Dance bands / Var m-f L

MBS: No network service; Fulton Lewis Jr / co-op / 299Wash m-f L; Dinner Date / N m-f L; Gabriel Heatter / Am Home Prod / m,w (see mon) / SSCB; Perry Como / Liggett & Myers / m,w,f (see mon) / Cnghm & Walsh; Squad Room / Jacques Kreisler / FC&B wrtchbds / Bridgeport Brass / Hazard / 175C T / Multi-messg pln; Nightmare / (Peter Lorre) / N co-op T; Bill Henry news / Johns-Manville / JWT m-f 9-9:05; Edward Arnold / H m-f 9:05-15 T; Newsreel / N co-op L; R. F. Hurleigh / Miller Hi-Life / m,w,f 9:25-30 / Mathisson; Family theatre / H L; Frank Edwards / AF of L / 27Wash m-f L / Furman, Feiner; Mnhattn Crossrds / (Joe King) / N m-f T; Sounding Board Forum / Sea Island, Ga / co-op T; Ed Pettitt news / N co-op L; UN Highlights / N m-f L; Dance music / Var m-f L

NBC: No network service; Mel Allen-Russ Hodges, sports / co-op / N m-t L; No network service / m-f; Three star extra / Sun Oil Co / m-f (see mon) / HOBM; Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R; No network service / m-f; News of world / Miles Labs / m-f (see mon) / Wade; One man's family / Miles Labs / m-f (see mon) / Wade; Walk a Mile / R J Reynolds: camels / 94Var L / Esty $3500; The great Gildersleeve / Kraft Foods: parkay, velveeta / 177H L / r11:30-12m / NL&B $8000; The Best of Groucho / DeSoto Motor, div Chrysler / 199H T / r12-12:30m / BBDO $7500; TBA; Fibber McGee & Molly / H m-f T / The Three Plan; Heart of the News / N m-f L&T; Keys to the Capitol / Wash L&T; News of World / (Morgan Beatty) / Wash L; No network service

THURSDAY

ABC: No network service / m-f 6-6:30; Bill Stern / Anheuser-Busch: budweiser / m-f (see mon) / D'Arcy; George Hicks / co-op / N m-f L; John Vandercook / CIO / m-f 7-7:15 / H J Kaufman; Quincy Howe / co-op / C m-f L; Silver Eagle / General Mills / 188N tu,th L / 7:30-55 / D-F-S; L Griffith news / Liggett & Myers / m-f 7:55-8 / Cng'hm & Walsh; Jack Gregson Show / tu-f 8-9 / N L; Sammy Kaye's Serenade Room / m,w,th / N L; Paul Whiteman Varieties / N L; Headline Edition / N co-op L&T; Turner Calling / C m-th L; Edwin C Hill / N m-f 10:30-35 L; Front & Center / 10:35-11 / Wash T; Indoors Unlimited / N L; Late sports roundup / C,Detr m-f L; Orchestra / Var 11:30-55 L; News 11:55-12m / N m-f L

CBS: Jackson news / Metropolitan Life / m-f (see mon) / Y&R; Dwight Cook's Guest Book / N m-f L; No network service / m-f; Lowell Thomas / Kaiser-Willys / m-f (see mon) / Weintraub; Tennessee Ernie / Toni Co / H tu,th,f T / Burnett; Peter Lind Hayes Show / N m-f T; Edw R Murrow / Amer Oil: amoco / Katz m-f / Humm Brewing / C-M tu,th; Meet Millie / N T; Power Play; Junior Miss / H L; Cathy & Elliott Lewis On Stage / st 6/17 / N L; Escape / H T; Mr. Keen / 10-10:15 / m,w,th,f / N T; Dance Orch / Var m-f L; Dance Orch / N m-sat L / 10:35-11; News & analysis / co-op / N m-f L; Dance bands / Var m-f L

MBS: No network service; Fulton Lewis Jr / co-op / 299Wash m-f L; Dinner Date / N m-f L; Gabriel Heatter / Murine BBDO / Motor Pr: deepfrz / 525N alt th L / RWC 1/2hr $1500; Coke Time With Eddie Fisher / Coca-Cola / 212N tu,th T / D'Arcy see tu; Official Det. / R J Reynolds / Esty camels / Pan-American Coffee Bureau / C&W tu, th / Bridgeport Brass / Hazard / 495N L / Multi-messg pln; Crime Fighters / co-op / N L; Bill Henry news / Johns-Manville / JWT m-f 9-9:05; Edward Arnold / H m-f 9:05-15 T; Newsreel / N co-op L; Author Meets the Critics / N T / $1000; Frank Edwards / AF of L / 150Wash m-f L / Furman, Feiner; Mnhattn Crossrds / (Joe King) / N m-f T; Deems Taylor Concert / N co-op T; Ed Pettitt news / N co-op L; UN Highlights / N m-f L; Dance music / Var m-f L

NBC: No network service; Mel Allen-Russ Hodges, sports / co-op / N m-f L; No network service / m-f; Three star extra / Sun Oil Co / m-f (see mon) / HOBM; Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R; No network service / m-f; News of world / Miles Labs / m-f (see mon) / Wade; One man's family / Miles Labs / m-f (see mon) / Wade; Roy Rogers / Dodge Div, Chrysler / 201H L / Grant $7500; Six Shooter / H T; Jason and the Golden Fleece / H L; John C. Swayze / Stewart Warner / 9:30-35 t,th,f / McF-A; Eddie Cantor show / H T; Fibber McGee & Molly / H m-f T / The Three Plan; Heart of the News / N m-f L&T; Jane Pickens / N co-op L; News of World / (Morgan Beatty) / Wash L; No network service

FRIDAY

ABC: No network service / m-f 6-6:30; Bill Stern / Anheuser-Busch: budweiser / m-f (see mon) / D'Arcy; George Hicks / co-op / N m-f L; John Vandercook / CIO / m-f 7-7:15 / H J Kaufman; Quincy Howe / co-op / C m-f L; Lone Ranger / Gen Mills / m,w,f 7:30-55 / (see mon) / D-F-S; L Griffith news / Liggett & Myers / C&W m-f 7:55-8; Jack Gregson Show / tu-f 8-9 / N L; Ozzie & Harriet / Alt wk sponsors: / Hotpoint / Maxon (see bal) / Lambert Pharm: listerine / 316H L / L&F $7500; The World We Live In / N L / $3500; Cavalcade of Sports (fights) / Gillette Safety Razor / 313Var L / 10 pm to concl simulcast / Maxon $40,000; Edwin C Hill / Philco Corp / 5 min following fight / Hutchins; Frank & Jackson / Wash L; Late Sports Roundup / C,Detr m-f L; Orchestra / Var 11:30-55 L; News 11:55-12m / N m-f L

CBS: Jackson news / Metropolitan Life / m-f (see mon) / Y&R; Dwight Cook's Guest Book / N m-f L; No network service / m-f; Lowell Thomas / Kaiser-Willys / m-f (see mon) / Weintraub; Tennessee Ernie / Toni Co / H tu,th,f T / Burnett; Peter Lind Hayes Show / N m-f T; Edw R Murrow / Amer Oil—Katz; / Ford Motor / JWT m,w,f; Mr Keen / P&G: lava, lilt / Burnett / 199N L / (Power Plan); Arthur Godfrey Digest / Bristol-Myers / 203N 8:30-45 T / DCSS; Eversharp / 205N 8:45-9 T / Biow 1/4 hr $4000 / 1/2 hr $6500; Godfrey Digest (cont'd); Night Watch / H T; Mr. Keen / m,w,th,f / 10-10:15 / N T; Dance Orch / Var m-f L; Dance Orch / N L; News & analysis / co-op / N m-f L; Dance bands / Var m-f L

MBS: No network service; Fulton Lewis Jr / co-op / 299Wash m-f L; Dinner Date / N m-f L; Heatter: Union Pharm: sarakat / 484N f only L / Grey 1/2hr $1500; Perry Como / Liggett & Myers / m,w,f (see mon) / Cnghm & Walsh; Counterspy / Amer Chemical Paint: ... / Gray & Rogers / Bridgeport Brass / Hazard / 480N L / Multi-messg pln; Take a Number / co-op / N L; Bill Henry news / Johns-Manville / JWT m-f 9-9:05; Edward Arnold / H m-f 9:05-15 T; Newsreel / N co-op L; R. F. Hurleigh / Miller Hi-Life / m,w,f 9:25-30 / Mathisson; TBA; Frank Edwards / AF of L / 27Wash m-f L / Furman, Feiner; Manhattan Crossroads / (Joe King) / N m-f T; Deems Taylor Concert / N co-op T; Ed Pettitt news / N co-op L; UN highlights / N m-f L; Dance music / Var m-f L

NBC: No network service; Mel Allen-Russ Hodges, sports / co-op; No network / m-f; Three star extra / Sun Oil Co / m-f (see mon) / HOBM; Alex Dreier / Int'l Harvester / m-f (see mon) / Y&R; No network service / m-f; News of world / Miles Labs / m-f (see mon) / Wade; One man's family / Miles Labs / m-f (see mon) / Wade; Dinah Shore / Chevrolet Mtrs / tu,f / Campbell-Ewald; Songs With Sinatra / (Frank Sinatra) / H L; Bob Hope Show / Amer Dairy Assn / 159H T / Campbell-Mithun $11,000; Phil Harris-Alice Faye / RCA Victor / 200H L / JWT $10,000; John C. Swayze / Stewart Warner / 9:30-35 t,th,f / McF-A; Can You Top This? / N T; Fibber McGee & Molly / H m-f T / The Three Plan; Heart of the News / H m-f L&T; Listen to Washington / Wash L; News of World / (Morgan Beatty) / Wash L; No network service

SATURDAY

ABC: James Crowley Reports / Wash L; It's Your Business / N T; Bob Finnegan sports / co-op / 145N L; Sports Afield with Bob Edge / N L; Show Time Review / N L; Three Suns / N L; Dinner at the Green Room / N L; ABC Late News / 8-8:05; Dancing party / 8:05-10 / N L; Dancing party (cont'd) / N L; Voice of America / N L&T; Orchestra / Var L; ABC late news / N 10:55-11 L; Martha Lou Harp / N L; Orchestra / Var 11:15-55 L; News 11:55-12m / N m-sat L

CBS: Lou Cioffi / N L; UN on the Record / N T; Saturday Sports Roundup / Var L; Daniel Schorr / N L; Capitol Cloakroom / Wash T; That's Rich / H L; Gunsmoke / H L; Sanka Salutes / Gen Fds: sanka / 80N 8:35-30 L / Y&R $850; Gangbusters / N L; Two for the Money / P. Lorillard: old golds / 206N T / L&N $4000; Saturday Night Country Style / Var 9:30-10:30 L; Daniel Schorr news / N 10-10:05 L; Saturday night country style (cont'd); Dance Orch / Var L; News / N L; Dance band / Var L

MBS: Otto Thurn Orch / Clevs L; Dinner date / N L; Everett Halles / S C Johnson / 534N 6:55-7 L / NL&B; Sammy Levine, The Keeper / N L; Report from Washington / Wash co-op L; Keep Healthy / N 7:30-45 T; Globe Trotter / N 7:45-8 L; Farm Quiz / N T; Southern Ramblers / Logan, W. Va L; New England barn dance jamboree / co-op / Wars, Mars L; Lombardoland USA / N L; Chicago theatre of the air / C L; Ed Pettitt News / N co-op L; Dance music / Var L

NBC: News from NBC / N L; H V Kaltenborn / N co-op T; Showcase / N T; Spotlight on Paris / N T; The Big Preview / 7:30-0:30 / N see bel L&T; The Big Review (cont'd) / Preview of new records with guest d.j.'s, shared-sponsorship basis, 9 partic. available. See also Week-end, Sun 4-9 pm / 1-min partic / $3000; The Big Preview (cont'd); Grand Ole Opry / R J Reynolds: prince albert tob / 95Nashville L / r10:30-11 / 102 stns co-op / Esty $5000; Dude Ranch Jamboree / Nashvl L; Pee Wee King / co-op / O L; News / N L; No network service

...les and explanations to help you use this chart

...: cover talent and production only, do not include commercials or time charges. They ...include the 15% agency commission to the client. All costs weekly unless ...designated (costs for across-the-board programs are listed on Monday). ...all ...including program repeat times, are Eastern Daylight.

...ABBREVIATIONS: C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; ...Indianapolis; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; ...Wash, Washington, D C; Var, various.

...ABBREVIATIONS: alt, alternate; m, midnight; n, noon; pr, products; r, repeat ...: E, east coast; SE, southeast; MW, midwest; L, live; T, transcribed; TBA, to be ...; 100N, show carried on 100 stations, originates in NYC; S, simulcast.

...Betty Crocker; cost ($2900) for 9 programs weekly, M, W, F 8:55-9 am; 2:30-35 pm; ... Breakfast Club, M-F 9-10 am; sponsors Quaker Oats, JWT; Realemon, ... Bittenfeld; Philco, Hutchins, Swift, JWT; Toni, Weiss & Geller 30-min. ...

...Godfrey, M-F, 10-11:30 am; simulcast M, W 10-11:30 am; T, Th 10-11:15 am ...simulcast, time plus talent: $1,400,000 annually for 3 TV quarter hours and 2 1/2 ...radio hours per week per advertiser. Entire Friday broadcast is radio only. Cost ...per quarter hour. 190-205 radio stations, originates NYC, other points: repeat 8:15- ...Power Plan: W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millie, Mr. ...) ... $15,500 per client weekly ... for 3 partic sponsors.

...: Capital Commentary originates Washington, 484 stations live. Multi-Message Plan: ...Cost: $1500 per participation per sponsor based on minimum purchase of 3 ... C. Johnson, 5 news strips: sold as package, time and talent $23,000 a week. ...The Three Plan: Second Chance, M-F 11:45-12n; It Pays to be Married, M-F 6:45- ...Fibber McGee, M-F 10-10:15 pm. Each strip has 15 one-minute availabilities a ...show). An advertiser must buy a minimum of 3 partic. a week of the total ...available choosing any or all of the programs on any day. Cost per participation: Fibber ...$1,911. Second Chance, $2,250; Pays to be Married, $2,025. Among sponsors ...this plan are Lewis-Howe, B&R, Hudnut Sales, K&E, Carter Prods., Bates ...in addition to those mentioned are plugged on this program

Sponsors listed alphabetically with agency and time on air

Adolph's, Erwin, Wasey: CBS, alt F 10 15-30 am
AFofL, Furman, Feiner; MBS, M-F 10-10:15 pm
Allis-Chalmers, B. B. Ollins: NBC, Sat 1-1:30 pm
Amana Refrig., Maury, Lee & Marshall: CBS, Tu 8-8:30 pm
Amer. Chemical Paint, Gray & Rogers: MBS, F 8-8:30 pm
Amer. Dairy Assn., Campbell-Mithun: NBC, F 8:30-9 pm
Amer. Home Prods., John F. Murray: CBS, M-F 12:30-1 pm; MBS, M, W 7:30-45 pm; NBC, alt days 5-5:30 pm
Amer. Oil Co., Joe Katz: CBS, M-F 7:45-8 pm
Amer. Safety Razor, McCann-Erickson: ABC, Sun 9-9:15 pm
Anheuser-Busch, D'Arcy: ABC, M-F 6:30-45 pm
Assemblies of God, W. F. Bennett: ABC, Sun 10:30-11 pm
Ass'n of Amer. RR, B&B: NBC, M 8-8:30 pm
Bauer & Black, Burnett: CBS, F 3:30-45 pm
Bell Telephone, Ayer: NBC, M 9-9:30 pm
Beltone, Olian & Bronner: ABC, Sun 6:15-30 pm
Billy Graham, W. F. Bennett: ABC, Sun 3:30-4 pm
Bridgeport Brass, Hazard: MBS, M-F 8-8:30 pm
Bristol-Myers, DCSS: CBS, F 8:30-45 pm; Y&R: CBS, Tu, Th, alt F 10-10:15 am
Campana Sales Co., Wallace-Ferry-Hanly: CBS, M, W, alt F 10-10:15 am
Carnation, Erwin, Wasey: CBS, Sat 12:30-1 pm; ABC, M-F 10:45-11 am
Carter Prods., Bates: NBC, M, Th, F 9-9:10 pm alt wks; CBS, Sat 1-1:30 pm; M 8-8:30 pm
Chevrolet Motors, Campbell-Ewald: NBC, Tu, F 8-8:15 pm
Christian Ref. Church, Glenn-Jordan-Stoetzel: MBS, Sun 9:30-10 am
Christian Sc. Monitor, Walton-Butterfield: ABC, Tu 9:45-10 pm
Church of Christ, Martin & Co.: ABC, Sun 1-1:30 pm
CIO, Henry J. Kaufman: ABC, M-F 7-7:15 pm
Cities Service, Ellington: NBC, M 9:30-10 pm
Clinton Foods (Snow Crop), Mason: CBS, M, W, alt F 10:30-45 am
Coca-Cola, D'Arcy: MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Sherman & Marquette: CBS, Tu 8:30-9 pm; L&N: CBS, Tu 10-10:15 pm; Esty; NBC, M-F 11-11:45 am; 5:30-45 pm
Consol. Cosm., BBDO: CBS, alt Sun 9:30-10 pm
Continental Bkg., Bates: CBS, M-F 11:30-45 am
Credit Union, JWT: MBS, Tu 9:55-10 pm; Sun 4:55-5 pm
Helene Curtis, G. Best: CBS, Sat 11:15-30 am
Dawn Bible Students, Wm Olesen: MBS, Sun 11-11:15 am
DeSoto Motor, BBDO: NBC, W 9-9:30 pm
Dodge, Grant: NBC, Th 8-8:30 pm
Doeskin Prods., Grey: CBS, Sat 11:30-45 am
Eversharp, Biow: CBS, F 8:45-9 pm
Ex-Lax, Inc., Warwick & Legler: ABC, Tu-F 11-11:15 am
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Ford Motor, JWT: CBS, M, W, F 7:45-8 pm
General Foods, B&B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&B: CBS, M-F 4-4:15 pm, Sun 8:55-9 am; Y&R: CBS, Sat 1:55-2 pm; B&B: NBC, M 8-9 pm; Y&R: NBC, M-F 10:30-15 am; CBS, Sat 8-8:30 pm
General Mills, D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; M-F 12:30-45 pm; M-F 3-3:15 pm
General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&B: CBS, Tu, Th, alt F 10:30-45 am
Gillette Safety Razor, Maxon: ABC, F 10 pm to concl
Gospel Broadcasting, R. H. Alber: ABC, Sun 4-5 pm
Gruen Watch, McCann-Erickson: ABC, alt Sun 9-9:15 pm
Gulf Oil, Y&B: NBC, Th 9-9:30 pm
Theo. Hamm Brewing, Campbell-Mithun: CBS, Tu, Th 7:45-8 pm
Harrison Prods., S. Garfield: MBS, Sun 5-5:30 pm
Healing Waters, Inc., White Adv.: ABC, Sun 2-2:30 pm
Hotpoint, Maxon: ABC, alt F 9-9:30 pm
Int'l Cellucotton, FC&B: CBS, M, W, alt F 10:30-45 am
Int'l Harvester, Y&R: NBC, M-F 7-7:15 pm
Jackson & Perkins, Maxwell Sackheim: MBS, Tu 7:30-45 pm
Johns-Manville, JWT: MBS, M-F 9-9:05 pm
S. C. Johnson & Son, Needham, Louis & Brorby: MBS, M-Sat 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 18:15-25 pm; 5:55-6 pm; Sat 3:25-30 pm; 5:50-6 pm
Kaiser-Willys, Weintraub: CBS, M-F 6:45-7 pm
Kellogg Co., Leo Burnett: CBS, Tu, Th 8:15-30 am; CBS Tu, Th 10:15-30 am; MBS, M, W, F 5:30-55 pm
Knomark Mfg., Emil Mogul: CBS, M, W, alt F 10:15-30 am
Kraft Foods Co., Needham, Louis & Brorby: NBC, W 8:30-9 pm
Kreisler, FC&B: MBS, T, W 8-8:30 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 9-9:30 pm
Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 11-11:15 am; CBS, M, W, Th 3:15-30 pm
Liggett & Myers (Chesterfield), Cunningham & Walsh: ABC, M-F 7:55-8 pm; MBS, M, W, F 7:45-8 pm; NBC, Tu 9-9:30 pm
Thos. J. Lipton, Y&R: CBS, Mon 8:30-9 pm
P. Lorillard, L&N: ABC, Sun 9:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; CBS, Sat 9-9:30 pm
Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm
Manhattan Soap (Sweetheart), Scheideler, Beck & Werner: NBC, M-F 4:45-5 pm
Metropolitan Life, Y&R: CBS, M-F 6-6:15 pm; 3-3:15 pm; NBC, M-F 7:30-9 pm; M-F 10:45-11 am; MBS, M-F 12-12:15 pm
Miller Brewing, Mathisson: MBS, T, Th, 12:20-30 pm, M, W, F 9:25-30 pm
Minnesota Mining & Mfg., BBDO: CBS, M, W, alt F 10-10:15 am
Motor Prods. Corp., Roche, Williams & Cleary: MBS, Th 7:30-45 pm
Murine Co., BBDO: MBS, alt Th 7:30-45 pm
Mutual of Omaha, Bozell & Jacobs: MBS, Sun 6:30-45 pm
Nat'l Biscuit, Burnett: CBS, Tu 8-8:30 pm; Tu, Th alt F 11-11:15 am
Nohl Corp., BBDO: CBS, Sat 11-11:15 am
Nestle Co., C&P: ABC alt Sat 10:30-11 am
O'Cedar, Turner: ABC, M, W, F 6-10 am
Pan American Coffee Bur., Cunningham & Walsh: MBS, Tu, Th 8-8:30 pm
Pet Milk Co., Gardner: NBC, Sat 10-10:11 am
Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10:30-35 pm
Philip Morris & Co., Biow: CBS, Sun 9:30-9 pm;
Pillsbury Mills, Leo Burnett: CBS, M-Th 3:30-45 pm; M-Th alt F 11:15-30 am, Campbell-Mithun: CBS, M-F 8:30-15 am
Proctor & Gamble, B&B: Compton, D-F-S, Y&R: CBS, M-F 11:15-12 n; 1-3 pm; 3:15-30 pm; 3:45-3 pm (alt days); NBC, M-F 3-4:15 pm; Biow: CBS, W, Th, F 8-8:30 pm; NBC, M-F 10-10:30 am
Prudential Life Ins., Calkins & Holden, Carlock, McClinton & Smith: ABC, M-F 12:25-30 pm
Quaker Oats Co., Wherry, Baker & Tilden: MBS, Tu, Th 11:30-15 am
Radio Bible Class, Stanley G. Boynton: MBS, Sun 10-10:30 am
Radio Church of God, Huntington Parmalee: ABC, Sun 12:30-1 pm
RCA, JWT: NBC, F 9-9:30 pm
Ralston-Purina Co., Brown: ABC, Sat 10:30-11 am
R. J. Reynolds Tob., Esty: MBS, M, Tu, Th 8-8:30 pm (Multi-Message Plan); NBC, Sat 9:30-10 pm; MBS, Sun 6:30-7 pm; NBC W 8-8:30 pm
Serutan, Kletter: NBC, M-F 8:15-30 am
Schell Mfg., Donahue & Coe: CBS, Sat 12-12:05 n, MBS, Sun 6-6:30 pm
Skelly Oil, Henri, Hurst & McDonald: NBC, M-Sat 8-8:15 am; Sat 9-9:30 am
Star-Kist Tuna, Rhoades & Davis: CBS, M, W, alt F 10:45-11 am
State Farm Mutual, Needham, Louis & Brorby: MBS, Sat 5:45-55 pm; Sun 5:55-6 pm
Sterling Drug, D-F-S: ABC, M-F 10-10:25 am; NBC, M-F 4:15-45 pm
Stewart Warner Corp., MacFarland, Aveyard: NBC, T, Th, F 9:30-35 pm
Sun Oil Co., Hewitt, Ogilvy, Benson & Mather: NBC, M-F 6:45-7 pm
Swift & Co., JWT: ABC, M-F 9-10 am
Table Prods., Hoefer, Dieterich & Brown: ABC, Sat 10-10:30 am
Texas Co., Kudner: ABC, Sat 2-5 pm
Toni Co., Weiss & Geller: Leo Burnett: ABC, Tu, Th 9-10 am; 10:25-45 am; CBS, M, W, F 2:30-45 pm, Tu, Th alt F 10:45-11 am; Sun 7:30-45 pm; Tu, Th, F 7-7:15 pm; M 8-8:30 pm
Unites Pharmaceutical, Grey: MBS, F 7:30-45 pm
Van Camp Sea Food, Brisacher, Wheeler & Staff: CBS, alt Sun 9:30-10 pm; Sat 11:45-12 n
Voice of Prophecy, Western: ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see Amer. Home Prods.)
Wm. Wrigley Jr. Co., B&B: CBS, Sun 6-6:30 pm; A. Meyerhoff: CBS, Tu 8-8:30 pm

Pulse* Shows You where to put your radio dollars



WTAR IS FIRST

585 out of 700 Daytime Minutes
All of the 300 Nightime Minutes

From 7 A. M. to Midnight no station can challenge the dominance of WTAR with a powerful line-up of the full CBS schedule and established local personalities. Pulse proves this conclusively showing WTAR first in 82.1% of daytime minutes and 100% at night. Profit by these facts — choose only WTAR, for radio in Norfolk.

* The Norfolk Pulse Survey, February, 1954.

Buy Only WTAR RADIO to Sell America's Miracle Market

NORFOLK

Represented By Edward Petry & Co., Inc.

"It Is Amazing" . . .

WPEN's sales results constantly make new advertisers react as if they've discovered a new Klondike. One of the latest* had this to say:

"Gentlemen:
IT IS AMAZING!

I would never have believed that a radio program in such a short period of time could do so much business as Steve Allison has done for us in the past two weeks.

On Wednesday morning, we had a line of people waiting to come in our store from the announcement Steve made on Tuesday night about our dress sale.

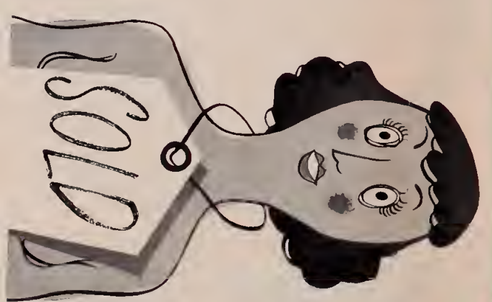
On Friday of the same week, the reaction toward our suit sale, from just one announcement on the previous night, was well beyond our expectations."

THE PERSONALITIES STATION

WPEN

dial 950

*NAME ON REQUEST



Represented nationally by Gill-Perna, Inc.
New York Chicago San Francisco Los Angeles

SUNDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	Messages of Israel N. other L		Radio Bible class Radio Bible Class 795Orlan T	
10:30	Negro college choir N T	Church of the air Vac L&T	Boynton $350 Voice of prophecy Voice of Prophecy 311H (cont includes ABC sun 9:30-10 am) Western $1500	National Radio Pulpit
10:45				Collector's Item 10:30-12:30 (Weekly magazine covering "what's what" and "who's who" in the arts and sciences)
11	Pan American Union Wash L	Salt Lake City Tabernacle Salt L City T	Frank & Ernest Danny Dibble Students T 312N Gleeson $750	Collector's Item (cont'd)
11:15		Lou Cioffi news 11:30-35 Invitation to learning N 11:35-12 L&T	Merry Mailman N T	
11:30	The Christian in action L&T		Northwestern U reviewing stand C L	
11:45				
12	Sunday News Special N L	The Leading Question N T	Studio Concerts	Collector's Item (cont'd)
12:15	Gloria Parker N L			
12:30	The World Tomorrow Battle Church of God 76N, H HP $750	Foreign Affairs Report N T	Bill Cunningham co-op	
12:45		George Herman news Wash L	John T. Flynn news L	The eternal light
1	Herald of truth Church of Christ 256N r2-2:30 cent net		TBA	Citizens at Work
1:15	Martin $1500	Your Invitation to Music (cont'd)	World Traveler (Joe King) N L	
1:30	Pilgrimage	1-2:30	Lutheran hour Lutheran Laymen's League 477SIL N	University of Chicago roundtable
1:45			Gotham $700	
2	Dr. Oral Roberts Healing Waters T 749H	Your Invitation to Music (cont'd)	Bandstand USA Var L	The Catholic hour
2:15	White $1000	On a Sunday Afternoon Wash L&T		
2:30	Wings of Healing Dr. Thomas Wyatt 195H T	2:30-5:30 (Music-news-weather show designed for out-door listening; host, Eddie Gallaher)	Sammy Kaye's Sunday Serenade N T	Youth Wants to Know Wash L
2:45	Century $1000			
3	Sammy Kaye's Sunday Serenade N L	On a Sunday Afternoon (cont'd)	U S Marine Band Wash L	Golden Hour with David Ross N L&T
3:15	Hour of decision Billy Graham 295Var L			
3:30	W Bennett $2000		Music from Britain N T	
3:45				
4	Old-fashioned revival hour Clonrel Bdcstg 390H L	On a Sunday Afternoon (cont'd)	Music from Britain (cont'd)	
4:15			Flight into the Blue N T	
4:30			Lorna Greene Credit Union 343N 4:55-5 L J W Thompson	
4:45	R H Alber $1500			
5		On a Sunday Afternoon (cont'd)	The shadow Harrison Presents Sidney Garfield R. J. Reynolds Wm Esty 546N Per partic $2100	
5:15			Treas detective mysteries N $2000	
5:30	Jimmy Nelson's Highway Frolics 5:30-6 L	The World Today (Don Hollenbeck narrator) N L	Cecil Brown State Farm Mut 550N 5:30-6 NL&B $550	Weekend (cont'd) Var L&T
5:45				1-min partic $2250

MONDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	My true story Sterling Drug 1-2:30 (see mon) D-F-S $4200	Godfrey* 90 min Carnation Sales W-F-H m,wk,alt 10-10:15	Cecil Brown news co-op m-f L	Welcome travelers P&G m-f (see mon)
10:30	Whisper'g streets Gen Mills 10:25-45 m-sat(exc. bloc't) $2?N m,w,f K-R alt $4500	Allen Prescott, the Wife Saver Philli m-f T	Allen Prescott, the Wife Saver Philli m-f T	Blow
10:45	When girl marries Carnation Co 10-10:15 m-f EW $2850	Miles Minting BBDO m,w,alt 10-15-30 Intl Cultivation m,w,alt 10:45-11 Star-Kist Tuna m,w,alt 10:45-11 Rhoades & Davis	F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11	Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
11	Modern Romances Ex-Lax m-f 11-11:15 Ever Since Eve m-f 12873 Your Neighbor's Voice Ch m-f 3-City By-Line Morning Edition Var m-f	Doffry (cont'd) Lever prpndent m,w,alt Ch-Ann-Erickson Pillsbury Mills m-th alt Lee Burnett Make up yr Mnd Continental Bke 552N m-f Bates $2675 Rosemary P&G: ivory snow m-f (see mon) B&B $2700	Florida USA with Tom Moore (Tom Moore) Fla m-f H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Lorillard: old gold slgs 549H m-f 11:45-12 L&N shara $5500	Strike it rich Colgate m-f (see mon) Eaty Phrase that pays Colgate m-f (see mon) Second Chance N m-f The Three Plant
11:15				
11:30				
11:45				
12	Valentine N m-f Oklahoma Wranglers 12:15-25 T Jack Berch Prudential Ins 296N 12:25-30 T C&H $2350 Bill Ring trio Gen Mills: bkg't 118N m-f K-H $2350 No network service m-f	Wendy Warren Gen Fds: meat hop 156N m-f B&B $3250 Aunt Jenny Lever: spry 192N FC&B $3900 Helen Trent Am Home Prods 160N m-f Murray $2800 Our gal Sunday Whitehall: anacin 179N m-f L Murray $2300	Break the Bank Miles Labs 473H m-f T Wade $1200 Capitol commnst 6N Wash L&T Guest time N m-f 12:30-1 No network service m-f	Pauline Frederick co-op m-f L No network service m-f
12:15				
12:30				
12:45				
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol 156N m-f D-F-S $3250 Young Dr Malone P&G: crisco, Joy 183N m-f Compton $2850 Guiding light P&G: duz, ivory 181N m-f L Compton $3000	Cedric Foster co-op Boot m-f L Ray Heatherton Show N m-f L Luncheon with Lopez N m-f L	No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton OP: cornstell 154N m-f Y&R $3000 Perry Mason P&G: tide 173N m-f B&B $3500 Nora Drake; Bristol-Myers, DCSS: Trol W&D $3000 Brighter day P&G: cheer 175N m-f Y&R $2850	Wonderful City m-f $3000 wk Sam Hayes news S C Johnson m-sat 2:25-30 NL&B in-sat**	No network service m-f	
2:15				
2:30				
2:45				
3	Joe Emerson Gen Mills: flour 147N m-f SE sta L K-R m-f $2000 Martin Block Show m-f 2:35-3 SSCB Merit Greeting cards: m-f Louis F Herman	Hilltop house Miles: alka-zlter 147N m-f (see sta) Wade m-f $2000 House party Lever: surf 157N m-f 2:30-35 T Pillsbury flour 191H cl-15-4 T LB $8900 Fire ½ hrs m Nike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op m-f L	Lite beautiful P&G: tide, zest 177N m-f T B&B $2750 Road of life P&G: crisco 172N m-f T Compton $2750 Proper Young P&G: ramay 175N m-f L B&B $2700 Rt to happiness P&G: dreft, tide 165N m-f L D-F-S $3000
3:15				
3:30				
3:45				
4	Reed Browning Show H 4-4:25 m-f Betty Crocker Gen Mills m,w,f 4:25-30 (sta 9:00 pm) Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L	Backstage wife P&G: cheer, tide 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 187N m-f L D-F-S $2800 Widder Brown Sterling Drug 182N m-f L D-F-S $2800 Woman in house Manhattan soap 195H m-f L SB&W $2500
4:15				
4:30				
4:45				
5	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f TBA Curt Massey time Miles: alka-zlter 149H m 6:30-45 T Wade m-f $10000	Just Plain Bill Whitehall: anacin Murray: dash Bates $2500 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N alt dss L Lorenzo Jones Colgate: (rep: feb, thpst 188N m-f Esty $2750 Pays to be Married N m-f The Three Plant	TBA Cecil Brown news S C Johnson m-f 5:55-6 NL&B

TUESDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	My true story Sterling Drug m-f 10-10:15 (see mon) D-F-S Whisper'g streets Tool: from home perts 10:30-45 Gen Mills: flour 163H m-f T Y&R $8,000 When girl marries Carnation Co 10-10:15 m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Bristol-Myers Y&R tu,th,alt 10-10:15 Kellogg, Burnett tu, th 10:15-30 Gen Motors: Frigidaire tu,th 10:30-45 FC&B Toni Co tu, th 10:45-11 Wales & Geller	Cecil Brown news co-op m-f L Allen Prescott, the Wife Saver Philli m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
10:30				
10:45				
11	Modern Romances Ex-Lax m-f 11-11:15 Ever Since Eve m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Florida USA with Tom Moore Fla m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H m-f 11:30-45 S&M share $5500 P Lorillard: old golds 549H m-f 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Eaty Phrase that pays Colgate m-f (see mon) Second Chance N m-f The Three Plant	
11:15				
11:30				
11:45				
12	Valentine N m-f L Oklahoma Wranglers 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 T O&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds: meat hop m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall: Phar m-f (see mon) Murray	Break the Bank Miles Labs Wade Capitol commnst 6N Wash L&T Guest time N m-f 12:30-1 No network service m-f	Pauline Frederick co-op m-f L No network service m-f
12:15				
12:30				
12:45				
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) Compton, Blow Guiding light P&G: duz, ivory B m-f (see mon) Compton	C Foster news co-op Boot m-f L Ray Heatherton Show N m-f L Luncheon with Lopez N m-f L	No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myers, DCSS alt ds Trol Co, W&G Brighter day P&G: cheer m-f (see mon) Y&R	Wonderful City m-f Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Luncheon with Lopez N m-f L	No network service m-f	
2:15				
2:30	Dorse Bell N 2:30-35 tu,th Martin Block Show m-f 2:35-4 L&T	No network service m-f		
2:45				
3	Betty Crocker Gen Mills: flour m,w,f 2:30-35 T D-F-S Martin Block Show m-f 2:35-4 L&T Y&R	Hilltop house Miles labs m-f (see mon) Wade House party Kellogg Co 191H tu,f LB short $6000 Merit Grtg Card m-th 3:30-45 sec Louis F Herman Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op m-f L	Lite Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Proper Young P&G: ramay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S $3000
3:15				
3:30	Reed Browning H m-f 4:4-25 Dorse Bell N 4:25-30 tu,th Treasury Bandstand H L&T	No network service m-f	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L News 4:55-5 N m-f L	Backstage wife P&G: cheer, tide 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 187N m-f L D-F-S $2800 Widder Brown Sterling Drug 182N m-f L D-F-S $2800 Woman in house Manhattan Soap 195H m-f L SB&W $2500
3:45				
4	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f TBA Curt Massey time Miles: alka-zlter 149H m 6:30-45 T Wade m-f $10000	Just Plain Bill Whitehall: anacin Murray: dash Bates $2500 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N alt dss L Lorenzo Jones Colgate: (rep: feb, thpst 188N m-f Esty $2750 Pays to be Married N m-f The Three Plant	TBA Cecil Brown news S C Johnson m-f 5:55-6 NL&B
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				

WEDNESDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	My true story Sterling Drug m-f 10-10:15 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Carnation Sales W-F-H m,wk,alt 10-10:15 Miles Minting BBDO m,w,alt 10-15-30 Intl Cultivation m,w,alt 10:30-45 FC&B Star-Kist Tuna m,w,alt 10:45-11 Rhoades & Davis	Cecil Brown news co-op m-f L Allen Prescott, the Wife Saver Philli m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
10:30				
10:45				
11	Modern Romances Ex-Lax m-f 11-11:15 Ever Since Eve m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Florida USA with Tom Moore Fla m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H m-f 11:30-45 S&M share $5500 P Lorillard: old golds 549H m-f 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Eaty Phrase that pays Colgate m-f (see mon) Second Chance N m-f The Three Plant	
11:15				
11:30				
11:45				
12	Valentine N m-f L Oklahoma Wranglers 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 T C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds: meat hop m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment 6N C Johnson m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op m-f L No network service m-f
12:15				
12:30				
12:45				
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy B m-f (see mon) Compton	C Foster news co-op Boot m-f L Ray Heatherton Show N m-f L Luncheon with Lopez N m-f L	No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Trol Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Wonderful City m-f Sam Hayes news S C Johnson m-sat 2:25-30 NL&B	No network service m-f	
2:15				
2:30	Dorse Bell N 2:30-35 tu,th Martin Block Show m-f 2:35-4 L&T	No network service m-f		
2:45				
3	Joe Emerson Gen Mills m-f (SE sta) Knox-Reeves Martin Block (cont'd) Merit Grtg Card m-th Louis F Herman	Hilltop house Miles labs m-f (see mon) Wade House party Kellogg Co 191H tu,f LB short $6000 Merit Grtg Card m-th 3:30-45 sec Louis F Herman Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op m-f L	Lite Beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Proper Young P&G: ramay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S $3000
3:15				
3:30	Reed Browning H m-f 4:4-25 Dorse Bell N 4:25-30 tu,th Treasury Bandstand H L&T	No network service m-f	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L News 4:55-5 N m-f L	Backstage wife P&G: cheer, tide 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 187N m-f L D-F-S $2800 Widder Brown Sterling Drug 182N m-f L D-F-S $2800 Woman in house Manhattan Soap 195H m-f L SB&W $2500
3:45				
4	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f TBA Curt Massey time Miles: alka-zlter 149H m 6:30-45 T Wade m-f $10000	Just Plain Bill Whitehall: anacin Murray: dash Bates $2500 Fr Page Farrell Pharmaco: DCSS Am Home Prods 148N alt dss L Lorenzo Jones Colgate: (rep: feb, thpst 188N m-f Esty $2750 Pays to be Married N m-f The Three Plant	TBA Cecil Brown news S C Johnson m-f 5:55-6 NL&B
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				

THURSDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	My true story Sterling Drug m-f 10-10:15 (see mon) D-F-S Whisper'g streets Tool Co tu,th 10:45-55 Leo Burnett When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Bristol-Myers Y&R tu,th,alt 10-10:15 Kellogg, Burnett tu,th 10:15-30 Gen Motors: Frigidaire tu,th 10:30-45 FC&B Toni Co tu, th 10:45-11 Wales & Geller	Cecil Brown news co-op m-f L Allen Prescott, the Wife Saver Philli m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
10:30				
10:45				
11	Modern Romances Ex-Lax m-f 11-11:15 Ever Since Eve m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever prpndent m,w,alt Ch-Ann-Erickson Pillsbury Mills m-th alt Lee Burnett Make up yr Mnd Continental Bke 552N m-f Bates $2675 Rosemary P&G: ivory snow m-f (see mon) B&B $2700	Florida USA with Tom Moore Fla m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H m-f 11:30-45 S&M share $5500 P Lorillard: old golds 549H m-f 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Eaty Phrase that pays Colgate m-f (see mon) Second Chance N m-f The Three Plant
11:15				
11:30				
11:45				
12	Valentine N m-f L Oklahoma Wranglers 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 T C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds: meat hop m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment 6N C Johnson m-f NL&B 12:15-20 Guest time N 12:20-30 L&T No network service m-f	Pauline Frederick co-op m-f L No network service m-f
12:15				
12:30				
12:45				
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy B m-f (see mon) Compton	C Foster news co-op Boot m-f L Ray Heatherton Show N m-f L Luncheon with Lopez N m-f L	No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Trol Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Wonderful City m-f Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Luncheon with Lopez N m-f L	No network service m-f	
2:15				
2:30	Dorse Bell N 2:30-35 tu,th Martin Block Show m-f 2:35-4 L&T	No network service m-f		
2:45				
3	Joe Emerson Gen Mills m-f (SE sta) Knox-Reeves Martin Block (cont'd) Merit Grtg Card m-th Louis F Herman	Hilltop house Miles labs m-f (see mon) Wade House party Kellogg Co 173E 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 sec (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op m-f L	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Proper Young P&G: ramay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S $3000
3:15				
3:30	Reed Browning H m-f 4:4-25 Dorse Bell N 4:25-30 tu,th Treasury Bandstand H L&T	No network service m-f	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L News 4:55-5 N m-f L	Backstage wife P&G: cheer, tide 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 187N m-f L D-F-S $2800 Widder Brown Sterling Drug 182N m-f L D-F-S $2800 Woman in house Manhattan Soap 195H m-f L SB&W $2500
3:45				
4	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f TBA Curt Massey time Miles Labs m-f (see mon) Wade	Just Plain Bill Whitehall, Murray: Carter Pr, Bates alt th Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt dss Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married N m-f The Three Plant	TBA Cecil Brown news S C Johnson m-f 5:55-6 NL&B
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				

FRIDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	My true story Sterling Drug m-f 10-10:25 (see mon) D-F-S Whisper'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves When girl marries Carnation Co m-f (see mon) Erwin, Wasey	Godfrey* 10-11:30 Bristol-Myers Y&R tu,th,alt 10-10:15 Miles Minting BBDO m,w,alt 10-15-30 Intl Cultivation m,w,alt 10:30-45 FC&B Star-Kist Tuna m,w,alt 10:45-11 Rhoades & Davis	Cecil Brown news co-op m-f L Allen Prescott, the Wife Saver Philli m-f T F Singiser news S C Johnson m-sat 10:30-35 NL&B Johnny Olsen Show m-f 10:35-11	Welcome travelers P&G m-f (see mon) Blow Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade
10:30				
10:45				
11	Modern Romances Ex-Lax m-f 11-11:15 Ever Since Eve m-f L Your Neighbor's Voice Ch m-f L 3-City By-Line Morning Edition Var m-f L	Godfrey (cont'd) Lever prpndent m,w,alt McCann-Erickson Pillsbury Mills m-th alt 11:30-45 Lee Burnett Make up yr Mnd Continental Bke 552N m-f Bates $2675 Rosemary P&G: ivory snow m-f (see mon) B&B $2700	Florida USA with Tom Moore Fla m-f L H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats 539H m-f 11:30-45 S&M share $5500 P Lorillard: old golds 549H m-f 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Eaty Phrase that pays Colgate m-f (see mon) Second Chance N m-f The Three Plant
11:15				
11:30				
11:45				
12	Valentine N m-f L Oklahoma Wranglers 12:15-25 T Jack Berch Prudential Ins m-f 12:25-30 T C&H (see mon) Bill Ring Trio Gen Mills m-f (see mon) Knox-Reeves No network service m-f	Wendy Warren Gen Fds: meat hop m-f (see mon) B&B Aunt Jenny Lever: spry m-f (see mon) FC&B Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday Whitehall Phar m-f (see mon) Murray	Break the Bank Miles Labs m-f (see mon) Wade Capitol comment 6N C Johnson m-f NL&B 12:15-20 Hazel Markel Miller Hi-Lite tu, th 12:20-30 Mathisson No network service m-f	Pauline Frederick co-op m-f L No network service m-f
12:15				
12:30				
12:45				
1	Paul Harvey news co-op C m-f L Ted Malone co-op 153N m-f L No network service m-f	Road of life P&G: ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Blow Guiding light P&G: duz, ivy B m-f (see mon) Compton	C Foster news co-op Boot m-f L Ray Heatherton Show N m-f L Luncheon with Lopez N m-f L	No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Trol Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Wonderful City m-f Sam Hayes news S C Johnson m-sat 2:25-30 NL&B Luncheon with Lopez N m-f L	No network service m-f	
2:15				
2:30	Dorse Bell N 2:30-35 tu,th Martin Block Show m-f 2:35-4 L&T	No network service m-f		
2:45				
3	Joe Emerson Gen Mills m-f (SE sta) Knox-Reeves Martin Block (cont'd) Merit Grtg Card m-th Louis F Herman	Hilltop house Miles labs m-f (see mon) Wade House party Kellogg Co 173E 3:15-30 T L Burnett tu,th Pillsbury Mills m-th 3:30-45 sec (see mon) L Burnett Mike & Buff's Mail Bag N m-f L	Ruby Mercer Show co-op m-f L	Life beautiful P&G: tide, zest m-f (see mon) B&B Road of life P&G: crisco m-f (see mon) Compton Proper Young P&G: ramay, dust m-f (see mon) B&B Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S $3000
3:15				
3:30	Reed Browning H m-f 4:4-25 Betty Crocker Gen Mills m,w,f 4:25-30 m-f (see mon) D-F-S Treasury Bandstand H L&T	No network service m-f	No network service m-f Mutual Music Show N m-f T Charley & John N m-f L News 4:55-5 N m-f L	Backstage wife P&G: cheer, tide 188N m-f L Y&R $2500 Stella Dallas Sterling Drug 187N m-f L D-F-S $2800 Widder Brown Sterling Drug 182N m-f L D-F-S $2800 Woman in house Manhattan Soap 195H m-f L SB&W $2500
3:45				
4	Austin Kiplinger Wash m-f L Art & Dotty Todd H m-f L Lum 'n' Abner H co-op L Musical Express N m-f T	No network service m-f TBA Curt Massey time Miles Labs m-f (see mon) Wade	Just Plain Bill Whitehall, Murray: Carter Pr, Bates alt th Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt dss Lorenzo Jones Colgate m-f (see mon) Esty It Pays to be Married N m-f The Three Plant	TBA Cecil Brown news S C Johnson m-f 5:55-6 NL&B
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				

SATURDAY

	ABC	CBS	MBS	NBC
10 AM				
10:15	No school today Pabst Prods Co The Safeway Stra Inside of Sports bresenly paint bor Hoefler, Dieterich & Brown Square patrol Keefe Co 297H alt wk L C&P $4500 Dalston Purina cereals 340H alt wk L Gardner $3500		Woody Woodpecker Show (with Mel Blanc) H 10-11 Woody Woodpecker Show (cont'd)	Breakfast in Hollywood
10:30		Galen Drake 10-11 CBN L	Bandstand USA Var L&T Farm News Wash L World Assignment N L	Sloan Simpson Show
10:45				
11	Horse Racing Var L	Operation Music Wash L	Salute to the Native Wash L	
11:15	Pan American Union Wash L	Treasury Bandstand Wash L	Mac McGuire Show Phila L	
11:30				
11:45				
12	Martha Lou Harp N L	Washington USA Wash T	Teen-Agers Unlimited 5-5:15 L	
12:15				
12:30	This Week in Washington Wash L	Saturday at the Chase SLE		
12:45	As We See It Wash L			
1	Platterbrains L&T	Robt Q Lewis 11-11:15 Nehi Corp 141N M,W,F 11-11:15 Gordon Best Dearborn Prod 295N 11:30-12 L Grey Tom Cannon sea fd 129N 12:15-12 L BW&S 12 hr $2000	Helen Hall 11-11:15 T Conference Call H Engle news S C Johnson m-sat 11:30-35 NL&B US Military Academy Band	TBA Women in Love L
1:15	All-league clubhouse N T			
1:30		Bill Shadel News Nehi Corp 195N 12-12:05 L D&C $450 Romance Stars over Hollywood Carnation Co re-interested milk 201E L&T $4000		US Navy Band Wash L Musical Caravan L
1:45	American farmer C,Wash L		191 Ranch Boys Lancaster, Pa L	Fifth Army band
2	Navy hour Wash L Vincent Lopez N L	City Hospital Carter Prods 295N T Bates $2500 Let's Pretend N L	Johnny Singer's Orch L Clere L	Military Band L
2:15		Syncopation Piece N L	Ruby Mercer (cont'd) Sam Hayes news S C Johnson m-sat 2:25-30 NL&B	Road Show 2-4 pm Var Music, comedy, dramatic sketches, interviews with celebrities in the field of entertainment
2:30	Festival (Milton Cross) 2-4 L	Make Way for Youth Detr L	Seorts Parade Phila L	
2:45				
3		Report from Overseas N L Science in Science Wash L&T Farm News Wash L World Assignment N L	Bandstand USA N L	Road Show (cont'd)
3:15			Sloan Simpson Show N L	
3:30				
3:45				
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45				

MEDIA STUDY

(Continued from page 85)

ership studies at times shows a smaller direct return than other copy which does not rate as high in readership. Often there is no direct correlation.

Catching people at the right time in the right mood makes a big difference in gaining actual motivation as against mere attention and readership. Moods, habits and processes of planning change with periods of peace, war, inflation and high taxation. In travel advertising, for example, what worked successfully in 1947 couldn't be a pattern for 1950, and by 1953-'54, another set of conditions had to be taken into consideration.

Readership studies alone could, under certain circumstances, give comfort to an agency and advertiser when they are the only measurement being used. In the case of keyed and couponed advertising an opportunity exists to measure not only direct returns but "total sales" as well as readership.

Surprising things come to light in the process.

A. E. COLE
President
Cole & Weber
Portland, Ore.

WEEKEND RADIO

(Continued from page 37)

programing beamed at listeners today. Networks are busily airing multi-hour blocks of music and news designed to appeal particularly to the out-of-home audience, such as ABC Radio's *Highway Frolics*, CBS Radio's *On a Sunday Afternoon*, NBC Radio's *Road Show* and *Weekend*. Stations are also concentrating on music and news, plus commercially sponsored "service" features which range from traffic bulletins to apartment-hunting tips.

Here is the weekend radio research picture in greater detail:

In-home listening: On a national basis, the Nielsen Radio Index shows that weekend *in-home* listening usually amounts to 75% or more of the Monday-through-Friday NRI level.

Last August—before the NRI sample was adjusted to reflect the correct proportions of multiple-set radio homes in the U.S.—the picture shaped up like this:

1. In the morning (6:00 a.m. to noon) on weekdays the "Homes Using Radio" figure in the U.S. was 10.4. For the same time period on Saturday, the figure was a 9.3; for Sunday it was 6.7.

2. In the afternoon (noon-6:00 p.m.) during the week the "Homes Using Radio" figure was a 15.4. The Saturday afternoon in-home figure of listening, according to NRI's August report, was a 14.3; for Sunday it was a 13.2—only a point or two less than the weekday average.

3. In the evening (6:00 p.m.-midnight) on weekdays the "Homes Using Radio" figure was a 12.1. On Saturday evenings in the same time period the figure stood at 10.8 in U.S. homes; for Sunday it was 8.4. Again, the figure was lower than weekday averages.

The weekend radio position is better in the height of the winter radio season, according to Nielsen—particularly now that the sample has been adjusted to reflect more of the listening done on multiple-sets. In the January-February 1954 NRI report, latest available study as this issue went to press, the situation shaped up this way:

1. On weekday mornings in January-February the "Homes Using Radio" figure (corrected for multiple-set homes) stood at 13.9. On Saturday mornings the comparable home listen-

MULTIPLE IMPACT

Here's audience power with force and volume seldom available to TV sponsors:

A name that's familiar to everyone an advertiser wants to reach —Ellery Queen. A program format with proved commercial appeal—mystery. A star whose performance on Broadway (Voice of the Turtle) and Hollywood (Twelve O'Clock High and other great pictures) has won him millions of fans—Hugh Marlowe. A producer whose master showmanship and knowledge of mass taste have given his pictures a gross of over $100,000,000—Edward Small.

These are the elements that can't miss building audiences and sales for the sponsors of



THE ADVENTURES OF ELLERY QUEEN

starring
HUGH MARLOWE

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print . . . in the movies . . . on the radio and in TV.

This is a show that can't miss . . . it's a show you don't want to miss. For full details, call, write, or wire.

a tpa sales builder

television programs of america, inc.

477 MADISON AVENUE • NEW YORK 22, N. Y.
846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.



HEIGHT
COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

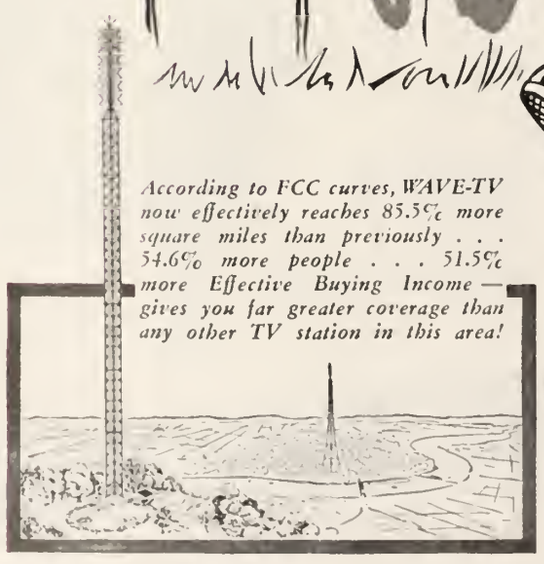
Newspapers in dozens of cities 80 to 120 miles from Louisville carry WAVE-TV program schedules—*proof that WAVE-TV really "gets through" to fringe areas.* Here's why:

WAVE-TV's tower is 525 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3—the lowest in this area!

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local distributors about WAVE-TV's superior coverage, here in Kentucky and Southern Indiana.



According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

ing figure was 11.0; for Sunday, 7.6.

2. In the afternoon 17.6% of the U.S. radio homes were using their radios during this winter period. On Saturday the figure was 15.9; on Sunday the level stood at 13.8.

3. In the evenings weekend radio again showed real strength when matched against the Monday-through-Friday figures. On weekday evenings the "Homes Using Radio" figure was 14.7. On Saturday in the same time period the figure was 13.4; on Sunday it was 12.6.

When combined these figures show that in January and February of this year the "Homes Using Radio" figure for Saturday and Sunday amounted to 87% and 74% respectively of the morning-to-midnight average throughout the rest of the week. Even discounting out-of-home listening these figures by themselves show a good audience potential for radio on weekends.

Another not-to-be-overlooked factor: According to Pulse, the number of listeners-per-radio-set jumps noticeably on weekends from an average of 1.6 listeners during the week up to 2.0 listeners on Saturdays and Sundays. This means a 25% average increase in the number of people listening in each U.S. radio home on weekends.

Out-of-home listening: According to Pulse, which has been measuring outdoor and out-of-home listening since 1949, this form of radio listening has been getting bigger every year and is becoming a more important advertising factor. During the winter of 1954, for instance, out-of-home listening was 14% higher than it was in the same period in 1952, a 21-market study by that research firm showed recently.

Stated Pulse's Dr. Sydney Roslow: "If these results are projected nationally, the out-of-home audience during the past winter added an average of 1,750,000 families to the listening audience in any given quarter hour."

This out-of-home audience, however, isn't spread evenly throughout the seven days of the week. It rises to a peak on weekends.

According to Nielsen Coverage Service, which checked out-of-home listening patterns in the spring of 1952, the largest out-of-home audience occurs on Saturday and Sunday afternoons in the 3:00-4:00 p.m. slot.

The figures: For Saturday and Sunday combined, NCS showed that the out-of-home listening for the above afternoon slots amounted to 31.5% of the level of in-home listening done during these time periods. In other words, for every 1,000 people who are counted as listening on Saturday and Sunday afternoons an *additional* 315 people are listening outside.

How this compares with the rest of the week can be judged by the fact that on weekday mornings the out-of-home listening tabulated by NCS represented 15% or less of the level of in-home radio dialing, or about 150 people for every 1,000 in homes. On weekday nights it dropped as low as 6%.

This upswing of out-of-home listening on weekends, according to Pulse, has been building every year for the past several seasons.

A series of winter-season checkups by Pulse (for details, see chart, page 37) show that the out-of-home weekend gain is independent of the calendar in many ways.

In the New York metropolitan area during February 1954 for instance, the out-of-home "plus" (the percentage of homes reporting out-of-home listening) was noticeably higher on

BIGGER THAN BERLE... BIGGER THAN EVER

As a radio show, Ellery Queen established some audience records that indicate the basic appeal of this famous detective.

Item: In March '43, Hooper found that Queen amassed a 46.7% share of the audience . . . had a rating that topped a long varied list of programs. Among the shows that Queen out-rated were: Milton Berle-Elsa Maxwell Show . . . Gene Autry . . . Mr. District Attorney . . . Gangbusters . . . Duffy's Tavern . . . Ralph Edwards . . . National Barn Dance . . . etc., etc.

This performance on the radio is a sample of what's in store for the TV sponsors of



THE ADVENTURES OF ELLERY QUEEN

starring HUGH MARLOWE

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print . . . in the movies . . . on the radio and in TV.

This is a show that can't miss . . . it's a show you don't want to miss. For full details, call, write, or wire.

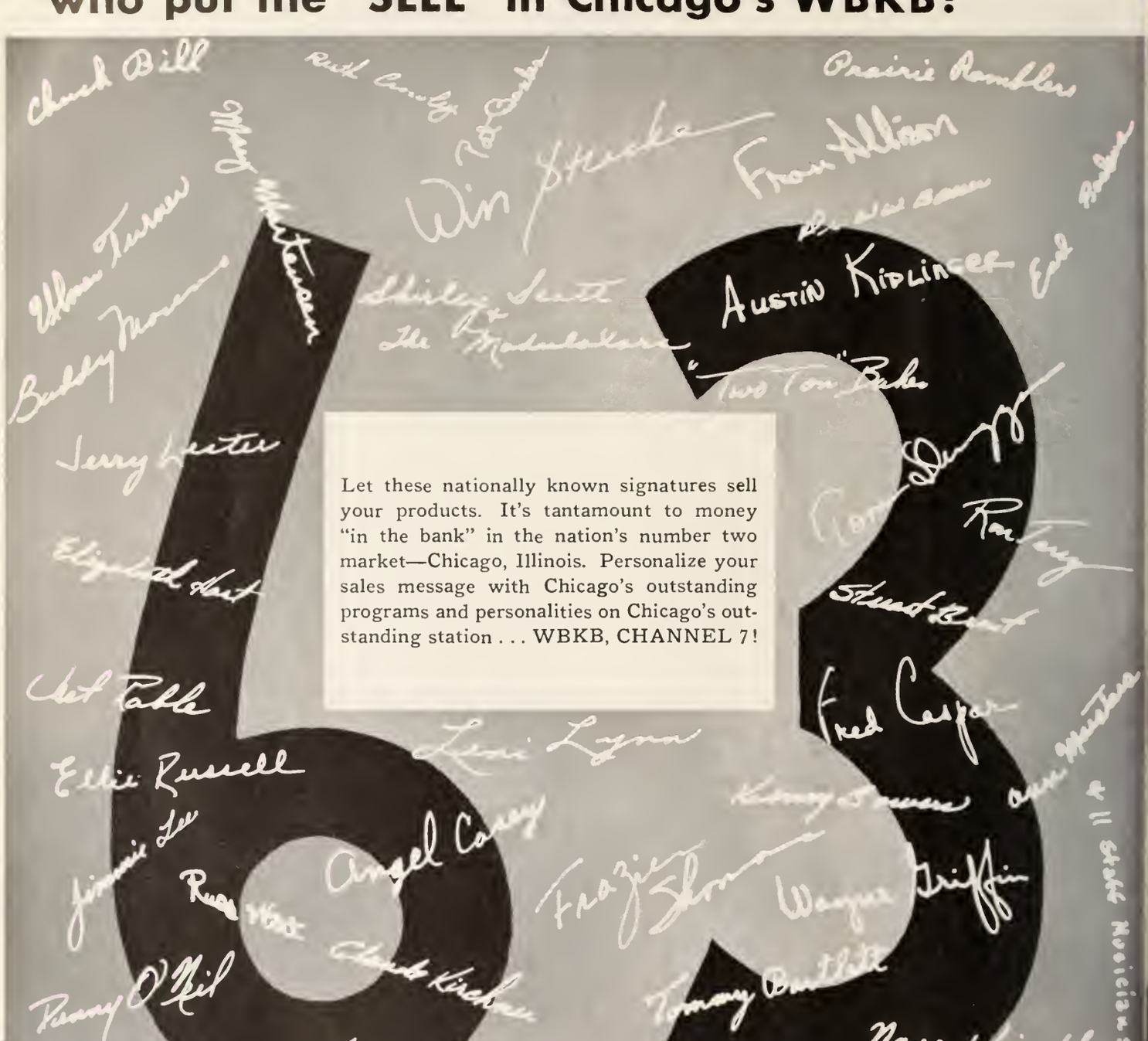
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television programs of america, inc.

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846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.

63 personalities

who put the "SELL" in Chicago's WBKB!



Get full information from...

WBKB 7
CHANNEL

20 North Wacker Drive, Chicago 6, Ill.

Telephone AN dover 3-0800

ABC TELEVISION NETWORK

BLAIR TV

TELEVISION'S FIRST EXCLUSIVE
NATIONAL REPRESENTATIVE

Saturday and Sunday afternoons and evenings, as compared with weekday afternoons and evenings. Average New York out-of-home gain, weekends vs. weekdays: about 15%. This, remember, was during February when the New York climate is hardly balmy.

The same pattern holds up in other Pulse-checked markets, like Miami, San Francisco, New Orleans and St. Louis. In some cases (as in St. Louis) the weekend gain in out-of-home listening over a comparable weekday period ran as high as 30%. It seldom drops below a 10% gain, and rarely falls behind the weekday level. At the time of the study (January-February, 1954) climatic conditions in these markets ranged from bitter cold to subtropical warmth, and the socio-economic picture from busy metropolitan areas to vacation areas.

Auto radio listening: Why the big spurt in out-of-home listening on weekends? The chief reason—apart from the fact that people often spend weekends at the beach or country where they are in reach of radio, but not tv—is that a large part of the radio audience takes to the roads on weekends. In the NCS study mentioned above, some 23% of the weekend out-of-home listening was done in autos. In some market studies, Pulse has found that as much as 50% (or more) of the out-of-home listening is done in autos.

Although the NCS study is now two years old, there's no reason to feel that the figures have dropped off. Reason: There are more autos equipped with radios now on the highways than ever before, and the number grows daily.

By BAB's latest estimate (an informal projection of their earlier figures, based on installation figures) there are now some 28,500,000 radio-equipped cars in the nation today. Last year, that figure was estimated by the Joint Network Committee (the research departments of the four big radio networks) to be 26,200,000. Back in 1946, by way of contrast, the NAB (now NARTB) estimated the number of cars with radios to be only 7,500,000.

In fact, auto radios are one of the biggest single factors in the whole radio retailing business. Last year, according to the Radio, Electronics & Television Manufacturers Association a total of 12,409,000 radios were sold. Of this figure, according to Hugh M. Beville, chief of NBC's Research and Planning Department, some 5,165,900 sets were car radios. That means that nearly 42% of the total U.S. business in radio receivers is in auto radios.

These radio sales, by the way, are by no means confined to areas with partial or no tv coverage. Again according to NBC Radio, which prepared a special analysis of the annual RETMA figures last month, in areas where the tv saturation was *over* the 75% level, some 29.2% of the total homes in the area purchased new radios. In areas where the tv saturation was 50% or *less*, only 22.3% of the homes purchased new radios. In both cases, the ratio of auto radio purchases to total receiver purchases was essentially the same (see P.S. page 24).

Further evidence of this boom in radio set sales in general, and in auto receivers in particular, can be found in a recent study, *Keeping Tabs on* 14 *Major Markets*, published by CBS Radio Spot Sales. All of the 14 markets—which range from Birmingham to Washington, D. C.—are big tv markets. In each of them, CBS Radio Spot

A READY-MADE AUDIENCE OF MILLIONS



Few programs come to the TV screen with the ready-made audiences provided by Ellery Queen.

Consider this: In print, Ellery Queen is the outstanding best seller of our time . . . one of the all-time best sellers in publishing history. Over 30,000,000 copies of Ellery Queen books have been sold . . . 12 titles are well over the million-mark in sales.

In addition, Ellery Queen magazines, comic books, and anthologies have also developed sales reaching into the multi-millions These book-buyers and readers are the substantial audience core which awaits the sponsors of

THE ADVENTURES OF ELLERY QUEEN starring **HUGH MARLOWE**

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print . . . in the movies . . . on the radio and in TV.

This is a show that can't miss . . . it's a show you don't want to miss. For full details, call, write, or wire.

a p a sales builder

television programs of america, inc.

477 MADISON AVENUE • NEW YORK 22, N. Y.
846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.

"My Ideal Rep"

says MAC DUNBAR of TED BATES CO.,

"delivers availabilities promptly and always includes pertinent data such as ratings, costs and, most important, indicates premium rates for programs not so listed in SRDS."

A JEPCO salesman knows what his stations have to offer. When necessary, you can count on him to come through with special data fast.



JEPCO knows how the wind blows

John E. Pearson Compan

RADIO AND TELEVISION STATION REPRESENTAT

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRA

Sales represents a leading radio outlet.

According to the CBS study, there was an increase of 25.3% over-all in the total number of radio sets sold (to dealers) between 1953 and 1952 in the 14 markets. The total figures: 3,849,169 for 1953 as against 3,070,948 sets in 1952, including both auto and home sets (see 25 January 1954 article, page 30).

However, the increase in auto sets alone was striking. Between 1952 and 1953 dealer orders for car radio sets in the 14 CBS spot markets went from 990,164 up to 1,342,065 per year—an increase of 36.5%.

(As might be expected, the increase in the number of radio-equipped cars on the roads has meant a series of striking changes in the weekend radio program philosophy of both networks and local stations. For details of these new programs and a discussion of the latest trends in weekend radio programing see Part II of this study which will appear in the 28 June 1954 issue of SPONSOR.)

Other weekend factors: In addition to the substantial amount of in-home audience, the greater number of listeners-per-set, the increased amount of out-of-home listening and the boom in auto radios, there are several other factors worth noting about weekend radio:

1. Weekends are the time to reach men and women just after they've collected their weekly pay checks and envelopes. A study prepared a few seasons ago for the National Industrial Conference Board, and quoted in a 1951 Petry study called *The Pay-off's on the Day Off*, showed that 52% of the nation's salary earners and 76% of the wage earners are paid on Friday. Most of these families proceed to do the bulk of their weekend food, drug and household shopping on Saturdays, often commuting to the markets in their cars. And, there's a decided trend toward the huge "shopping center" in the suburbs where families can shop for all their weekly needs and have no difficulty parking their cars.

2. You can reach more men per 1,000 homes with radio on weekends than you can during the week—often at considerably less expense. Last season, an 18-market Pulse study for the Katz agency showed that the peak period for the entire week in male radio listening was—not weekday mornings—but Sunday nights at 8:00 p.m. This weekend time slot attracts 43% *more* male listeners than does the Monday-through-Friday 7:00 a.m. slot.

3. You can reach almost as many women in terms of sheer numbers with weekend radio as you can with radio during the week. The Pulse study mentioned above also showed that the number of women listening to radio on Sunday nights (8:00-9:00 p.m.) was 90% of the number tuning to radio during the week at the peak listening period of 10:00-11:00 a.m. In addition, there are several million working women and career girls who cannot be reached during the usual working week with radio, and who are available for the most part only on weekends. Food, drug, toiletry, cosmetic and other advertisers who appeal largely to women with their radio commercials, however, seldom attempt to build weekend radio schedules. ★★★

Part II of "Weekend Radio" in the 28 June issue will explore weekend programing on local stations and the networks. Article will be based on an extensive survey of network officials, researchers, reps and station executives.

SELF-POWERED AUDIENCE APPEAL



Ellery Queen is a magnet that literally pulls audiences out of thin air—regardless of market . . . regardless of type or popularity of the programs which precede it.

Here's the record written on a small DuMont hookup as reported by Videodex in 1951. In New York in June, it won a 16.9 rating —*30 times* the rating of the preceding musical variety. In Cleveland, in October, Queen's 41.8 was more than *double* the "inheritance" from a leading comedy show. In Washington, in February, it's rating of 25.9 was *12 times* that of the preceding mystery.

These records are the assurance of big audiences, fast, for the sponsors of

THE ADVENTURES OF ELLERY QUEEN starring **HUGH MARLOWE**

This is a new first-run series of half-hour programs specially filmed for television. It's a series that will write a brilliant new chapter in the success story Ellery Queen has established in its rich 25-year existence—in print . . . in the movies . . . on the radio and in TV.

This is a show that can't miss . . . it's a show you don't want to miss. For full details, call, write, or wire.

a tpa sales builder

television programs of america, inc.

477 MADISON AVENUE • NEW YORK 22, N.Y.
846 N. CAHUENGA BLVD., HOLLYWOOD 38, CALIF.

MILK COOPERATIVE

(Continued from page 44)

looking for a prestige show with a loyal audience. Shaw, news director of WCAU since 1952 and a station commentator for eight years, had built up such a following over the years.

2. General messages about the farmer's role in the American community would fit smoothly into a program which discussed such topics as communism and democracy, Abraham Lincoln's philosophy and the meaning of religious freedom.

3. Since milk drinkers are found in virtually every age group, Inter-State wanted to reach a general audience. Shaw's show had the general appeal needed to attract every member of the family.

The commercial portion of the show, about two and a half or three minutes in each quarter-hour program, uses what Hoffman calls the "reverse English" approach. That is, the messages have public service themes, avoid hard sell. He reports that listeners rate the commercials as highly informative, very superior to the general run of commercials. The messages are planned to acquaint listeners with the daily activities, community spirit and community value of Inter-State's 7,000 producer-members.

Commercials also help explain dairy industry developments of community interest as they occur, price changes, for example. Price fluctuations are announced on the program before they are actually put into effect. Explanations are given for increases due to seasonal fluctuations or other factors: in the case of decreases, the public is reminded that milk is now a more economical buy than ever.

Shaw's promotion of goodwill for the rural population is not always limited to the commercial portions of the show, however. He places the farmer —and agriculture generally—in a larger context of local, national and global affairs, emphasizing their role in society today and especially in American democracy.

For example, in discussing the problems of a Communist as against a free society Shaw told the following story:

"I talked with a Greek Communist and tried to convert him to democracy. 'Democracy?' he asked. 'Can you eat it, can you wear it, can it give you shelter?' What he was asking was whether democracy was the product of agriculture—was it food that comes from our farms, clothing that comes from animals and plants, houses that come from our woods?

" 'No,' I replied. 'You cannot be physically fed, clothed and sheltered by democracy, nor can you be by communism. But you will come to realize that you can obtain more of these material things of life—even if that's all you're interested in—from those countries in which the farmer produces with greatest freedom and dignity'."

Shaw has 22 years' experience as a newspaperman and radio-tv commentator. His appeal is based on a down-to-earth analysis of the news and current controversies in terms of the people involved. This approach permits the listener to become personally identified with the issues under discussion, heightens interest.

The commercials themselves may be devoted to such general topics as the food value of milk and health benefits derived from dairy products; or, they may explain how Inter-State's staff of fieldmen visits thousands of dairy farms annually giving advice on how



but...

it takes only 2 STATIONS to reach ½ the sets

KMAC 27 YEARS OF SERVICE
HOWARD W. DAVIS, Owner
SAN ANTONIO, TEXAS
5000 WATTS
ON 630

KLBS 610 on Every Dial
HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.
HOUSTON, TEXAS
5000 WATTS
ON 610

The Biggest Buy in the Biggest State!



Ask the Walker Representation Co., Inc.



"Rex" goes to work for Butter-Nut COFFEE ...gets Results!

"REX" INCREASES SALES VOLUME FOR BUTTER-NUT . . .

"We have just compiled our sales figures for the first three months of 1954 and find that our sales volume in the Rockford-Madison area has increased over 200% compared to the same period in 1953.

"It was just a little over three months ago that we purchased the 10:00 o'clock weather show on WREX-TV so naturally we attribute our increase to the sales impact of your television operation."

R. W. Jacobsen, Gen. Sales Mgr.
Paxton and Gallagher Co.



March 30, 1954.

Mr. Soren Munkhof,
General Manager,
WREX- TV,
Rockford, Illinois.

Dear Mr. Munkhof:-

We have just compiled our sales figures for the first three months of 1954 and find that our sales volume in the Rockford-Madison area has increased over 200% compared to the same period in 1953.

It was just a little over three months ago that we purchased the 10:00 o'clock weather show on WREX-TV so naturally we attribute our increase to the sales impact of your television operation.

We are not only pleased with our show, but also with the fine cooperation which we have received from your whole staff.

Looking forward to even a greater sales story in Rockford as our association continues, I remain

Very truly yours,
BUTTER-NUT COFFEE COMPANY
R. W. Jacobsen,
General Sales Manager

PIGGLY WIGGLY MIDWEST CO.
OFFICE AND WAREHOUSE: 2722 AUBURN STREET
ROCKFORD, ILLINOIS
TELEPHONE DIAL 9-0531

Soren H. Munkhof
General Manager
W R E X - T V
Rockford, Illinois

January 29, 1954

Dear Mr. Munkhof:

Just a note to tell you how pleased we are with the results we're getting from our merchandising programs backed up with W R E X - T V advertising.

We are sold on the consumer impact of T V, and especially the "Wallop" W R E X packs in our market area. We find that products advertised by you move from our shelves faster than others.

To pin-point that statement, you may be interested to know that because of your 10PM weather program, sponsored by Butternut Coffee, we have had sufficient demand for Butternut to stock it in all of our super-markets.

I would be interested in visiting your station in the near future to get a first hand view of what makes you tick.

Keep up the good work.

Sincerely yours,
PIGGLY WIGGLY MIDWEST CO.
B. P. Kramlich

"REX" EXPANDS DISTRIBUTION FOR BUTTER-NUT . . .

"We are sold on the consumer impact of TV, and especially the "Wallop" WREX packs in our market area. We find that products advertised by you move from our shelves faster than others.

"To pin-point that statement, you may be interested to know that because of your 10 PM weather program, sponsored by Butter-nut Coffee, we have had sufficient demand for Butter-nut to stock it in all of our super-markets."

B. P. Kramlich
Piggly Wiggly Midwest Co.

WREX-TV

Channel 13 ROCKFORD • ILLINOIS

47,000 WATTS E. R. P.

NETWORK AFFILIATIONS CBS • ABC

CONSULT H-R TELEVISION, INC. NATIONAL REPRESENTATIVES FOR DETAILS

to improve milk quality and thus benefit the consumer. All commercials have the tagline, "finest possible milk at the lowest possible price."

As I See It represents only two of Shaw's 18 shows a week; he does two daily newscasts and a Saturday newscast in addition to his daily analysis of *The World Today*. He has been director of WCAU's news bureau since 1952. During the war he was a CBS foreign correspondent 1943-1946.

The Inter-State Milk Producers' Association was organized in 1916 to fill the need of dairy farmers for a common voice in meeting problems created by rising costs during World War I. In 1936 Inter-State was reorganized as a non-profit farmers' cooperative to sell the milk produced by its 7,000 members. Members are guaranteed a market for their milk and payment for the milk marketed for them.

Inter-State handles about 800 million pounds of milk annually or about three million quarts of fluid milk daily. Approximately another million quarts a day of milk are sold as cream, ice cream and fats. This milk is marketed by 75 distributors in Philadelphia, Altoona, Lancaster, Trenton, Atlantic City, Camden and Wilmington.

A staff of Inter-State fieldmen consults with members on problems involved in the marketing of milk, ranging from how to check weights to running a 4-H club.

Special deductions from Inter-State's compensations to its members for their milk are channeled into a special advertising fund.

Inter-State members also are taxed to support two other public relations-type organizations. The first is a national organization devoted to publicizing the dairy industry, the American Dairy Association. The ADA uses radio, television and magazine advertising for its public service messages. It continually conducts research on the most effective means of promoting dairy products, makes this research available to members.

Inter-State also has supported the Philadelphia Dairy Council for 34 years. The Council is an educational organization which promotes better nutrition through the use of dairy products. Representatives speak in schools and before women's clubs and other service organizations. ★ ★ ★

WGSM means



in the Rich NASSAU-SUFFOLK Market

Within ½ Millivolt Signal
Retail Sales—$4,223,214,000*
754,215 families with spendable income more than $4,000*
382,826 families with spendable income more than $6,000*

Within Nassau-Suffolk Saturation Area
More retail sales than 18th ranking Metropolitan Market ($1,200,175,000)*
More food sales than 17 complete states or the District of Columbia ($364,062,000)*

WGSM
660 710 770 880
NBC MBS ABC CBS
740 KC
1000 WATTS
379 NEW YORK AVENUE
HUNTINGTON, L. I., N. Y.

4 TIMES THE POWER OF ITS NEAREST COMPETITOR . . .

The Only Long Island Station That REALLY SATURATES The Market . . .

WGSM—is first in morning audience**

WGSM—has more afternoon listeners than the combined audience of 3 of the 4 New York networks**

WGSM—is the independent with the lowest cost per listener in the largest "Home Owner" market in the world — Nassau - Suffolk - Westchester - Fairfield, and New Haven counties.

WGSM—rates are based on local value . . . yet the advertiser receives a bonus coverage of over 5,000,000 New York Metropolitan market dwellers—in Bronx, Queens, and Kings counties.

Represented by Robert S. Keller Inc.

*SRDS Consumer Markets (1954) **Hooper

BAB CASE HISTORIES

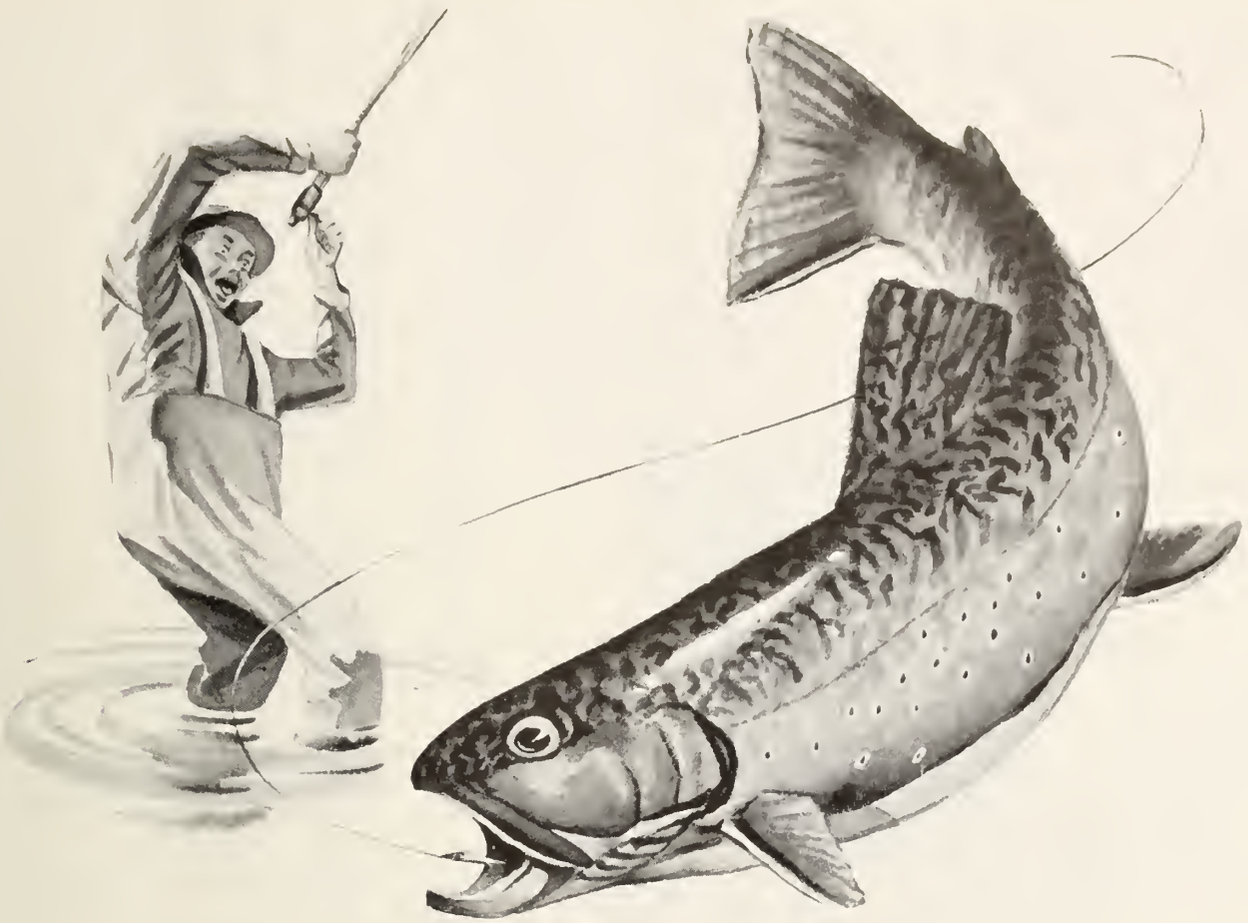
(*Continued from page* 35)

gratification.

The story of Tidy House Products Company is the story of successful radio advertising. The two founders of the company are ex-radio people, Mr. Rapp being one of the really old-timers in the business having held the original license for KSOO, Sioux Falls, and doing the engineering and securing the license for a radio station at Atlantic, Iowa, and also a station in Shenandoah, Iowa. He held every position in the operation of a radio station and served as general manager for 19 years before resigning to devote his full time to the growing corporation he owned jointly with Al Ramsey.

Al had been in the commercial end of radio for many years, but had served as general manager of WMMN in Fairmont, W. Va. before coming west.

Actually, their going into business at all was more or less a fluke since the owner of one of the products which was being advertised on the station developed ill health and was forced to



YOU MIGHT GET A 14 1/2-LB. BROOK TROUT —*

BUT . . . YOU NEED WKZO RADIO TO LAND SALES IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

If WKZO, Kalamazoo, isn't part of your Western Michigan advertising—believe us, you're letting the big one get away!

Pulse figures, left, prove WKZO's dominance, *morning, afternoon and night.* On a quarter-hour, 52-time basis, WKZO gets 181.0% more morning listeners and 321.4% more afternoon listeners than Station B—*yet costs only 35.3% more money!*

Nielsen figures confirm WKZO's superiority. They credit WKZO with 181.2% more daytime radio homes than Station B!

Let Avery-Knodel give you the whole WKZO story.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Dr. W. J. Cook caught a brook trout this size on Nipigon River, Ontario, in July, 1916.*

give up his business. He asked the fantastic price of $20,000 for the business, but finally agreed to turn it over to the boys for $1,000 cash and a royalty agreement for 10 years. As an ex-radio man myself, I have the advantage of the two gentlemen who are speaking with me, in that I have sold their products on the radio and therefore I can claim a part of whatever success they report on their radio operation.

Tidy House Products began as The Perfex Company just 14 years and two months ago with no working capital and with an item that was sold by mail on radio with a few specialty salesman agents whom the owners had inherited in their purchase. From the beginning, with one radio station, it has grown to quite a sizable operation in which we now use some 68 radio stations plus several television stations.

Inasmuch as most of the people involved in our company are radio people, it is quite natural that this would be the one medium in which we would place our major emphasis since we are foolish enough to believe that we know something about radio and how to use it. I think perhaps that the point of greatest strength in our organization as far as our advertising is concerned, is that our intimate knowledge of the way radio works gives us this advantage over our competitors: We do not expect miracles nor do we expect phenomenal results in a short period of time. It is rather common knowledge in the trade that our major advertising vehicle is our own *Kitchen Club* program, a 15-minute homemaker type thing which we have used from the beginning with what we believe to be a certain amount of success. If we had any secret formula for radio advertising, I certainly wouldn't divulge it to this group, of all people, since I have never known a good radio man who wouldn't pick the brains of anyone who was being successful. If there is a secret, it probably is that we fundamentally believe radio to be the most economic medium we have for reaching large groups of people.

The growth of our company has been phenomenal to outsiders, but to us it seems only the natural and logical result of anticipated planning if you may use such an expression.

We do have a rather general yardstick which we use in choosing radio stations and that is that we are more inclined to pick a wide coverage station which is dominant in its area, because we are buying for the long pull. Here is another criterion which we use and which you station men should give serious thought to. We are nearly as interested in the management of the stations we use as we are with their frequency and power and their position in the market. This dates back to our own days in the radio business because it has been our experience that a smart radio man with a second-rate station can do more in a given market than the station with better facilities but poorer management. Rather than confuse you with that term management, let me spell it out a little more clearly. I think control of a radio station as to its programs and policies, its cooperation to get a job done, its merchandising and the standing in the community or area as reflected by the men operating it all add up to something which can be as potent an advertising force as the position on the dial. In other words, we like to do business with our kind

Some guys are always thinking of WOMEN!



INCLUDING WREN
CHOICE OF TOPEKA WOMEN

When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station—and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

Rep. by Weed & Co.



5000 WATTS ABC TOPEKA, KANSAS

of people and we are more inclined to judge a station by its management policies and results rather than by its ratings alone. Ratings are just fine and dandy as a standard to judge an audience or to resolve your expenditures in terms of cost-per-1,000 listeners, but we have found that we can do an excellent job with a 3 rating against a competing station's 8. In other words, we develop with the personalities of our homemakers a type of listener loyalty which many stations do not have for their personalities. It it because of this that we can talk to less than half as many listeners and get results because they do what they are asked to do.

We have a continuing premium promotion on our program, one during each quarter of the year on each of the four products we have in general distribution. We have always used self-liquidating premiums for a couple of very sound reasons. In the first place, we feel that we can attract new users to our products by offering an attractive premium, and secondly, our old users look upon our premium policy as a bonus for their good judgment in using our products. Our sales department, consisting of approximately 68 men on the road, merchandise each of these premiums as they come up with point-of-purchase material, with tie-in ads and with special displays. We are getting back to the days when our salesmen are now selling our advertising instead of our products in most of our marketing area because our products themselves are well known.

The results of premium response are kept by radio stations and are broken down very carefully by cost-per-response based on the cost of the station itself. There are at least 10 stations I could name for you who told us flatly that they could not draw mail at the time we put our program on. I could also tell you that two of these stations now rank among the first 12 on our list in total number of returns. In other words, we have proven to them that they can be mail stations if they program for it.

A year ago when many of you sitting in this room were willing to sell radio short because you began to believe the press notices of competing media, particularly television, we at Tidy House were expanding our marketing operation with the addition of



Gracias SEÑOR HOOPER!



We've been told your recent Hooper-rating says KIFN has many *English*-speaking listeners, too!



Of course, we knew KIFN was reaching 85,000 Spanish-Speaking people . . . but it was a happy surprise to learn that KIFN's good programs and lilting, toe-tapping music have such a big English-speaking audience, too! A "bonus audience" our advertisers get "for free"!

This "bonus audience" we dedicate to our honored friends, our roster of clients!

Si, Senor Businessman . . . your advertising over KIFN should now be still more profitable! Your sales message will be reaching a wider, more varied group of potential customers. You'll share in a better-than-$20,000,000 market by using



KIFN Central Arizona's only full-time Spanish-language station!

ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St.
New York,
New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

radio stations because we believed in the medium and we believe in it today.

We do not use, nor have we ever used, radio on a short-term basis. Our contracts are 52-week contracts and when we find a station that will do the kind of supporting job we feel is necessary to establish and develop our program, we don't change. You might be interested to know that the first station we ever had on our list is still on the list 14 years later.

We believe that this continuity of our advertising is a part of the answer to whatever marketing success we have achieved.

This personality type of selling which we use is dependent in large measure on the personalities selected. We have two of the best women in radio and I make no exceptions. . . .

We also have used with some success local personalities on radio stations which have established themselves and have built their own audience over a period of years. We also use and have used quite successfully newscasts.

We are inclined to make personal friends of all people who handle our commercial copy and give them a complete fill in on our products and what they do. We believe it is as true of radio sales people as of any salesman that if they don't know their product, they can't sell.

Now I would like to take you to task somewhat for your failure as a group to keep abreast of the change in marketing which has come about in food store merchandising. You are not doing your medium a bit of good among the influential people in the grocery business when you fail to call on them personally to tell them your story and to demonstrate the successes you have in their field. Believe me, gentlemen, the newspapers are in there every day selling their successes to the men who count in the large chain operations and the cooperatives. I am in a unique position in that I can make sales calls on all of our accounts and talk with the buyers in their own language. Whenever I go into a market, my first contacts are with the buyers, merchandising men and advertising men of the outstanding food outlets in that market. I continue these contacts because I can learn more from the buyers and the merchandising men about a market than I can learn from talking with media people

KDON

THE CLOVERLEAF STATION

MONTEREY
SALINAS
SANTA CRUZ
WATSONVILLE

BUY 4 FAST GROWING MARKETS

SERVING 300,000 LISTENERS

5000 WATT KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

and this I think is wrong. I have yet to ask for suggestions from these merchandisers and buyers and have them recommend a radio station. 90% of them will suggest the dominant newspaper as the best medium, about 10% will recommend television. Your public relations in this field need some serious attention. You are going to say that they recommend newspaper because that is the medium they themselves use and can check its effectiveness in moving merchandise. Whose fault is that? I can remember in my own radio days when we sold a small grocer on the advantage of using spot radio and saw him develop into a 12-store chain which dominated his market and his advertising was in radio 100%.

This I can tell you—radio is less effective now than it was in the old days. By the old days I refer to the period immediately preceding World War II. Not only do you have more radio stations competing for the listener's time, but with the growth of television, you have other competition. But, gentlemen, you still have the greatest mass medium of them all and it is up to you to work all of the angles to increase its effectiveness by whatever means you can. Perhaps it is a sign of old age, but I do not believe the old college spirit is in evidence in your stations today to the extent it used to be before World War II. In those days the station personnel took a personal pride in getting a job done and done well and there was still the old fascination and novelty that never quite wore off. Too many of your staffs look upon their job as just another job and seem to get little or no personal kick out of being a radio performer. If this is true in your own station, you had better consider it a serious problem because if a person has no enthusiasm for what he is doing, he is certainly not going to impart any enthusiasm to the sales messages he is putting out to influence people, and I believe very firmly that the public is still smart enough to spot a phony by the sound of his voice or the manner in which he handles himself in front of a microphone.

Instead of worrying so much about what television is going to do to you, why not put your house in order and make sure that you are doing everything you can to make your station the best in every department. You

TAKES TOP TV RATINGS OVER TOUGHEST RIVALS!

Joe Palooka Show Immediate Success

April VIDEODEX ratings in New York, San Francisco and Washington establish JOE PALOOKA as the highest rated TV program in its time slot — in some cases topping established network favorites.

But there's more than ratings to earn PALOOKA a place at the top of your "spot TV buy list" — results, too, have been out of this world. Happy PALOOKA sponsors in nearly 40 markets have found that JOE is the buy to "move the goods."

Check now and discover how this great all-family impact show can go to work for you! Many choice markets still available . . . but only if you hurry. Write, wire or phone GUILD FILMS today!



GUILD FILMS
Company, Inc.
420 Madison Avenue New York 17, N. Y.

Producers & Distributors of
LIBERACE LIFE WITH ELIZABETH
FRANKIE LAINE FLORIAN ZABACH

WBEN

is now basic

CBS RADIO

in Buffalo

Buffalo's No. 1 radio station, WBEN, has proudly joined the nation's No. 1 radio network, CBS, to serve and sell New York State's second largest market.

GET THE FULL STORY from HENRY I. CHRISTAL

New York • *Detroit* • *Chicago* • *Boston* • *San Francisco*

BUFFALO EVENING NEWS RADIO STATION
HOTEL STATLER • BUFFALO 2, N. Y.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB
TORONTO
50,000 WATTS, 1010 K.C.

CFRB covers aver 1/5 the homes in Canada, covers the market area that accounts far 40% af the retail sales. That makes CFRB yaur Na. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incarporated
Canada: All-Canada Radio Facilities, Limited

Within 15 Miles of this tower

lives the greatest concentration of buying power served by any single station anywhere!

Ask Hal Holman Co. for the proof

WBEL
OFFICES AND STUDIOS
Rockford, Ill. - Beloit, Wis.

- JANESVILLE
- BELOIT
- ILL.
- ROCKFORD

5000 WATTS AT 1380
"BASIC INDEPENDENT"

should do it as a point of pride; you must do it because of competition. You can't do it if you don't believe in your medium yourself. If there were a revival meeting being held for radio, I would earnestly recommend you all attend it and get your faith restored.

A. H. (Cape) Caperton
ad manager, Dr. Pepper Co.

Kevin Sweeney invited me to tell you, in about 15 minutes, why and how Dr. Pepper is using radio as our most important advertising medium this year. He mentioned in his invitation that if I would accept, he would see to it that my trip up to Chicago, except for the 15 minutes on the platform, would all be fun. Well, I would like to make this 15 minutes fun too because any successful program is fun.

The first thing he asked me was how Dr. Pepper seasonal sales patterns varied throughout the country. Well, about three-fourths of our Dr. Pepper business comes out of an area south of a line from Baltimore to Albuquerque, and as is the case with any soft drink, the June, July, and August volume is about double the December, January, and February volume.

Norm Nelson also asked, "What is your radio formula?" Our regional distribution does not permit us to make the best use of any network. Our experiences we have had with regional networks or special hook-ups of affiliated stations have not been as successful as local spot radio. So our formula is one of laying down a spot saturation coverage over areas where we have adequate availability of Dr. Pepper and where actual sales today, and potential sales of the future, justify such an investment.

Another question was, "How do you tie-in your advertising with your merchandising?" Here's a good example: This spring we had our third annual free offer of a 15c packet of Vaughn's Flower Seeds on each carry-home carton of Dr. Pepper. It was announced to the public on a special series of radio spots . . . followed by a straight pitch by the familiar voice of Del Sharbutt, telling about this free flower seed offer.

To Nelson's question, "Do you tie-in radio with any of your other advertising?", the answer is—yes, with *all other advertising*, even point-of-sale.

Another question, "How often do

YOU TOO can be a



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on

KCOR

R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, *Nat'l. Adv. Dir.*

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO

you change copy?" The present theme was introduced in January of 1953 and we are hitting it harder today than ever. We propose to keep doing it so long as it keeps selling more Dr. Pepper.

Another question, "Have you ever conducted tests to evaluate sales effectiveness of various media?" Yes in a limited way.

But—these are more important things I'd like to mention as to why radio is our number one medium. One of these is that we have a primary market—the Youth of America! I mean that group under 20, that consume, per-capita, about twice as much as any other age group. Such a market is always on the move, and as all of you know, a moving target is harder to hit. We picked radio so we'd be sure to hit 'em and here's where the increasing millions of portable and automobile radios add to the importance of the radio medium in reaching this market that we want.

Another important consideration in our choice of radio to do the major job for Dr. Pepper is the lady of the house. We believe that if we can sell her on picking up cartons of Dr. Pepper, it will find its way into her family refrigerator. Once it's there and thoroughly chilled, everyone in the family will be drinking Dr. Pepper; so we try to reach her *as she does her work* by concentrating our schedules on Thursdays, Fridays and Saturday mornings. We believe that if we talk to her often, on these days, we will have a better chance of getting her to refill those empty Dr. Pepper bottles and perhaps pick up some extra cartons or cases of Dr. Pepper.

Another important reason why we like radio (as has been reported in the trade press) is the enthusiastic cooperation we get from Dr. Pepper bottlers across the country. These are our local distributors—our salesmen. Our program was presented to our bottling organizations in a series of meetings in January of this year. Our heaviest spot schedules began in early February. Local bottlers immediately began supplementing our saturation schedules with radio spot schedules of their own, not only on the stations which we had selected but on other stations in their franchised territory. As of this date a record number of Dr. Pepper bottlers are investing a record number of their own dollars in

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

ANOTHER EXAMPLE OF TOP

WSAZ

PROGRAMMING

★

"LITTLE LEAGUE BASEBALL"

MONDAY THRU SATURDAY
8:55 PM

★

SCORES AND LEAGUE INFORMATION OF ALL LITTLE LEAGUES IN THE AREA SERVICED BY WSAZ-RADIO . . .

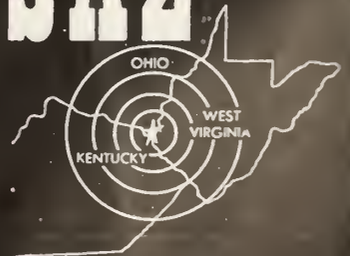
★

WITH SPORTSCASTER COLEY COWAN

NATIONAL REPRESENTATIVES THE KATZ AGENCY

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV
Represented by THE KATZ AGENCY

For The TOP SHOWS

In A TOP MARKET



IT'S

WKJF-TV

CHANNEL 53

PITTSBURGH

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

OUTSTANDING PROGRAMS

Your Show of Shows
Hallmark Hall of Fame
Mr. Peepers—Kraft Theater
Dinah Shore—Milton Berle
Kate Smith—Boxing
Bob Hope—TV Playhouse
—and many others

WKJF-TV
CHANNEL 53
PITTSBURGH

NAT. REP.—WEED TELEVISION

this same radio spot saturation idea. This combination of Dr. Pepper bottlers' dollars and Dr. Pepper Co. dollars invested in radio is providing a frequency of competitive, hard-hitting spot copy. This fact alone is reason enough for our enthusiasm for radio.

There is another good reason why we like radio. We want to have an absolute minimum amount of territory where we cannot effectively reach consumers to remind them they should switch from that same old thing to Dr. Pepper. No other medium seemed to reduce these "not covered" areas to that minimum like radio.

So, if you will get out your Geiger counter as you "WAKE UP YOUR TASTE," you'll find Dr. Pepper is really "Radio Active!"

(A case history on Dr. Pepper appeared in the 5 October 1953 issue of SPONSOR.) ★ ★ ★

TVAB

(Continued from page 33)

a way of standardizing station billing procedures. Others asked for specific studies on how many homes an advertiser could reach in a typical campaign in the top 25, 50 or 100 markets.

While tv coverage information and complete rating data pre-suppose the existence of an accurate set count, a number of those queried by SPONSOR specifically pinpointed the need for a periodic set census.

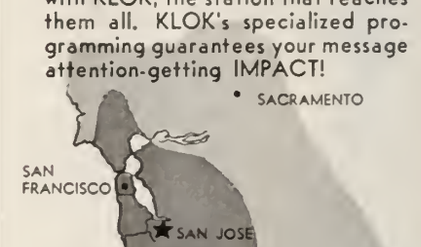
The question of what information agencies and advertisers will actually get from TvAB is another matter. SPONSOR asked admen what they wanted from a TvAB, not what they expected to get. In giving admen free reign to discuss what kind of tv information was badly needed, SPONSOR felt it could pinpoint the needs of the advertiser as well as elicit suggestions which might guide TvAB's formative plans. TvAB itself can't be sure exactly what it will do first so far as service to the advertiser is concerned. At the NARTB Convention the few admen present were buttonholed by TvAB people for suggestions along this line.

Probably the best way to guess what TvAB will do for the advertiser is to take a look at the BAB. The latter's history will no doubt provide a number of precedents for the young tv organization.



1/4 of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.

San Francisco Studios
Hotel Lankershim
San Francisco, Calif.

Represented by John E. Pearson Co.

MEMO FROM DEE RIVERS —

TO: *All time-buyers*

Please call
Bernie Howard
Stars National
400 Madison Ave.
Plaza 8-0555
so that he can
tell YOU-ALL *what*

WEAS
and its new
50,000 *watt*
Westinghouse transmitter
on its same old frequency
1010
with its same old
non-directional antenna
is going to do in
GEORGIA
on
AUGUST 1, 1954

Here are some of the activities BAB has been carrying on in the way of service to the advertiser (For further information, see "Are you getting the most out of BAB's aids to advertisers?" SPONSOR, 25 January 1954):

Information supplied to advertisers by BAB can be grouped under two headings, ready-made and tailor-made.

Much of the information is in the form of presentations to advertisers and agencies. During the fiscal year ended March 1953 BAB made 860 major presentations. Besides this it filled 1,650 requests for information. (Keep in mind that BAB by then was spending about 50% more than TvAB's projected budget.)

The ready-made information consists of such material as research studies, success stories, digests, a newsletter, reprints, product information sheets. BAB's 1953 index of its material listed nearly 6,000 reports on radio's audience and its ability to sell.

For example: BAB's cumulative audience studies show the advertiser what size audience he can expect over a period of weeks with disk jockey shows, soap operas and newscasts. The product information sheets are one-page summaries containing highlight facts about such products as toothpaste and electric blankets. While they were made up for station salesmen, agencies out for new business have found them helpful.

While TvAB has mushroomed into being, it still has a way to go before it will be in BAB's league. Here's where it stands at present:

It is functioning under the leadership of a temporary executive committee headed by Richard A. Moore, general manager of KTTV, Los Angeles. Aside from members that's about all there was to it at SPONSOR's press time.

Moore was authorized by the executive committee to appoint three working committees to carry on necessary activities until a permanent Board of Directors is elected. Now working on this is Richard P. Doherty, who served as a consultant to TvAB's organizing committee and will be retained in that capacity on a permanent basis. Doherty is a former vice president of the NARTB.

SPONSOR sought Doherty out at the headquarters of the TvAB in the New Weston Hotel, New York, in between a busy schedule. He explained he is rounding up people to serve on the three working committees.



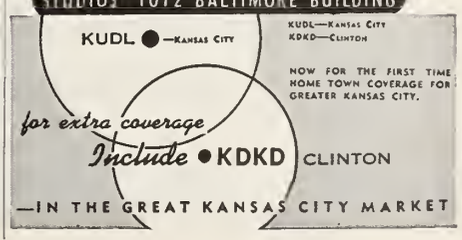


*Stan E. Johnson LOVES KUDL

Says Mr. Johnson "... many interested inquiries as a result of your advertising." See FORJOE for details of how to sell $16,000 homes by use of radio.

*Mr. Johnson is President of Stanton Construction Co., Kansas City, Mo.

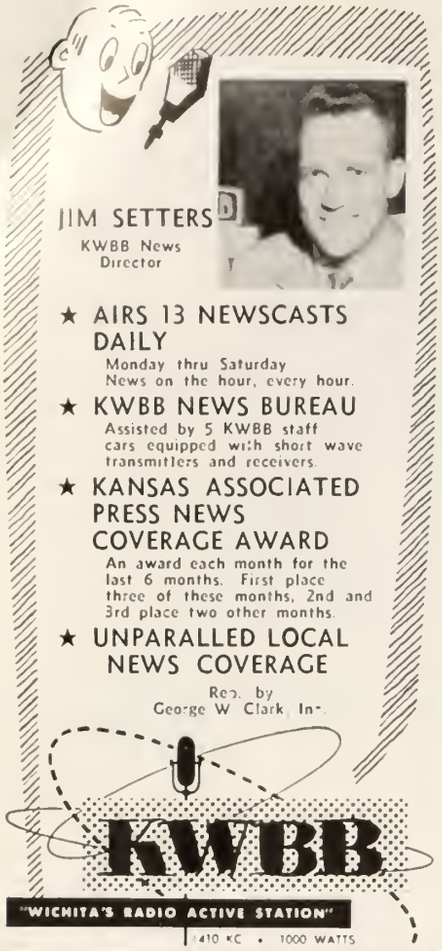
COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS 1012 BALTIMORE BUILDING



are we happy ?
Si Señor!



THE MIGHTY "MIKE" OF SAN ANTONIO
250,000 Milliwatts
kiwi
Spanish Language
National Time Sales—New York
Gene Grant & Company
Los Angeles — San Francisco





The three committees are: (1) a planning and organizing committee, which is expected to meet this week, (2) a membership committee, concerned, of course, with the all-important task of getting more stations to sign up and (3) a screening committee.

The last committee will examine names of men suggested for the position of executive head of the bureau. The group will probably reduce the number of suggested names to two or three, one of which will be named by the Board of Directors.

Member stations have been invited to submit names of eligible directors. A nominating committee will choose a slate from among these names and a ballot by mail will be conducted by a certified public accountant. All stations who are members as of 30 June will be eligible to vote.

The slate will be chosen so as to assure representation from cities of various sizes. The 15 directors to be elected will be distributed as follows: five from stations in cities of more than 500,000 population, five from stations in cities of 150,000 to 500,000 population and five from stations in cities of less than 150,000 population.

Doherty said a skeleton staff is expected to be operating by the middle of July. The ultimate size depends, of course, on the number of members and the money collected for running the organization. The hope is that by the end of the year, the organization will be spending money at the rate of $500,000 a year.

The present plan is for dues based on the station's highest Class "A" quarter hour rate in the regular edition of SRDS. There has been some talk, however, of basing dues on station income. ★ ★ ★

49th & MADISON

(*Continued from page* 12)

ADMENS' MOTIVATIONS

The article, "III. Psychology of media: Why admen buy what they do" [3 May 1954, page 34], was both provocative and much-ado-about-nothing.

It was provocative in that it reminds copywriters and researchers to pay attention to the *message*. It is this advertising message that fathers "the psychologically evoked reactions of the reader or listener." These reactions result in the sale. It is provocative, furthermore, in emphasizing that choice of media based on coverage alone, or budget alone, and so on, ignores the best medium for the correct message.

I find Dr. Dichter's analysis much-ado in the following quotation: The average adman "tends to neglect the deeper appeals of his product and the real needs of his customers, 'data' which no statistics and no conventional tests can reveal."

Here is the crux. The advertiser has endeavored to junk such intangible methods as "let's just be creative in this next campaign." But have Dr. Dichter's "deeper appeals of the product" and customers' needs been susceptible to indisputable investigation? Dr. Dichter would admonish the adman to rely on depth psychological research. I am sure no alert adman is anti-depth research. But how precise, how practical is depth research at this point?

The whole article was somewhat overstated. Any copy or media person who follows one or two mechanical rules-of-thumb—and is blissfully satisfied—is obtuse. On the other hand, one cannot eliminate cost-per-1,000, experience of competitors, and so on because of some extreme examples of



misuse thereof in this article. It seems hard to believe that a client exists, given reputable agency services, who would "buy an hour-long network radio show, whereas he needed local impact." If such people do exist, and they spend money, they should unquestionably read Dr. Dichter!

Otherwise, the overstatement in this article was less instructive than it was much-ado.

GEORGE TICHENOR
Assistant Buyer
D'Arcy Advertising
New York

Can you send me a copy of SPONSOR containing the article, "Why admen buy what they do"? If there is any charge for this, please let me know.

JOHN J. SCHWED
Advertising Manager
Kinsey Distilling Corp.
Linfield, Pa.

• **Extra copies of the 3 May 1954 issue containing the article, "III. Psychology of media: Why admen buy what they do," cost 50c each. The article is part of the All-Media Evaluation Study which will be reprinted in book form this summer.**

OPTIMISM ON RECESSION

I recently ran across a copy of the reprint, "Why sponsors believe the recession is over" [19 April 1954, page 38]. I'm very much interested in spreading this word around among our clients and prospective clients. I'd appreciate your sending me about 100 copies of this folder.

RICHARD B. LONG
O'Leary Advertising
Rockford, Ill.

• **Reprints of "Why sponsors believe the recession is over" cost 10c each.**

REPRINT PERMISSION

We are interested in reproducing the article published by you on page 34 of your May 3, 1954 issue, "Psychology of media." Your publication will receive full credit on the reproduction.

We would appreciate your authorization to do this. Also, would you be good enough to send us two copies of the same article.

LILLIAN BENJAMIN
Sande Rocke & Co.
New York

• **SPONSOR permits reproduction of material which appeared in the magazine providing permission is asked in writing and credit is given.**

Our sincerest thanks for permission to reprint the SPONSOR article. "The agency wife" [9 March 1953, page 34]. Enclosed are several copies of the issue containing this reprint.

S. A. WATERMAN
Editor
Publishers Digest
Chicago

WBAY-TV STUDY

Was very much interested in the story in your May 3 issue about the survey the University of Wisconsin is doing for WBAY-TV ["How far out does a tv station sell?" page 38]. This type of survey, if it proves out, would be very helpful to a station such as WMT-TV.

To reach Iowa's 2.7 million people, coverage is all-important, and we must prove in some such survey the effectiveness of our WMT-TV coverage which is the greatest of any TV station in the state.

In talking to prospects in the agencies back East, we find practically all of them think of tv markets in terms of



There's more to Wisconsin than Milwaukee

Cover the Doiry State with your sales message through the low cost medium of Wisconsin's most powerful rodio stotion. WKOW's 53 county mail-response area accounts for 61% of the stote's totol income and 63% of the stote's total retoil soles. Call your Heodley-Reed man for the focts.

WKOW-CBS
MADISON, WIS.
Wisconsin's most powerful radio station
Represented nationally by Headley-Reed Co.



That's our business. Buying radio time is one thing — Getting results is another. WJPS maintains a planned Merchandising Service that guarantees RESULTS. WJPS has a plan to fit any pocketbook.

Our Merchandising and Promotion Department won 2nd PLACE in THE BILLBOARD competition this year — How good can you get?

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana



Represented nationally by
JOHN E. PEARSON TV Inc.

KCEN-TV
Is The Only Station Providing TV Coverage of ALL Of The
Temple-Waco
and Central Texas
Market
★ Maximum 100 KW On VHF Channel 6
★ 833-Foot Antenna Height
★ NBC-TV Interconnected
For More Information Write
KCEN-TV
P. O. Box 188, Temple, Texas
National Representative:
George P. Hollingbery Co.
Texas Representative:
Clyde Melville Co., Melba Bldg., Dallas

WHBF-TV
CBS FOR THE QUAD-CITIES
is now operating on 100,000 watts
●
This maximum power covers the Quad-Cities and the surrounding trade area . . . a total of 264,-800 TV set owners.
Les Johnson, V.P. and Gen. Mgr.
QUAD-CITIES
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK
IOWA
ILLINOIS
Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

big cities. This is to be expected, for in nearly all states one or two or three large cities control a great majority of the buying power. Not so in Iowa. The metropolitan area of the six largest cities accounts for only one-third state. But Cedar Rapids and Waterloo, in the minds of the guys back East, aren't big markets even though the buying power in the area compares very favorably with such cities as Tulsa, Richmond and Miami.

WILLIAM B. QUARTON
General Manager
WMT-TV
Cedar Rapids, Iowa

RADIO ARTICLES

I read with a great deal of interest the article by Alfred Jaffe in the April 19 issue of your magazine, "The New Radio" [page 31]. I found it to be very informative and thought-provoking. In fact, I thought so much of it that I clipped excerpts from it and have them here before me now.

In the article, a passing reference was made to an article that appeared in an earlier SPONSOR issue. I missed that earlier article, and would like to get a reprint of it if it is available. The article was entitled, "What 44,000 listeners told a station about radio." This appeared in the March 22, 1954 issue of SPONSOR [page 48].

Will you please send me a reprint of the article or the entire March 22 issue, which ever is more convenient.

WILLIAM R. BALCH
Radio Program Director
KFEQ, St. Joseph, Mo.

● Extra copies of the 22 March 1954 issue cost 50c each. No reprints of the article cited above are available.

SCRIPT INFORMATION

I need lists of sponsors who want fantasy, domestic situation, mystery or horror tv scripts and their specifications as to program length—and taboos, if out of the ordinary. If "they are short of scripts" I hope to be able to help them out. Please send me any information that you can. If there is any charge I will gladly pay it. Time is important.

ROBERT L. GERGINS
Director, CARE
Pittsburgh

● SPONSOR's Tv Comparagraph, published alternate issues, gives sponsors and agencies for all network programs. More specific information can be obtained by writing to the agencies involved.

SPONSOR ASKS

(*Continued from page 63*)

of client product. I was not only attempting to associate our client with a male-appeal show, such as newscast, sportscast, and/or the like, but also with an endorser, whether it be in the form of a personality or the show itself. I had to find something that I could really sell to the client.

Pitches were made on all the stations, but only one had been sold to me. It was a live sportscast. Although the personality was rather newly established in the market on the local picture but doing quite well, this new program and time that was pitched was virtually unestablished, having only a three-month history—during the summer months of June, July and August. Even though the time period was at a slightly earlier hour than is usually considered good for male listening, the short rating history showed merit. Ratings had grown consistently through this three-month summer period as had the male portion of the audience.

The cost factor was naturally of great importance. The cost-per-1,000

"The TV Link in the Heart of the Nation"
KHOL-TV's
SIGNAL
EXCLUSIVELY
BLANKETS THIS AREA
SOUTH DAKOTA
NEBRASKA
IOWA
KHOL-TV
KANSAS
MO
THE ONLY SINGLE MEDIUM TO REACH 128,300 HOMES IN THIS RICH RURAL MARKET
KHOL TV
KEARNEY, NEBRASKA
CBS-TV
Channel 13
DUMONT
DUANE L. WATTS, STATION MANAGER
Operated by BI-STATES CO., Holdrege
MEEKER TV, INC.

KEDD
WICHITA KANSAS
NBC • ABC
97
97% OF THE WICHITA TV AUDIENCE SEE TELEVISION AT ITS BEST ON KEDD
KEDD
CHANNEL 16
WICHITA KANSAS
STANLEY H. DURWOOD
President
REPRESENTED BY
Edward Petry & Co., Inc.

had grown lower, while the time and program remained unchanged. (But not for long, as is usually the case.)

The commercial aspect of this buy also showed good promise. Not only could film commercials be integrated into this show, but the live commercial picture of openings and closings, together with the personality endorsement, were what we were looking for. This was the type of show that could be promoted well by the dealers in their showrooms.

All the information necessary to a good sales pitch was given, not only in the facts and figures above, but also with respect to future value and acceptance of the program.

In September I bought this show on a 13-week contract, which was later renewed for 26 weeks.

That is, in my estimation, a good pitch, sold well by the salesman.

Any questions?

SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Upcoming questions include: "How do you use cumulative ratings in considering radio buys?" and "How can the local advertiser use tv successfully?" Answerers of these questions will include advertisers, agency personnel, station representatives and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can be either of general interest, or related to some specific air advertising problem.

The next issue of SPONSOR will feature this question:

"How can advertisers best use radio and television abroad?" This discussion will be part of SPONSOR's annual international radio and tv section. Answerers will include experts in international marketing and advertising.


Over 50% SATURATION in Central KANSAS

YES...5½ out of every 10 families within KTVH's .01 mv. signal own TV sets. KTVH advertisers enjoy a concentrated loyal viewing audience, established by well-planned promotional efforts and top programming.

See Your KTVH Sales Representative Today!

CHANNEL 12 KTVH HUTCHINSON - WICHITA VHF 240,000 WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

THIRSTY FOR A SALES BOOST?
Look!

BAYSHORE PRODUCTS CO.
Traverse City, Michigan

WWTV April 27, 1954
Cadillac, Michigan
Dear Sir:

The results of the Mogen David program, "A Dollar a Second", has been phenomenal already. Our April sales are 300% over last year and the ball has just started to roll. We are getting new accounts daily and should have 100% distribution in a short time.

People who never drank wine before are trying Mogen David. This certainly proves the selling power of WWTV.

Many thanks to all concerned for this unexpected and greatly appreciated sales boost.

Very truly yours,
(SIGNED) JAMES B. BENNIGAN
OWNER

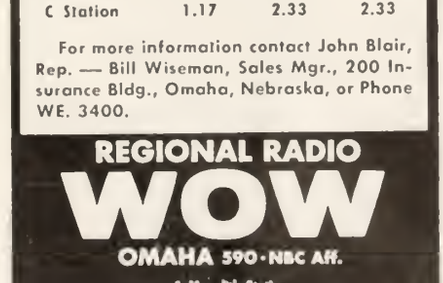
JBB:jb

PRIMARY ABC-DUMONT WWTV 13
SPARTON BROADCASTING CO., CADILLAC, MICHIGAN

The
"RESULTS"
STATION
in Washington



Represented Nationally by John Blair & Co.



Reach Twenty Homes for a Penny on Regional Radio WOW

WOW's cost per thousand homes reached is the lowest in the area.

	8 Sec.	Chainbreak	Minutes
Radio WOW	$ .17	$ .48	$ .59
B Station	.51	1.01	1.01
C Station	1.17	2.33	2.33

For more information contact John Blair, Rep. — Bill Wiseman, Sales Mgr., 200 Insurance Bldg., Omaha, Nebraska, or Phone WE. 3400.

REGIONAL RADIO
WOW
OMAHA 590 · NBC Aff.
A Meredith Station
JOHN BLAIR & CO., Rep.

ROUND-UP

(Continued from page 79)

the Washington Radio Circulation Committee has announced. This represents a 6.4% increase of 28,050 radio homes over last year's metropolitan area figure.

* * *

WMCA, New York, has resumed 'round-the-clock broadcasting after a five-year hiatus. Its new *Night Watch* show is being broadcast Tuesday through Saturday from 2:00-6:00 a.m. It features Ray Carroll with records, weather, news, time checks, daily fishing reports.

* * *

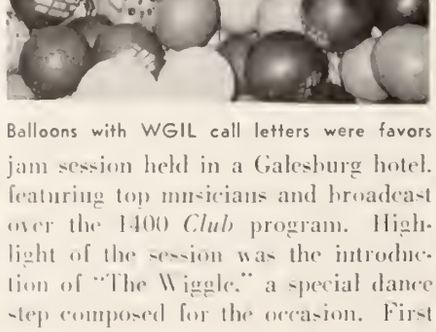
The Alaska Broadcasting System recently celebrated 30 years of broadcasting during which it has grown from a $2,000 gross business annually to a $4.5 million enterprise. ABS includes KFQD, Anchorage; KFRB, Fairbanks; KIBH, Seward; KINY, Juneau; KTKN, Ketchikan, and KIFW, Sitka. William J. Wagner is president and founder.

* * *

Over 40 products have used WNBC's "Chain Lightning" merchandising service since the system was first inaugurated three years ago, according to Max E. Buck, director of merchandising for the station. The merchandising plan provides point-of-sale displays in 1,600 super markets in Metropolitan New York.

* * *

WGIL, Galesburg, Ill., lets its teenage listeners double as part-time d.j.'s. By virtue of membership in the station's "1400 Club" (named for the station's frequency), high schoolers can appear on the hour-long afternoon d.j. show and spin a few records. Among the club's special activities: a



Balloons with WGIL call letters were favors

jam session held in a Galesburg hotel, featuring top musicians and broadcast over the 1400 *Club* program. Highlight of the session was the introduction of "The Wiggle," a special dance step composed for the occasion. First

BMI

Service In Concert Music

Typical of BMI "service" is the complete kit of "Concert Music" material used by broadcasters daily . . . scripts and data which help solve many music programming needs.

Included in BMI's *Concert Music Service* are:

CONCERT PIN-UP SHEET— A monthly listing of new recordings, contemporary and standard.

YOUR CONCERT HALL — A series of half-hour scripts for use with phonograph records of contemporary and standard classics.

TODAY IN MUSIC — Dates and facts about the important music events of the month.

BMI-licensed stations — AM, FM and TV—can be depended upon for complete service in music.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



Carve your product on the consumer's mind with a Song Ad like Paper-Mate Pens—Seaboard Finance — and Mode O'Day Dresses. They started with our sensible $75.00 audition plan. Call or write today.

Song-ads COMPANY
6000 Sunset Blvd., Suite 203
Hollywood 28, Calif.
HOllywood 5-6181

Ad-ver-tis-ing set to mu-sic for radio and T-V!

prize winners of a contest to determine who had learned the step best were awarded clock radios; runners-up got gold mike pins engraved with the station's call letters.

* * *

The Charles E. Hires Co. is helping its 300 franchised bottlers buy radio and tv time for co-op announcements with a new eight-page booklet, "Hires Tv and Radio Time Buying Guide." Hires recently made one-minute and 20-second radio and tv announcements available to local bottlers. The booklet is designed to help bottlers utilize these announcements to the best advantage. The booklet advises: (1) ask stations for local and package rates; (2) get competitive bids and availabilities from all stations in town; (3) see that coverage conforms to sales areas; (4) spot 20-second announcements *before* high-rated network tv shows; (5) use diversified schedule; (6) ask station for merchandising help.

* * *

For its "outstanding public service in fire prevention during 1953" WBZ-TV. Boston. won first place award from the National Board of Fire Underwriters. It's the second consecutive year that the station has received the award.

* * *

Sponsors now can get their commercials recorded in 3-D. Stephen F. Temmer. vice president of Gotham Recording Corp.. New York. says his firm's new studio is "the first true stereophonic sound recording studio in New York." The studio, recently renovated at a cost of $20,000. is equipped with a control room console capable of mixing 14 microphones and two echo chambers. Equipment can be placed in any combination. in two general groupings. and recorded on two separate sound tracks to reproduce 3-D sound. The new Gotham studio is large enough to accommodate a 70-piece orchestra or band.

* * *

When WTAR-TV, Norfolk, switched to vhf Channel 3. WVEC-TV, Norfolk-Hampton, sent out jumbo post cards to all appliance dealers in the Tidewater area. "When you're changing sets to Channel 3," the post card said, "sell all-channel or converters to Channel 15." It worked, too. According to WVEC-TV, a spot check shows "a big increase in uhf sets."

* * *

A bright Navy-blue tie (with three brilliant sunbursts on it), a recorded tape message and poetry are all being sent out to advertisers and agencies by the Crosley stations: WLW and WLWT, Cincinnati; WLWA, Atlanta; WLWC, Columbus and WLWD, Dayton. The poetry goes:

Tie the tie and pull the string
And you're sure to know about the zing
In the all out attack to increase those sales
While summer's hot and all else fails.
That's Operation Sunburst the greatest we've created
To make selling sure and not debated.
You've got the point so let's wind up this ditty—But
Remember, it's not the heat—
It's just the timidity.

* * *

Phonograph records which "plug" commercial products or services can no longer be played on WNEW, New York. Richard D. Buckley, owner-manager, doesn't think listeners appreciate hearing records over the station which contain lyrics referring to commercial products ranging from a shave cream to cough drops. From now on, Buckley said, WNEW plans to avoid excess commercialism. ★ ★ ★



CLOCKS ARE SET IN THE
NEGRO MARKET
EVERY MORNING WHEN
CHUCK MITCHELL
HITS THE AIR VIA
WSOK
NASHVILLE, TENN.
1000 WATTS

Got a yen to sell space for SPONSOR?

•

Like to travel down South?

Do you know stations—and have a proven sales record?

•

If the answer is "yes" write SPONSOR, 40 E. 49, NY 17



They're going FISHING in WESTERN MONTANA NOW!

ARE THEY USING YOUR

July KGVO-TV 60 kw

- TACKLE
- BOOTS
- CAMP-GEAR?

in the Heart of vacation land

93%

ALWAYS LISTEN TO

A.M.—Radio



CBS KGVO

1290 5kw Day & Night

MISSOULA, MONTANA

Reps: GILL-PERNA—NY, LA, SF & Chi.

KOWL'S
1/3
OF SOUTHERN CALIFORNIA MARKET
OF OVER 3,000,000 PEOPLE

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's *loyal* audience of over 1,000,000... the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's *selling* power...ask for our "sales pitch."

KOWL RADIO

KOWL
Sales Office: 4128 Wilshire Blvd., Los Angeles
NATIONAL REPS:
FORJOE & CO., INC., New York, Chicago, Dallas, San Francisco
DORA-CLAYTON, Atlanta, Ga.

KWJJ
GIVIUM ADVERTISER
BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National
Representative
BURN-SMITH CO., INC.

KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES
*Independent Radio Stations

Newsmakers in advertising



J. F. Wolfram, *v.p. of General Motors and general manager of Oldsmobile Div., on 2 June signed with NBC TV as first sponsor of next fall's color tv "spectaculars" (as first predicted in* SPONSOR, *31 May, "Detroit's big auto race," page 32). Olds will sponsor 13 shows (one out of every four) Saturdays, 9:00-10:30 p.m. Following contract signing, Wolfram told* SPONSOR *that "Oldsmobile, which prides itself in setting the pace in auto styling, is delighted to be first to become associated with the 'spectaculars,' which we feel sure will set the pace for future tv programing."*



Raymond Diaz, *national program director of ABC Radio, is changing the network's nighttime programing from a conventional network-type of operation to a pattern highlighting the new concept of music and news produced with network showmanship. Last month ABC launched* Just Easy with Jack Gregson, *Monday-through-Friday evenings. Early this month he announced another change emphasizing net's music-and-news programing:* Jimmy Nelson's Highway Frolics *Sunday evenings. Coupled with news shows,* Frolics *will run 5½ hours.*



John F. Meagher, *general manager of KYSM, Mankato, Minn., tomorrow (15 June) formally joins NARTB to fill the new post of vice president in charge of radio. The position was created at last January's NARTB board meeting. Meagher is serving his third term as District 11 director on the trade association's board—a post he has held since 1947. He's chairman of NARTB's Standards of Practice committee and one of the best-known radio station managers in the country. He will report directly to NARTB President Harold E. Fellows.*



Robert K. Richards, *administrative vice president of NARTB, is leaving the association to buy into two radio stations and establish his own public relations firm. Richards joined NARTB (then NAB) in 1947 as head of the public relations department. Before that he was assistant to J. Harold Ryan, assistant director of censorship for broadcasting, during World War II and, later, was editorial director of* Broadcasting. *Richards and Walter Patterson, general manager of WKHM, Jackson, Mich., are buying WKYR, Keyser, W. Va., and WHAR, Clarksburg, W. Va., from Glacus G. Merrill.*

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use



TvAB and the moon

What would advertisers and agencies like to get from the now-being-organized Television Advertising Bureau?

Each adman has his own list. SPONSOR found in researching the subject (see page 31). But Leo Bogart, McCann-Erickson's manager of media research, summed it up possibly as well as anyone could. Here's what Leo suggests the TvAB give HIM:

1. Estimates of how and how much spot tv is used by different sponsors.
2. Up-to-date coverage (circulation) data.
3. Far more detailed data on the kinds of people who make up particular tv audiences. "Broadcast media lag far behind magazines in this."
4. Qualitative studies of tv viewing. Example: "What is the relative value of a spot announcement and a commercial on a sponsored show?"
5. More real research on tv's sales effectiveness, compared with other media—"not just case histories."

"I know it's reaching for the moon," Leo says.

SPONSOR doesn't think so.

* * *

Weekend radio: forgotten medium?

SPONSOR has just spent a month examining all aspects of weekend radio (see article page 36). Its several findings and conclusions can be boiled down to one main point:

To many advertisers and agencies, if not most, weekend radio has become the forgotten medium. Yet it has such powerful arguments in its favor that no wide-awake adman should overlook it. For example:

1. Rates are cheaper weekends, for the most part.
2. In-home listeners-per-set figures are swelled by an average 25% because more people are at home.
3. Out-of-home audiences, mostly on wheels, are bigger weekends than during the week.
4. Networks and stations are now programing specially to weekend listeners, especially out-of-home.

And don't ignore these other points: You can reach more men weekends than you can during the week. You can reach almost as many women. And both groups have more money weekends because of Friday paydays.

Moral: Reexamine your weekend radio schedule.

* * *

Judgment and Time Buying

Morris Hite, president of Tracy-Locke Co., Dallas, says in this issue's media article (see page 40):

"In advertising, as in all business, good judgment is the greatest asset to success. Today's trend attempts to replace judgment with slide-rule formulas. Many executives scurry to the protective shelter of these formulas when asked to stick their necks out. We have learned that the time spent with the lowest cost-per-1,000 frequently results in the highest cost-per-inquiry on premium write-in offers."

Don't abandon judgment when buying time.

Applause

NARTB Convention Highlights

The 1954 NARTB Convention in Chicago was noteworthy not only for its record-shattering attendance, remarkable displays of tv equipment (especially color), big turnout of time-buyers, numerous corridor clinics on uhf, network spot carriers, color tv and other hot topics. High on the list of events to remember (and commend) were the following:

1. TvAB meeting—a well-planned, fast-moving session attended by a full house. It explained the fledgling tv bureau designed to promote and sell the concept of national spot and local advertising on television; helped bring well over 100 stations into the fold.
2. Talk by Alfred Stanford—this perceptive former head of the Bureau of Advertising of ANPA gave highlights of the Politz study, pointed out that radio's job today (as was newspaper's 15 years ago) is to improve the medium via creative selling and better programing—not cutting rates.
3. BAB sales clinic—featuring factual talks by six advertisers who have profited with radio, this "results" session was a real highspot.
4. Sports clinic—a big contribution to sane thinking on the subject of sports rights. George J. Higgins, chairman of NARTB Sports Committee and managing director of KMBC and KMBC-TV, read a statement by Bert Bell, National Football League Commissioner, stating that press, radio and television coverage had made a 45% increase in NFL paid attendance since 1945 possible. The Reverend Father Edmund P. Joyce, executive vice president of Notre Dame, said it was his contention that television sells football, contrary to the NCAA concept that radio stimulates interest and television satisfies interest.
5. Labor clinic—a practical and highly useful exchange of ideas on "How to negotiate a labor contract" moderated by Robert Swezey, WDSU and WDSU-TV, New Orleans.
6. FCC roundtable—frank commentary by FCC commissioners revealing the thinking that goes on behind closed doors regarding radio and tv broadcast regulation.
7. Keynote talk by William Paley—in an impressive, thought-provoking address the CBS chairman spoke out courageously on the responsibility of the broadcaster in guiding public thought along right lines: he concluded that if the industry expects to gain the freedom and prestige of the press it must speak out forthrightly in "the significant field of news and public affairs."
8. Television Code Review Board report—Chairman John Fetzer, WKZO-TV, reported that the Television Code has received some 600 comments on television programing and advertising practices: has acted on many. His report stressed the urgency for an enlightened program of self-regulation by component parts of the industry.

Chas. R. Sligh Jr.

President, Sligh Furniture Companies and Chairman of the Board, National Association of Manufacturers, says:



"We've always been proud of Grand Rapids' achievements: furniture capital of America . . . among the nation's highest in home and car ownership . . . one of the top ten in general business increase. And we're also proud of our television station, WOOD-TV . . . now one of the country's most powerful . . . which renders outstanding service to the entire greater Grand Rapids area."



WOODland-TV is big territory!

In the prosperous WOODland TV area, you'll find the finest furniture manufacturers of America, of which Sligh Furniture is typical.

But the furniture industry is just *one* of the many industries which make WOODland TV the rich manufacturing, industrial and agricultural center that it is today. In metropolitan Grand Rapids alone, there are 694 plants with an estimated annual payroll of $182,000,000.

And your rich, WOODland-TV market includes *all* of Western Michigan: the primary Grand Rapids market, plus Muskegon . . . Battle Creek . . . Lansing . . . and Kalamazoo.

All of these markets are expertly served by WOOD-TV . . . first television station in the country* to deliver 316,000 watts from a tower 1000′ above average terrain.

For tops in coverage, technical equipment, local and network programming . . . select WOOD-TV, Grand Rapids' *only* TV station!

*April 17, 1954

WOOD-TV

GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY



NBC. BASIC: ABC, CBS, DuMONT, SUPPLEMENTARY. ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND
WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY



The Big Show's on the road in Kansas City....

The purchase of Midl[and] Broadcasting Company, opera[tor] of KMBC-TV, by the Cook Paint and Varn[ish] Company, operators of WHB-TV, has been approved by [the] Federal Communications Commission. The two stations have b[een] sharing Channel 9 and the CBS-TV network in Kansas City. The n[ew] single-station operation has adopted the call letters KMBC-TV. The chan[nel] will continue to be the full-time CBS-TV basic affiliate in the Heart of Amer[ica].



THE BIG TOP IS GOING UP!

The tallest tower in the Heart of America is under construction. From a height of 1,079 feet, KMBC-TV will transmit with full 316,000 watts power by late summer. Newest type RCA transmitter equipped for color, using BIGgest power and TOP-height tower, will make KMBC-TV the Big Top Station . . . dominating the nation's 18th largest metropolitan area by its top coverage of the rich Kansas City market.



STARRING THE CBS-TV NETWORK!

Full CBS-TV network programming—the big, top television sho[ws] of America, carried exclusively on KMBC-TV, basic CBS-TV stati[on].

FEATURING KANSAS CITY'S GREATEST TALENT!

The biggest personalities, the top local programs of the two stations are now exclusively on the Heart of America's Big Top Station, KMBC-TV!



KMBC Building
11th and Central Sts.,
Kansas City, Mo.



Plus THE "COLOSSAL-COVERAGE RADIO TEAM—KMBC-KFRM!

Now under "Big Top" direction is also the great radio team, KM[BC] KFRM, covering the Kansas City and Kansas radio markets as no [one] Kansas City station can. It's CBS Radio, of course, on "The Team!"

DON DAVIS
Vice President

JOHN T. SCHILLING
V. P. & Gen. Mgr.

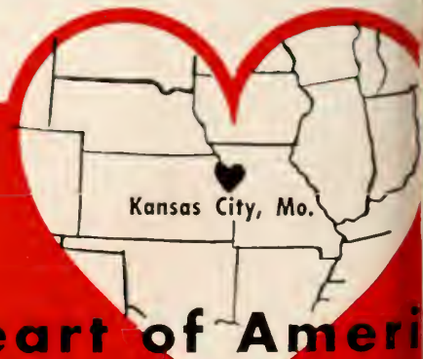
GEORGE HIGGI[NS]
Sales Manager

DICK SMITH
Director of Radio

MORI GREINER,
Director of Televis[ion]

HENRY GOLDENBERG, Chief Engineer

Represented Nationally by FREE & PETERS, INC.



KMBC-TV

The BIG TOP Station in the Heart of Ameri[ca]

KMBC – Radio, Kansas City, Missouri – **KFRM** – Radio, for the State of Kansas

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

e magazine radio and tv advertisers use

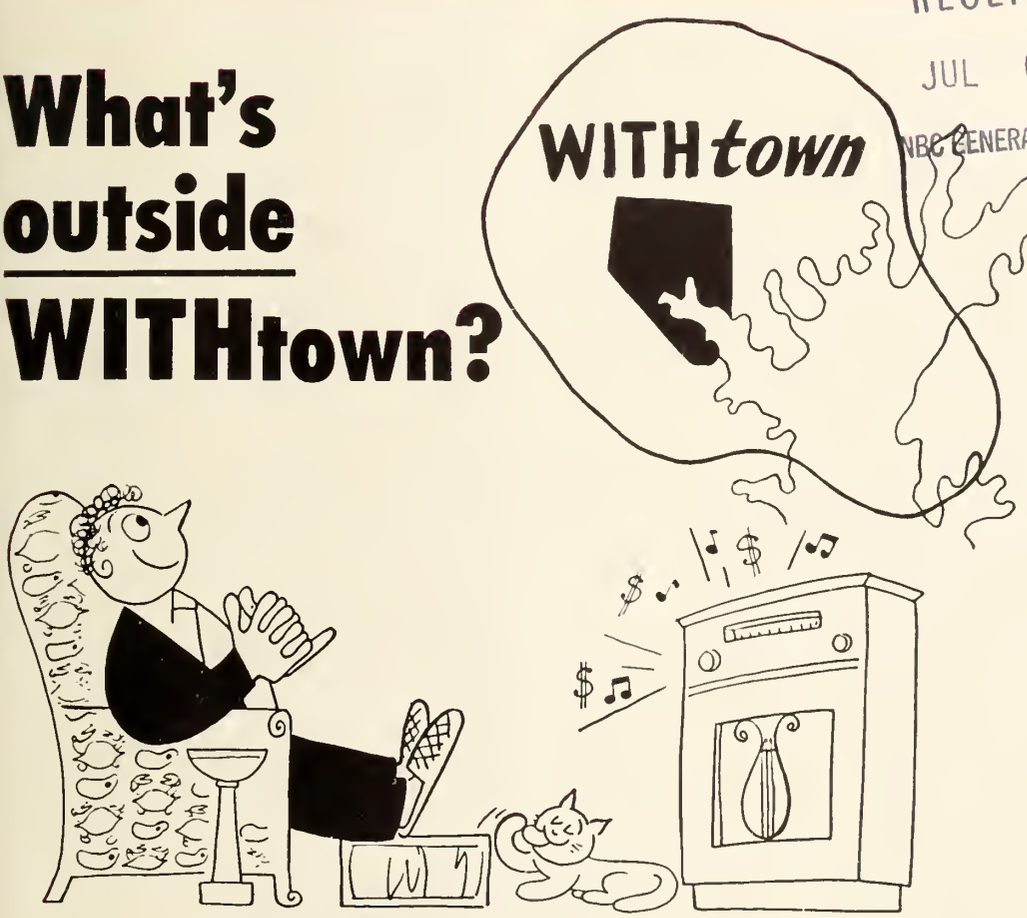
SPONSOR

28 JUNE 1954

50¢ per copy • $8 per year

RECEIVED
JUL 6 1954
NBC GENERAL LIBRARY

What's outside WITHtown?



WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—*regardless of power or network affiliation*—can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H's low rates, you get more listeners-per-dollar than from any other station in town.

We'd like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.

IN BALTIMORE **W-I-T-H**

TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY

MEDIA STUDY: CONCLUSIONS
page 29

Advertisers ignoring weekend radio are missing good bet
page 33

Should talent sell? Admen, producers, performers air views
page 36

Three big local sponsors tell how they use radio
page 38

Trailer firm finds tv draws 50% of prospects to lot
page 40

INTERNATIONAL RADIO AND TV
page 41

Case histories of radio-tv sponsor successes abroad
page 45

Put TV'S SMASH HIT to work FOR YOU!!!



ROD CAMERON "CITY DETECTIVE"

Now in production

...Another full season of America's top-ranked syndicated film show! Doing a bang-up job for sponsors in over 150 markets!

- ★ Consistently top rated in Sponsor-Telepulse list of ten leading syndicated film shows! (Average rating: 21.2)
- ★ Latest top ratings—32.6 (ARB) in Dayton; 20.5 (Pulse) in Boston; 23.2 (ARB) in San Francisco; 30.9 (ARB) in Cincinnati; 28.3 (ARB) in Minneapolis-St. Paul!
- ★ Renewed by Falstaff Beer in 52 markets, for another great selling season!
- ★ Promoting Procter & Gamble's GLEEM toothpaste with spectacular ratings in leading TV cities!
- ★ Available in many key markets!

Phone...wire the MCA-TV office nearest you!

MCA-TV Ltd

. . . And now, a complete TV film distribution service for all of Canada for agencies, stations and sponsors:

MCA (CANADA) LTD. TORONTO, ONTARIO, CANADA· 111 Richmond Street

NEW YORK:
598 Madison Avenue
PLaza 9-7500

BEVERLY HILLS:
9370 Santa Monica Blvd.
CRestview 6-2001 or
BRadshaw 2-3211

ATLANTA:
515 Glenn Building
Lamar 6750

BOSTON:
45 Newbury Street
COpley 7-5830

CHICAGO:
430 North Michigan Avenue
DElaware 7-1100

CLEVELAND:
1172 Union Commerce Bldg.
CHerry 1-6010

CINCINNATI
3790 Gardner Avenue
SYcamore 9149

DALLAS·
2102 North Akard Street
Prospect 7536

DETROIT:
837 Book Tower
WOodward 2 2604

SAN FRANCISCO
105 Montgomery Street
EXbrook 2-8922

SEATTLE:
715 10th North
MInor 5534

ROANOKE·
3110 Yardley Drive NW
ROanoke 2 4057

NEW ORLEANS
5405 South Prieur
UNiversity 5104

REPORT TO SPONSORS

28 JUNE 1954

K&E buys 3 more tv shows for fall

Within weeks K&E jumped from one tv show on air ("Toast of Town") to 4. Other 3, starting in fall: (1) new Leland Hayward "spectaculars" once a month in color on NBC every 4th week (RCA Victor and Ford to split $200,000 bite); (2) Sid Caesar's new show on NBC (RCA Victor), to run 3 times monthly at estimated talent-production cost of $50,000 weekly; (3) "Your Hit Parade," now costing $32,000 to produce, for Richard Hudnut, which will share sponsorship with American Tobacco through BBDO. K&E execs delighted with sudden tv surge.

-SR-

AIMS members raise radio rates

With 2 of 4 radio nets cutting rates (CBS, NBC) Sherman Marshall, chairman of Assn. of Independent Metropolitan Stations (AIMS), president of WOLF, Syracuse, points out 80% of 36 AIMS members have boosted rates past year—some twice. "Business is that good," Marshall told SPONSOR. "And each station is in major market."

-SR-

TvAB set to get rolling tomorrow

TvAB's executive committee meets with new planning committee in New York tomorrow (29 June) to "get TvAB off ground," in words of Richard P. Doherty, consultant. New bureau confident of having 175-200 tv station members early July. On planning committee: Robert Hanna, WRGB, Schenectady; George B. Storer Jr.,Storer Bcstg. Co.; George Coleman, WGBI-TV, Scranton; Jack Harris, KPRC-TV, Houston; W. D. Rogers, KDUB-TV, Lubbock; Frank Schreiber, WGN-TV, Chicago; Payson Hall, Meredith Stations. Director will be named in July.

—SR-

SPONSOR's 3rd foreign section

Causation or correlation? Campbell Soup's highest per capita consumption is not in U.S. but in Bermuda where, significantly, most of budget goes into radio. For other fascinating data on radio, tv in 61 countries, see SPONSOR's 3rd International Section, page 41.

-SR-

Disneyland gets 3 sponsors

Walt Disney's new weekly tv show "Disneyland," to be filmed in his Burbank (Cal.) studios, will be sponsored over ABC TV starting 27 October by American Motors (half hour), American Dairy Assn. and Derby Foods, which will alternate other half hour. Show scheduled for 7:30-8:30 p.m. Wednesdays, will appeal to adults and children.

Annual Fall Facts issue coming up next

Issue out 12 July will be SPONSOR's 8th Annual Fall Facts. It will be buyer's guide to highspot trends in radio and tv. Industry is covered in four sections: (1) network and (2) spot radio; (3) network and (4) spot tv. Big features of issue are fundamental statistics of radio and television, well known as Radio Basics and Television Basics. This year for first time SPONSOR adds statistics on films for tv, Film Basics.

SPONSOR, Volume 8, No. 13, 28 June 1954. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York 17. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore Md. postoffice under Act of 3 March 1879

REPORT TO SPONSORS for 28 June 1954

Lyn Brown heads ARF media study

Dancer-Fitzgerald-Sample's Lyn Brown heads Advertising Research Foundation's new committee to develop design for audience studies of major media "on integrated basis." Brown dislikes statistical inter-media comparisons, likes to compare media with farming. "Whether a farmer should plant a given field to wheat, corn or alfalfa is not matter of superiority of any one grain over another, but rather his analysis of characteristics of his field against characteristics of products, all tied in with an appraisal of his own business situation," he told SPONSOR. "What we need in media is more good farming sense." Case you haven't guessed, Lyn has own Minnesota farm (beef).

–SR–

Media researchers dispute Y&R chart

Speaking of media, SPONSOR's 2-year All-Media Evaluation Study winds up with novel feature this issue. Y&R's media rating chart—showing magazines 1st, radio 2nd, tv 3rd, newspapers 4th, outdoor 5th—is run with SPONSOR's own survey of media-research directors. They rate tv 1st, radio 2nd, magazines 3rd, papers 4th, outdoor 5th—quite a difference! See page 32 for charts, page 29 for "Conclusions."

–SR–

Radio wins ARBI Sacramento test

Advertising Research Bureau, Inc. (ARBI) of Seattle just completed 10 surveys in Hale's Department Store, Sacramento, sponsored by 4 stations to determine how many customers newspapers bring in as against radio. Results reported "outstanding successes for radio."

–SR–

Tip on how to hold tv costs

Ed Sullivan's "Toast of Town" (Lincoln-Mercury through K&E), now in its 7th year, is running at $34,000 talent-production cost weekly, which is low. Annual budget time and talent: $5,600,000. Sullivan and Producer Marlo Lewis hold costs down by NOT maintaining expensive stable of stars. Show began at around $7,500 in 1948. In comparison "Colgate Summer Hour" costs $70,000; Milton Berle $70,000; 90-minute "Show of Shows" ran to $90,000 (all figures talent only).

–SR–

Canadian, U.S. researchers join

CORE Communications Research, Toronto, headed by Albert Shea, and Alan C. Russell Marketing Research, New York, headed by Alan C. Russell, have established working affiliation to serve clients in both countries. For recent CORE study, see page 97.

–SR–

Vitapix offering "film network"

Aided by strong tv-station coalition, Vitapix, station owned film syndicator, now offering some New York agencies "first film network," consisting of Class A time on 32 top stations. Program is 30-minute Hal Roach package. SPONSOR predicted such development 11 January.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Chicle Co, NY	Dentyne	D-F-S, NY	Non-tv mkts in Western Mt. states, Southwest, Southeast	Radio: mostly min, some 20-sec anncts; 1 Jul; 26 wks
Falstaff Brewing Corp, St Louis	Falstaff Beer	D-F-S, NY	30 stns in Great Lakes area	Radio: 5-min sports shows; mid-Jul; 26 wks
Ford Dealers, Detroit	1953 Ford	J. Walter Thompson, NY	50 stns in Phila area	Radio: 5-6 min, 20-sec anncts a day; 12 Jul; 2 wks
Loew's MGM, NY	"Gone with the Wind"	Donahue & Coe, NY	25-30 mkts, throughout country	Tv: 8 20-sec film anncts a day; 30 Jun-7 Jul; 3 da



Time to use Thirteen

The **First** local TV station in the **Metropolitan NY·NJ Market**

"Billings, Ratings, and Responses,
*Match audience increase"**

*VARIETY MAY 26

CHANNEL 13 watv

TELEVISION CENTER, NEWARK 1, NEW JERSEY

National Representatives WEED Television Corp.

the magazine radio and tv advertisers use

SPONSOR

Volume 8 Number 13
28 June 1954

ARTICLES

The All-Media Study: SPONSOR's conclusions

Final article in series looks back at major findings in two-year study, stresses that admen must keep evaluating media continuously to keep pace with constant changes; also that air media are greatly underrated — 29

Weekend radio: Are you missing a good bet?

Between Friday night and Monday morning, the program emphasis in radio is still primarily "entertainment" but "service" shows are a major trend — 33

Should talent sell?

Should the main characters in an air show also do the sales pitch? SPONSOR rounded up views on this question from admen and producers, as well as performers themselves. Consensus: believability is the important thing — 36

Three big local clients tell radio strategy

The advertising managers for three local and regional radio spenders—Glenn Motor Co., Peoples Drug Stores and Citizens & Southern National Bank—explain the why and how of their firms' successful radio use — 38

Tv draws 50% of prospects for trailer lot

When Smith Trailer Sales of Linden, N. J., began using tv to attract customers, it had no idea its business would rise 15% inside of 9 months — 40

INTERNATIONAL RADIO AND TV SECTION

A comprehensive guide for export advertisers covering the 61 countries outside the U.S. in which commercial radio-tv is available to sponsors:

1. Over-all report: Foreign market conditions, radio-tv trends abroad, export advertising philosophy, tips to U.S. sponsors planning foreign air campaigns — 41
2. International markets chart: market data, plus radio-tv set, rate picture — 43
3. Foreign stations and sales reps (a listing) — 44
4. Case histories: five capsuled stories of air successes abroad — 45

COMING

1954 Fall Facts Issue

Every summer, SPONSOR goes all out to gather a large fund of basic information it feels admen will find helpful in solving the broadcast buying problems of the coming year. This valuable compendium will constitute the next issue of SPONSOR. It includes fundamental statistics in the form of Radio Basics and Television Basics. Coming up for the first time: Film Basics — *12 July*

DEPARTMENTS

TIMEBUYERS
49TH & MADISON
AGENCY AD LIBS
NEW & RENEW
MR. SPONSOR, C. F. Rork
P.S.
NEW TV STATIONS
NEW TV FILM SHOWS
FILM NOTES
RADIO RESULTS
AGENCY PROFILE, Irwin Vladimir
SPONSOR ASKS
ROUND-UP
TV COMPARAGRAPH
NEWSMAKERS 1
SPONSOR SPEAKS 1

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT KWKH's HOOPERS!

KWKH is a 50,000-watt station — reaches out far, far beyond Metropolitan Shreveport. Even so, *look* how the hometown people like us, as proved by Hooper!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT KWKH's SAMS AREA!

KWKH reaches 22.3% more people, daytime, than all other Shreveport stations, combined! Cost-per-thousand listeners, however, is far, far less than *any* other station in the area.

Ask The Branham Co. for *detailed* data!



50,000 Watts • CBS Radio

The Branham Co., Representatives
Henry Clay, *General Manager*
Fred Watkins, *Commercial Manager*

BIG IMPACT!



5,256 pieces of mail to a single address—CHANNEL 53—on a single day! The biggest amount of mail ever received anywhere in Central California had U.S. postal authorities asking Fresno's Channel 53 if audience promotion contest could be ended ahead of schedule. The Post Office wanted to get back to normal!

Chalk up still another BIG IMPACT for John Poole Broadcasting's Channel 53, KBID-TV.

Get your Impact with Channel 53 in Fresno, the Pacific Coast's *No. 1* per capita buying area!

John Poole Broadcasting Co.

BIG impact!

KBID • TV
CIVIC CENTER FRESNO
1117 N Street Fresno, California

Nat. Rep. MEEKER TV, INC.

Timebuyers at work



Robert H. Schubert, *W. D. Lyon Co., Cedar Rapids, Iowa, maintains Class A tv time can be highly effective for farm-product advertisers in the Midwest. "Certainly there is a lot of waste city circulation," Bob says. "But if full-power stations are selected and vehicles with demonstrated rural appeal chosen, the response can be excellent." After testing this theory for a year he reports clients well satisfied and the following programs most successful: Western dance band programs m.c.'d by the station's RFD, market reports, weather shows.*



Ted Wallower, *BBDO, New York, says three factors control his time-buying decisions: (1) shopping habits in the market; (2) distribution and merchandising setup of the sponsor in the area; (3) availability. "Take My-T-Fine puddings, for example," Ted told* SPONSOR. *"Naturally, we're after a women's audience. But, I also try to split the commercials between those aimed at the weekend trade, that is during mid-afternoon Thursdays or Fridays, and those aimed at the daily trade, that is between 11:00 and noon, before women go shopping."*



Art Hemstead, *Benton & Bowles, New York, says timebuyers need to be thoroughly acquainted with the products they buy for. "Sure, it's important for us ta know media," he told* SPONSOR. *"But it's equally important far us to know the marketing objectives of the brand, extent of distribution, local market problems. Market research can tell a buyer who buys his product, where it is purchased. These facts can then be used effectively to determine the best buy for the client. Competition makes it necessary to look beyond media only."*



Rita O'Sullivan, *Ben Sackheim, New York, feels that correct and reliable set counts would help her in her job more than any other time-buying guide. "When you buy from a New York desk and not in the local market," she told* SPONSOR, *"You have to have reliable sources. This is even more vital when you're trying to cover a maximum number of markets with a limited budget. Yet there's no standard source for set penetration. We just have to use our judgment in choosing from the station's, the rep's and trade press figures to arrive at our own."*

THE VIEW IS JUST WONDERFUL!



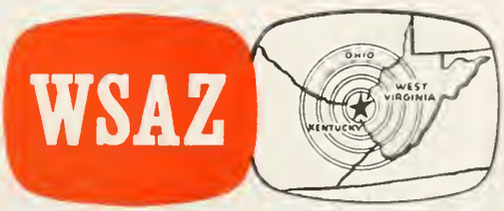
Typical of diversified industry in WSAZ-TV's broad area, here is Du Pont's plant at Belle, W. Va., employing 4,000 workers in the making of many chemical products. Payrolls are about $20,000,000 a year; annual purchases of materials and services run to nearly $6,000,000 in the Kanawha Valley, more than $13,000,000 in West Virginia as a whole.

You'll find a lot of attractive scenery here in the industrial heart of America. But it's made up of much more than natural wonders alone. Few markets in the nation can spread such a panorama of expanding industry before the eyes of eager advertisers.

Today, from the tip of WSAZ-TV's lofty tower, you can send your sales message ranging across a prosperous region of 116 counties. Here live close to half-a-million TV families, many of whom count *exclusively* on WSAZ-TV for television pleasure. For their livelihood, they count on some of America's biggest, busiest plants where production of goods (and plump payrolls) continues at an accelerating pace.

WSAZ-TV's viewers shared heavily in the nearly *four billion dollars* of buying power earned in these 116 counties during 1953. Retail sales hit a record of almost two-and-a-half billion. Prosperity in 1954 shows no abatement.

Like this great market itself, WSAZ-TV's popularity also keeps growing. This warm welcome in so many high-income homes (with so much extra money to spend) is being shared profitably by advertisers who recognize WSAZ-TV's persuasive sales power. The outlook for *you*—and what *you* sell—is wonderful, too. Get the facts from The Katz Agency. They can lead to happy changes in sales curves!



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP

NBC Basic Network-Affiliated ABC & Du Mont

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

Everybody knows the troubles they have...



VIVIAN SMOLEN as "Our Gal Sunday" 12:45 to 1:00 EDT

DON MacLAUGHLIN as Dr. Jim Brent in "Road of Life" 1:00 to 1:15 EDT

SANDY BECKER as "Young Dr. Malone" 1:30 to 1:45 EDT

JOAN TOMPKINS as "Nora Drake" 2:30 to 2:45 EDT

VIRGINIA PAYNE as "Ma Perkins" 1:15 to 1:30 EDT

PATSY CAMPBELL as "The Second Mrs. Burton" 2:00 to 2:15 EDT

The stars of our daytime serial dramas are all set to go on . . . from the looks of things, forever.

For these fourteen people have become the best-loved matinee idols in America. Month after month their ups and downs draw a box-office of 760 million.

Take their dowager, Ma Perkins. Homemakers of two generations have made her show the longest-run hit in dramatic history. Over 5,000 episodes already, and the plot continues to thicken. "It's like peanuts," a lady once wrote. "Once you get started, you can't stop."

Peanuts, perhaps, or emeralds.

Because over the years the serial drama has kept more women company than any other invention of our times. And it's taught them a lot on the side:

How to keep up the house. And, at the same time, their good looks. How to make dinner come out of the oven. And out of the bureau, clean shirts.

In short, health, vitality, attractiveness. Which are sold under some three-dozen brands on these programs. And offered in three-dozen packages by seven of America's best-known advertisers.

Along with CBS Radio's other daytime sponsors, these companies are getting the greatest media value in advertising today. *Frequency. Impact. Big audience. Low cost.*

Of all the programs the homemaker spends her day with, the line-up she likes best is the one on **CBS RADIO**



JOHN LARKIN as "Perry Mason" 2:15 to 2:30 EDT

AGNES YOUNG as "Aunt Jenny" 12:15 to 12:30 EDT

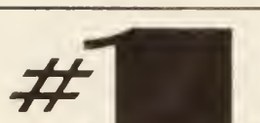
FLORENCE FREEMAN as "Wendy Warren" 12 noon to 12:15 EDT

VIRGINIA KAYE as "Rosemary" 11:45 to 12 noon EDT

BILL SMITH as the Rev. Richard Dennis in "The Brighter Day" 2:45 to 3:00 EDT

JULIE STEVENS as "Helen Trent" 12:30 to 12:45 EDT

EDT



in the morning!



in the afternoon!



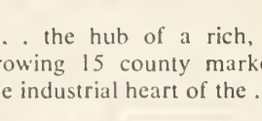
in the evening!

IN

Winston-Salem

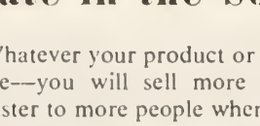
NORTH CAROLINA

. . . the hub of a rich, fast-growing 15 county market in the industrial heart of the . . .



State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the . . . . . .



STATION



AFFILIATE

600 KC—5 KW
AM - FM



Represented by
HEADLEY-REED CO.

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ONE SHOTS

A short time ago SPONSOR carried an article on "one shot" tv shows which outlined some of the background on a few of the recent examples of this type of promotion [3 May 1954, page 29]. I find that my copy of that issue has been misplaced and was wondering if you could supply me with another.

CHARLES P. JOHNSON
President
Chas. R. Stuart Advertising
San Francisco

● **Extra copies of the 3 May 1954 issue are available at 50c each.**

FOREMAN ON BANANAS

Bob Foreman must be suffering from "CF"—critic fatigue. I *know* if he bounced his brain back to the words of the Chiquita Banana commercial (a BBDO product) he'd remember they told us we should *never* keep our bananas in the refrigerator.

His observation that the different musical arrangements "kept the lady as fresh as a refrigerated banana" [31 May 1954, page 52] might indicate that his suggested research should also include some probing into the depth and length of the sales message impression as it relates to the familiarity-appeal.

I'd also like to say Mr. Foreman doesn't need to worry about reader fatigue. His column is terrific!

LEE HART TEEGARDEN
North Hollywood, Cal.

PROGRAM GUIDE

As the largest agency specializing in mail order accounts, we are of course interested in being able to pin down which stations have programs appealing primarily to specified groups of listeners. We find your *Program Guide* recently published to be a great help.

However, I should like to suggest that your next issue contain information on shows appealing to the children in the audience, particularly if it would be possible to list separately the teen-age appeal shows and the pre-school groups. This information would probably be of inestimable help, too, to such advertisers as General Mills, Kellogg, Peter Paul and others with high appeal to kids.

You and your staff are doing a wonderful job, and we all read your magazine regularly with much interest.

JANET RICHARDS
Timebuyer
Victor & Richards
New York

I understand that your 1954 *Program Guide* is available at $2. Would you please advise whether or not this *Guide* specifically lists stations which specialize in the block programing of hillbilly music.

H. K. SIMON
H. K. Simon Advertising
Pelham, N. Y.

● **The 1954 *Program Guide*, just published, lists various specialties offered by stations, including hillbilly music. Copies were sent free to subscribers. Extra copies cost $2 each.**

RATINGS

I have enjoyed very much reading the article by Joseph B. Ward, "I say ratings are opinions, not facts" [31 May 1954, page 40].

I'd like to have about 25 copies of this article should you have sufficient requests to justify reprints.

CECIL B. HOSKINS
General Manager
WWNC, Asheville

● **SPONSOR has not as yet reprinted the article by Mr. Ward. Extra copies of the 31 May 1954 issue are 50c each; special prices for quantity orders on request.**

MEDIA BOOK

Please reserve for me two copies of the All-Media Evaluation Study when it is published later in the year.

E. G. WEYMOUTH JR.
Advertising Department
Colgate-Palmolive Co.
Jersey City

Please reserve a copy of the forthcoming media book for the writer as soon as the book is published.

HAROLD S. RIEFF
Executive Vice President
The Frederick-Clinton Co.
New York

One of America's Pioneer Radio and Television Stations

A GOOD PLACE TO BUY

Since

1922



WGAL · *33rd year*

WGAL-FM · *7th year*

WGAL-TV · *6th year*

Lancaster, Penna.

Clair McCollough, President
Steinman Station

Represented by

M E E K E R

New York Chicago
Los Angeles San Francisco



No small feat!

Northwesterners once believed no one could ever follow in Paul Bunyan's footsteps. So big were the legendary hero's boots that his footfall resounded across three counties.

But today—thanks to giant WCCO Radio—Cedric Adams fills Bunyan's boots and then some. Adams (as most everyone knows) is WCCO's nationally-famed humorist, emcee, commentator and columnist. When he speaks, he steps up sales over a 109-county, 992,400-family territory.

And no wonder: throughout this vast area, *he's listened-to during the week by two out of every three of these families!*

If you'd like to make giant sales strides in the Northwest, ask us or CBS Radio Spot Sales about Cedric Adams or some of the other fast-stepping personalities on WCCO Radio.

THE NORTHWEST'S 50,000-WATT GIANT · MINNEAPOLIS-ST. PAUL WCCO RADIO

Represented by CBS Radio Spot Sales

I wish you would reserve a copy of your All-Media Evaluation Study. As I told you before. the articles were most interesting and informative, and I would like to have the permanent book form for my own library.

WILLIAM N. DAVIDSON
Asst. Gen. Mgr. & Dir. of Sales
WTAM, WTAM-FM, WNBK
Cleveland

NARTB CONVENTION

SPONSOR's round-up of the NARTB Convention highlights ["Preview of the NARTB Convention," 17 May 1954, page 41] was so good that I hesitate (only briefly!) to point out one omission. Somewhere along the line, coverage of the Freedom of Information panel discussion must have slipped off a galley and into the hellbox. So how about a stick or two of free space to record the fact that there was a Freedom of Information discussion under the capable chairmanship of Ed Kobak, who is also chairman of NARTB's Freedom of Information Committee.

You might mention, for example, that Larry Spivak, of *Meet the Press*, was a sharp, provocative and intensely interesting moderator. You might mention that the panel consisted of Buddy Sugg, of WKY; Judge Justin Miller; Dick Harkness, of NBC; Vic Sholis, of WHAS; Basil Walters, editor of the *Chicago Daily News;* Gerald W. Johnson, of WAAM. Me, too. You might boil the discussion down to this kind of a kernel: That the broadcasters were not completely in agreement among themselves as to how far radio and tv should go in demanding full news coverage rights, with the majority for assertion of the principle of complete access to all public events and others for something a little less. You might point out the extremely interesting fact that Editor Walters, who originated and fathered the ASNE's Freedom of Information doctrine, heartened everyone by fully supporting the viewpoint that, wherever a newspaper's reporters might go with paper and pencil, there also should be allowed the radio reporter with a mike and the tv reporters with a camera—the equivalent tools of the broadcast reporter's profession.

You might mention Vic Sholis' articulate advocacy of moderate goals in the fight for success; Dick Harkness' enlightening points, some of which came straight from the McCarthy-Army hearings he was covering; Buddy Sugg's actual experience with mikes and cameras inside legislative and court rooms; Judge Miller's usual clean-cut logic and Ken Carter's vigorous contribution.

But then, I suppose you might just print this letter and let it go at that. At any rate, many thanks for sewing up a little hole in the good blanket coverage of the convention by SPONSOR.

E. R. VADEBONCOEUR
President
WSYR, Inc.
Syracuse

ED PEARSON

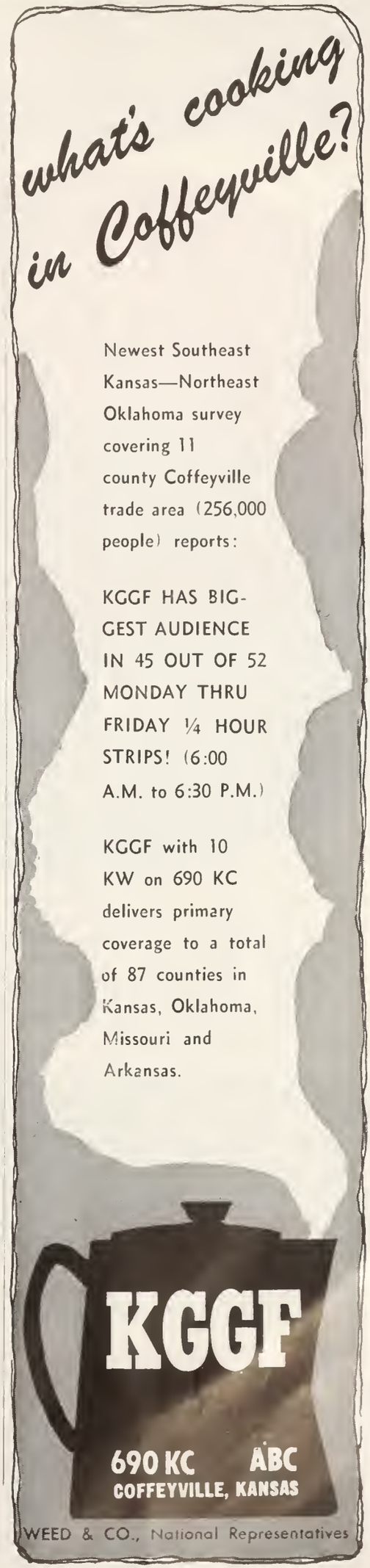
Ed Pearson, who was a copywriter with our agency up until a year ago, died suddenly of a heart attack at his home May 14. I felt Ed's many friends in the advertising business should know of his death.

Ed was so well-liked and so well-known in the business that there isn't much I can say to add to the information given below.

Edward Hale Pearson died at the age of 64 at his home, 8 Ferncliff Road, Scarsdale, N. Y. He was trained by the late Claude Hopkins, and was for 13 years a copy supervisor at Lord & Thomas (Chicago and New York). At this agency Mr. Pearson was creative head of such accounts as Colgate-Palmolive, Kotex, American Tobacco Co., Anaconda Copper, Schenley, New York Central and many others. Mr. Pearson's other agency copy connections include J. Walter Thompson, McCann-Erickson, Lambert-Feasley, Cowan & Dengler, Huber Hoge & Sons, J. M. Hickerson and Jos. Richards.

Mr. Pearson was born in Northfield, Minn. in 1889. He was educated at Oberlin College, A.B.; Wabash College, A.M. Prior to entering advertising, Mr. Pearson was a college instructor. He is survived by his wife and three grown children. He was a member of the Radio Executives Club and the American Legion.

THOMAS H. MOORE JR.
Cowan & Dengler
New York



from the producers of THE LIBERACE SHOW

THE FRANKIE LAINE SHOW WITH CONNIE HAINES





It's "Mr. Rhythm" himself — America's #1 recording sensation . . . now starred in his own tuneful TV musical revue. Featuring the songs of lovely, vivacious Connie Haines, and the nation's top dance stylists.

Lavish Settings • Glorious Songs

Both shows produced with the same GUILD FILMS "know-how" that has put The LIBERACE Show in more than 180 TV markets!

AND GREATER SALES IMPACT!

all for immediate delivery!



JOE PALOOKA

Ham Fisher's great characterizations brought to life by an all-star Hollywood cast.

Guild Films COMPANY INC.

420 MADISON AVENUE
NEW YORK 17, N. Y.

WO NEW HALF-HOUR MUSICAL TREATS...

Television's Great New Musical Personality!





THE FLORIAN ZABACH SHOW

There's a new star on the TV horizon — FLORIAN ZABACH and his fabulous violin that "talks." A sensation in theatres and clubs from coast to coast . . . his recording of "The Hot Canary" has sold more than a million copies. Now . . . GUILD has built an excitingly different "personality musical show" around this great entertainer!

MUSICAL ENCHANTMENT FOR ALL THE FAMILY

FOR HIGHER RATINGS...

Check on these current GUILD half-hour hits . . .



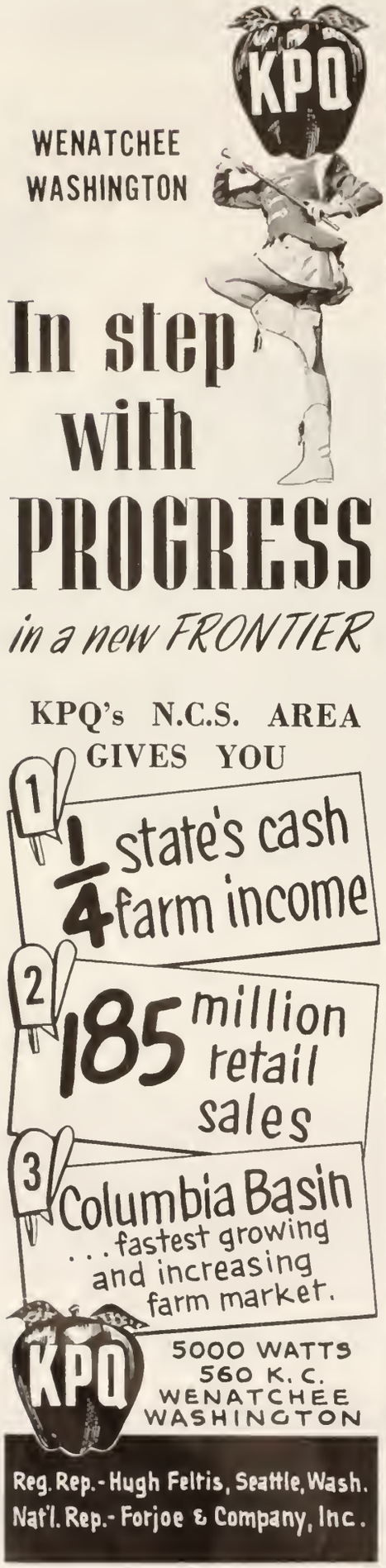
LIFE WITH ELIZABETH

Sparkling situation comedy, starring lovely Betty White.



LIBERACE (For Radio or TV)

TV's top musical hit. New radio version available in September.



AGENCY AD LIBS



by Bob Foreman

Recently there came into my possession a book which represents, from the standpoint of tv evolution and development, as much import as the Gutenberg Bible in its field. A Nielsen-Rating pocket piece for tv—vintage of April 1950.

In a business where we are continually looking into misty horizons and where tomorrow is usually as different from today as yesterday was to a year ago, it can be comforting to look backward; comforting and perhaps revealing.

This dissolve to the past unfolds the fact that Milton Berle was Number One in the good book, Godfrey both Two and Four; the two half hours of *Stop the Music* rated Six and Seven and a Sunday afternoon item known as *The Star Spangled Revue* was in the Number Three slot.

Other programs which may evoke memories include *Bonny Maid Varieties* (30.9), *Candid Camera* (33.3), and *The Aldrich Family* (35.5). Daytime programs were listed right along with nighttime epics for the simple reason that such works as *Howdy Doody* were getting ratings in the high 30's.

But, as is so often the case, the numbers themselves are misleading, especially in relation to today's sweepstakes, for Milton Berle's 1950 rating put him into three and a half million homes whereas this April's Nielsen gave him a 47 which was the result of his reaching almost 12 and a half million homes.

What is even more interesting is the fact that Berle today is on 121 stations covering almost 94% of the U.S. tv homes as against only 38 cities in 1950.

Stimulated this way by Nielsen, I sought out other literature of the era and, after some trouble, obtained the April 1950 issues of *Variety*. Again, it was an interesting adventure to wander through medieval television.

On April 5, an article stated that Ethel Merman had appeared in a newly sponsored vehicle by the title of *This Is Show Business* bearing with her the problem of whether television would put an end to musical comedy. In light of what Miss Merman has done of late to bring musical comedy to television ("Anything Goes,") this is a fascinating turn of events.

The late trend to big one shots had its counterpart in such singletons as the Easter Parade, sponsored that year on three different networks by three different advertisers.

Prophetic headline: Tv rate hike 25-40%. This piece went

(*Please turn to page 62*)



year around . . .

DETROIT TURNS TO WWJ FOR ITS RADIO FAVORITES



BRUCE MAYER
late hour music-of-yesterday



ROSS MULHOLLAND
many-years favorite with records



BOB MAXWELL
6:30-9 AM record M.C.



KIRK KNIGHT
morning newscaster



CARL CEDERBERG
complete daytime news, twice daily

DETROIT'S CIRCLE OF RADIO FAVORITES . . . the voices of WWJ, as dependable and authoritative as the ticking of a fine clock. They are the choice of Detroit, for their resources and for their unerring ability and showmanship. They make WWJ consistently the top selection of listeners and of sponsors.

Join the circle . . . your product belongs in this good company.



FRAN HARRIS
midday show for homemaker



FAYE ELIZABETH
afternoon classical records



BUDD LYNCH
veteran sports reporter



FRAN PETTAY
breezy evening record shows



JOHN MERRIFIELD
farm news and data for early risers

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WWJ AM-FM

Basic NBC Affiliate

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* **THE DETROIT NEWS** • *National Representatives: THE GEORGE P. HOLLINGBERY CO.*



The Red River Valley's rich black top soil is 16″ deep!

HERE'S a story you ought to know about the Red River Valley—a story that explains why people here are among the Nation's top buyers!

Don't take our word for it. Here's what the Encyclopedia Britannica says:

"This valley (the Red River Valley) was once the bed of a great glacial lake. Its floor is covered by the rich, silty lake deposits, coloured black by decayed vegetation, which makes it one of the most fertile tracts of the continent. Being free from rocks, trees and hills, its wide areas were quickly brought under cultivation by the pioneer, and the valley has continued to be one of the most famous grain-producing regions of the United States."

But the Britannica fails to add that grain accounts for only 30% of the Valley's farm income — and that hogs, lambs, dairy products, beef cattle and other crops account for the other 70%.

Fargo is on the banks of the Red River, the center of the old Valley. Our deep, deep top-soil makes deep, deep pocketbooks. The twenty-six counties in the Fargo Trading Area have a population of 483,700 people. The average per-family sales of these people is $4164, annually, as against $3584 for the rest of the nation.

The average farm in this area produces a gross income of $9518 as compared with the average national farm income of $6687.

You avaricious advertisers grasped the situation a long time ago, and started pouring money into Red River Valley media. And you poured it *right!*

HERE'S a story you ought to know about how and why you advertisers choose WDAY almost unanimously (and now WDAY-TV, too)!

From its very first day, in 1928, WDAY set out to run the goldernedest radio station in America.

Out in the farms and hamlets where the Pierce-Arrows, Cadillacs and Studebakers often got mired down in the winter barnyards, people began at once to listen to WDAY.

Also in the prosperous towns. Also in roaring Fargo itself.

Years later, other stations, and all the networks, came into the area — but WDAY was miles and miles ahead *and still is.* Year in and year out, WDAY racks up some of the most amazing mail-order stories you ever heard of! . . Fan mail pours into WDAY at the rate of 400 letters a day, including Sundays and holidays! . . More than 10,000 families have taken *paid* subscriptions to "Mike Notes", WDAY's monthly newspaper.

Let your Free & Peters Colonels give you the whole WDAY story. It's *really* something!

WDAY

FAGRO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC.
Exclusive National Representatives

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp., Chi	Erwin, Wasey, Chi	ABC 348	Admiral Weekend News; 9 am-11 pm on the hr; 22 5-min newscasts Sat & Sun; 29 May; 13 wks
Campana Sales, Batavia, Ill	Wallace-Ferry-Hanly, Chi	CBS 206	Arthur Godfrey Time; T, Th, alt F 10-10:15 am; 31 May; 52 wks
Firestone Tire & Rubber, Akron, O	Sweeney & James, Cleve	ABC 267	Voice of Firestone; M 8:30-9 pm; 14 June; 52 wks (simulcast)
Gillette Safety Razor, Boston, Mass	Maxon, NY	MBS 567	1954 All-Star Baseball Game; 1:15 pm to concl; 13 July only
Gillette Safety Razor, Boston, Mass	Maxon, NY	NBC	Gillette Cavalcade of Sports; F 10 pm to concl simulcast; 3 Sep; no. wks not set
Liggett & Myers, NY	Cunningham & Walsh, NY	CBS 205	Gunsmoke; M 9-9:30 pm; 5 July; 52 wks
Mytinger & Casselberry, LA	Dan B. Miner, LA	NBC	The Nutrilite Show (Dennis Day); Sun aft, ½ hr, start mid-Sep; details not set
A. E. Staley Mfg, Decatur, Ill (Sta-Flo liquid starch)	Gardner & Jones, Chi	CBS 206	Arthur Godfrey; M-F 10-11:30 am; 15-min seg; 19 July; no. wks not available
Toni Co, Chi	Leo Burnett, Chi	CBS 191	Romance of Helen Trent; M, W, alt F 12:30-45 pm; co-sponsor with Amer Home; 31 May; 52 wks
Toni Co, Chi	Leo Burnett	NBC	People Are Funny; alt T 8-8:30 pm; 5 Oct; no. wks not set
Toni Co, Chi	Weiss & Geller, Chi	CBS 206	Juke Box Jury; Sun 7:30-45 pm seg; 30 May; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	John F. Murray, NY	CBS 193	Romance of Helen Trent; M-F 12:30-45 pm; 31 May; 52 wks; co-sp M, W, alt F with Toni
American Home Prods, NY	John F. Murray, NY	CBS 191	Our Gal Sunday; 12:45-1 pm; 31 May; 52 wks
Amer Oil Co, Balt	Joseph Katz, Balt	CBS 83	Edward R. Murrow & News; M-F 7:45-8 pm; East only; 28 June; 52 wks
DeSoto Div, Chrysler Corp, Detr	BBDO, NY	NBC 208	You Bet Your Life; W 9-9:30 pm; 15 Sep; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 320	Betty Crocker; M, W, F 5 min at 8:55 am; 2:30 pm, 4:25 pm; 31 May; 52 wks
General Mills, Mpls	D-F-S, SF	ABC	Sam Hayes News; M-F 12:30-45 pm (PDT); 31 May; 52 wks
General Mills, Mpls	BBDO, NY	ABC 330	Whispering Streets; M, W, F 10:25-45 am; 2 June; 52 wks
Gospel Bdcstg Assn, LA	R. H. Alber Co, LA	ABC 280	Old Fashioned Revival Hour; Sun 4-5 pm; 13 June; 52 wks
Theo. Hamm Brewing, St. Paul, Minn	Campbell-Mithun, Mpls	CBS 17	Edward R. Murrow & News; T, Th 7:45-8 pm; midwest only; 29 June; 52 wks
Lever Bros, NY	BBDO, NY	CBS 187	House Party; M, W, F 3:15-30 pm; 31 May; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 205	Arthur Godfrey; M-Th; alt F 11:15-30 am; 1 June 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 205	House Party; M-Th; 3:35-45 pm; 1 June; 52 wks
Procter & Gamble, NY	Young & Rubicam, NY	NBC 188	Backstage Wife; M-F 4-4:15 pm; 28 June; 52 wks
Procter & Gamble, NY	Biow, NY	NBC 163	Welcome Travelers; M-F 3-3:30 pm; 28 June; 52 wks
Procter & Gamble, NY	Benton & Bowles, NY	NBC 175	Pepper Young's Family; M-F 3:30-45 pm; 28 June 52 wks
Procter & Gamble, NY	D-F-S, NY	NBC 166	Right to Happiness; M-F 3:45-4 pm; 28 June; 52 wks
Sterling Drug, NY	D-F-S, NY	ABC 260	My True Story; M-F 10-10:25 am; 5 July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 206	Tennessee Ernie; T, Th, F 7-7:15 pm; 9 June; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sidney P. Allen	MBS, NY, admin mgr net sls	Same, sls mgr Eastern Div
Joseph C. Amaturo	Headley-Reed, NY, sr slsmn	NBC Spot Sls, NY, radio acct exec
George W. Armstrong	WTIX, New Orleans, mgr	WHB, Kansas City, mgr
Ben B. Baylor Jr	KEDD-TV, Wichita, exec	WINT-TV, Ft Wayne, Ind, vp & gen mgr
Fred Berthelsen	WTIX, New Orleans, sls mgr	Same, mgr
Norman Blackburn	Head, own tv prod co	Screen Gems, NY, exec dir
Lester H. Bowman	CBS Radio. CBS Tv, Hywd, dir tech opers	Same, dir physical opers
Albert Boyars	Robert S. Taplinger, NY, pub rels	Transfilm, NY, dir pub rels
Robert Bruce	KGAE, Salem, Ore, gen mgr	KSJO, San Jose, Cal, gen mgr











Numbers after names refer to New and Renew category

Ben B. Baylor Jr. (3)
Frank P. Fogarty (3)
Richard E. Nason (3)
G. H. Robertson (3)
Gene Riesen (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alfred E. Burk	WBAL, Balt, sales stf	Same, local sls mgr
Richard C. Cahil'	WBBM-TV, Chi, sls div	ABC TV, Chi, tv net acct exec
Lloyd E. Cooney	Blue Cross, Salt Lake City, pub rels dir	KSL-TV, Salt Lake, acct exec
Harold Danson	Adler Communications Labs, New Rochelle, NY, adv. prom exec	Natl Screen Services, NY, dir adv, publicity &
Robert E. DeHaven	KYSM, KYSM-FM, Mankato, Minn, hd comml dept, asst to stn mgr	Same, mgr
Charles E. Denney Jr	ABC TV, net sls exec Western Div	TPA, acct exec, Boston
Willard L. Dougherty	WSRS, Cleve, sls mgr	WDOK, Cleve, vp chg sls & opers
Alfred L. Dupuis	Coca-Cola Bottling, Syracue, mgr	WSYR-TV, Syracuse, acct exec
H. G. "Jock" Fearnhead	KYA, SF, gen mgr	Same, vp
Frank P. Fogarty	WOW, Omaha, gen mgr	Same, vp & gen mgr (incl WOW-TV)
Lee Fondren	KLZ, Denver, natl sls mgr	Same, gen sls mgr
Robert B. Forker	WGAR, Cleve, sls stf	Same, sls mgr
Wally Foxal	Foxal Studios, Minden, Neb, hd	KHOL-TV, Kearney, Neb, acct exec
Robert W. Friedheim	World Bdestg, NY, vp;also Ziv, mgr NY office	Ziv Tv, NY, vp, & bus mgr
Glenn Gilbert	WGAR, Cleve, slsmn	Katz Agency, Detr office, sls stf
Richard Golden	NBC Spot Sls, NY, mgr sls devel & res	CBS Radio, NY, dir net sls presentations
James E. Goldsmith	KWK, St Louis, acct exec	Same, tv sls mgr
Dave Grimm	Shaw-Walker, Newark, sls mgr	Robt Meeker, NY, sls dept
Robert E. Head	WLW-D, Dayton, O, prog mgr	Same, sls stf
J. E. Henderson	KWK, St Louis, acct exec	Same, radio sls mgr
Sheldon B. Hickox Jr	NBC, NY, stn rels dir	Same, Hywd, dir stn rels Pacific Div
John H. Hicks Jr	Burrus Mills, Dallas, adv mgr	Paul H. Raymer, Dallas office, mgr
Edward Hochhauser Jr	Muzak Corp, NY, vp	Same, chg mdsg, prom, adv
Robert Hoffman	TPA, Chi sls mgr	Same, Midwestern Div mgr
Joseph A. Jenkins	WKJF-TV, Pittsb, comml mgr	WSTV-TV, Steubenville, Pa, sls rep
Broaddus Johnson Jr	YGR, NY, prog dir & acct exec	Paul H. Raymer, NY, radio slsmn
Gil Johnston	CBS Radio Spot Sls, NY, Chi, acct exec	CBS Tv Film Sls, NY, acct exec
Richard W. Jolliffe	KNX, SF, sls serv mgr	KNX-CPRN, acct exec
Cy Kaplan	Gen Teleradio, Hartford, Conn, sls mgr	TPA, NY, acct exec eastern sls
William Laffey	Forjoe, NY, sls stf	WATV, Newark, acct exec
Herb Landon	Kenyon & Eckhardt, NY, publicity dir	Central Telefilms, Peoria, Ill, pres & gen
Robert H. Leler	Fleetwood Co, Chi, gen mgr	TPA, Chi office, acct exec
Edward H. Macaulay	KNBC, SF, sls stf	NBC Spot Sls, SF, radio acct exec
Mary L. McKenna	Benton & Bowles, NY, timebuyer	WNEW, NY, dir res & sls devel
Edward J. McKernan	Capper Publs, sls rep Detr area	WIBW, WIBW-TV, KCKN, Topeka, asst to gen
Jerry McNally	CBS TV, NY, net sls dept	Blair Tv, NY, acct exec
James V. Melick	CBS Radio, CBS TV, Hywd, exec asst to mgmt	Same, dir prodn admin
James A. Mount	KXL, Portland, Ore, sls mgr	KGW, Portland, Ore, gen mgr
Robert G. Murdock	US Air Force, pub rels, pub info officer	KSL, Salt Lake City, prom mgr
William R. Murray	WSAZ-TV, Huntington, W. Va., Charleston regl mgr	Same, also WGKV, gen mgr
Richard E. Nason	Booth Radio & Tv Stns, Detr, exec	WKJF-TV, Pittsb, gen mgr
Frank Nesbitt	CBS Radio, NY, dir sl presentations	Same, dir sls devel
John T. Quinlan	KLPR-TV, Oklahoma City, prodr, publicist	KGMB-TV, Honolulu, prom dir
A. Frank Reel	AFTRA, NY local, exec secy	Ziv Tv, NY, opers mgr
Gene Riesen	KWTV, Okla City, slsmn	KOMA, Okla City, sls mgr
Thomas B. Roach	Ziv-World, NY, chg all mfg opers	Ziv Tv, sls serv mgr
Glen H. Robertson	KVLC, Little Rock, mgr	KLRA, Little Rock, Ark, gen mgr
Joyce Selznick	Columbia Pic, NY, special Eastern Prom rep	Screen Gems, NY, exec chg exploitation and n
Virgil Sharpe	KOWH, Omaha, sls-prog dir	Same, mgr
Robert E. Shelby	NBC, NY, dir color tv systems	Same, vp & chief engr
J. Glen Taylor	Gen Teleradio, & MBS, NY, vp	Same, exec asst to pres Gen Teleradio
Dudley Tichenor	KLZ, Denver, local sls mgr	WFBR, Balt, dir sls
Paul Tiemer	Bertha Brannan, Boston, sls exec	Mt. Washington Tv, Bost office, mgr
William D. Walsh	Weed & Co, Bost, mgr	WEEI, Bost, sls rep
Bill Whiting	Consolidated Tv Sls, LA, gen mgr	Official Films, chg new West Coast office, Bev Hills, Cal
Harry W. Zipper	KNXT, SF, bus mgr	CBS Radio, & Tv, Hywd, exec asst to mgmt

4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Colgate-Palmolive, NY	Colgate Instant Barber Shave	Lennen & Newell, NY
Herlihy Bros, Somerville, Mass	Milk, cream, dairy prods	Reilly, Brown & Willard, Bost
Lever Bros, NY	Good Luck Cream Sauce Mix, other new food prod	Foote, Cone & Belding, NY
Lever Bros, NY	Vim detergent	SSCB, NY
Natl Biscuit Co, NY	Cereal & dog food adv (incl Ranger Joe cereals)	Kenyon & Eckhardt, NY (ef Jan '55)
Purex Corp, South Gate, Cal	Purex Liquid Bleach	McCann-Erickon, LA
Ralston-Purina Co, St Louis	Ry-Krisp (Pacific Coast)	Guild, Bascom & Bonfigli, SF
A. G. Spalding & Bros, Chicopee, Mass	Sporting goods	Young & Rubicam, NY
Sunhine Industries, Zeeland, Mich	Nu-Life Lawn Mower Automtatic Honing Attachment	Assoc Adv, Cinci
Welch's Wine Div, Welch Grape Juice Co, Westfield, NY	Welch's Wine	Kenyon & Eckhardt, NY
WFMY-TV, Greensboro, NC	Tv station promotion	Hege, Middleton & Neal, Gree boro, NC







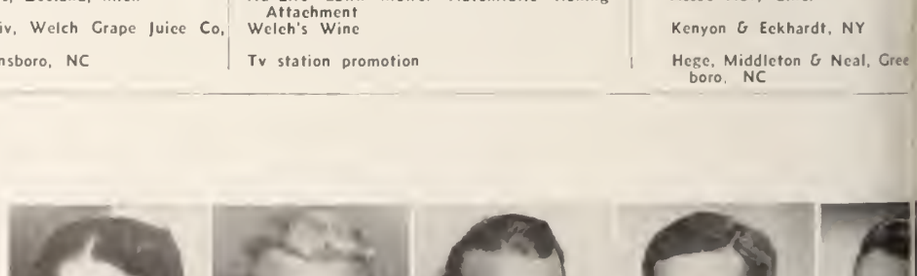


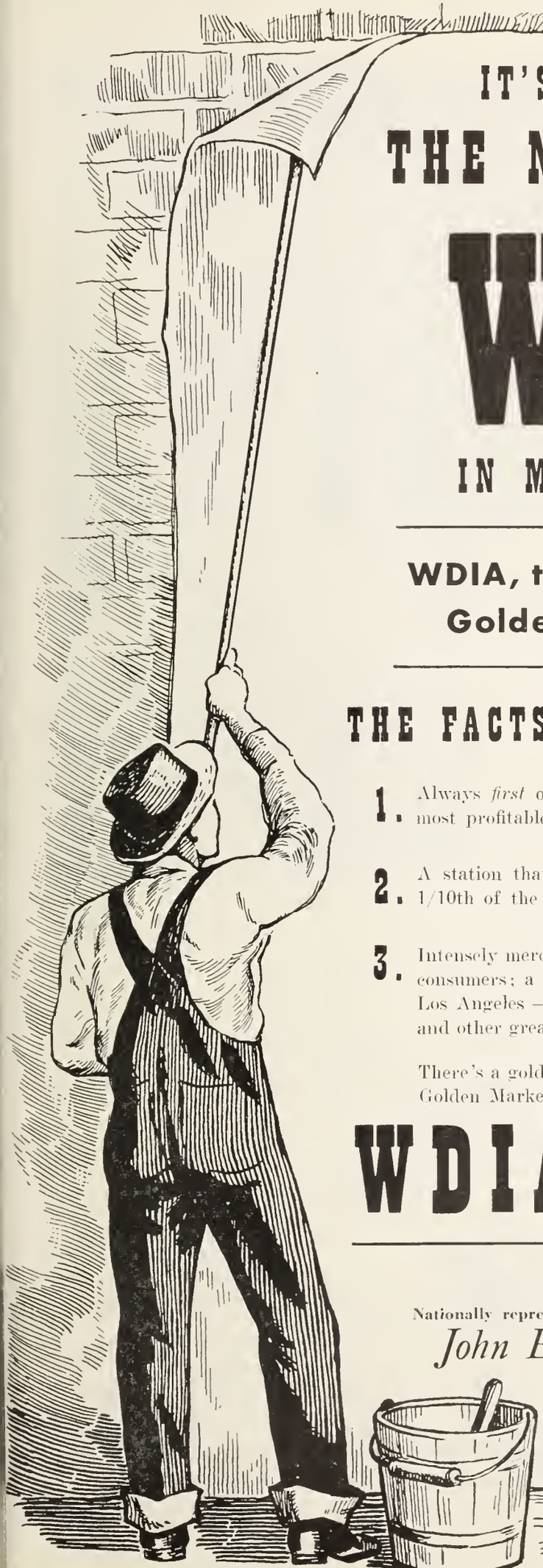


Numbers after names refer to New and Renew category

Dudley Tichenor (3)
James A. Mount (3)
J. Glen Taylor (3)
J. E. Henderson Jr. (3)
W. L. Dougherty (3)

George Armstrong (3)
Virgil Sharpe (3)
Fred Berthelsen (3)
H. G. Fearnhead (3)
Ed Hochhauser Jr. (3)





IT'S HERE! IT'S HERE!

THE NEW 50,000 WATT

WDIA

IN MEMPHIS, TENNESSEE

WDIA, the Golden Station of the Golden Market of the South

THE FACTS:

1. Always *first* of all (see latest Hooper & Pulse) in the vast and most profitable Negro market in the South; Memphis, Tenn.

2. A station that intensely and profitably covers a market that is 1/10th of the entire Negro population in the United States!

3. Intensely merchandises "The Golden Market" populated by Negro consumers; a market greater than that of Pittsburgh, Baltimore, Los Angeles — larger than that of Detroit, New York, Cleveland and other great consumer markets.

There's a golden chance for greater sales waiting for you in "The Golden Market" covered by . . .

WDIA — First of all in Memphis

. . . JEPCO knows how the wind blows



Nationally represented by

John E. Pearson Company

radio and television station representatives

New York Chicago Minneapolis Dallas

Los Angeles San Francisco

'ROUND THE CLOCK
NEWS
with
DON O'CONNOR



More news—more local—more often than any other Milwaukee station . . . that's the product of the WEMP news staff directed by Don O'Connor.

Emphasis is on local news and community events, though national and world affairs are fully covered. That's another reason why Milwaukeeans prefer WEMP, the 24 hour a day music, news and sports station.

National and local advertisers, *who have the facts,* are buying WEMP, where you get up to twice the Milwaukee audience per dollar of any network station.* Call Headley-Reed—get the facts!

** Based on latest available Pulse ratings and SR & DS rates.*

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

C. F. Rork

Export Sales Manager
The Electric Auto-Lite Co., Toledo

Chick Rork, sales manager export division of The Electric Auto-Lite Co., decided to go into the export business while in high school.

The reason? The Reverend from his hometown church in Idaho had been in India. Rork determined to go to India too. Less than 10 years later he arrived in Calcutta, and eventually became assistant to the managing director of the Union Carbide & Carbon Corp. —India affiliate.

With The Electric Auto-Lite Co. since World War II, Rork has continued his travels around the world in order to both supervise the advertising effort and the distribution of his firm's products.

"We're advertising in 47 markets all over the world," Rork told SPONSOR, pointing to the map of the world that hangs on the wall opposite his desk. Various color pins scattered all over this map keep Rork up to date on Auto-Lite's distribution centers.

"We have been using both radio and tv in a dozen or more countries. All our export advertising is handled by National Export Advertising Service. Of course we work closely with them."

This is geographically feasible since the agency is located a few flights below Rork's own New York office.

In two overseas markets Auto-Lite's air strategy has duplicated the firm's domestic advertising. In both of these markets—Hawaii and the Philippine Islands—Auto-Lite sponsors a tape of its U.S. radio network show, *Suspense.* A local announcer does commercials.

"In some markets we use announcement schedules only," Rork continued. "We key them to the time when car owners are driving—that is, usually between 1:45 and 2:00 p.m. in Cuba, the Dominican Republic, Guatemala, Mexico and Puerto Rico. We also use radio in Iran and Venezuela."

In Venezuela the firm sponsors occasional baseball games as well as a 15-minute traffic information show three times a week.

Auto-Lite's budget has quadrupled since 1946. This year radio and tv get 15% of the over-all budget, compared with less than 10% eight years ago.

The firm's export sales during the first part of 1954 have shown a 20% increase over the comparable months of 1953—an increase achieved in a market that has grown from 10,275,000 cars outside of the U. S. and Canada in 1947, to 23,305,000 cars, 1954. ★ ★ ★

(See International Radio-Tv Section, page 11)

WSPD-TV *Farm Hour*

Sells a rural market ranking 4th in TV set saturation*



Jim Nessle

The *FARM HOUR* is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessle as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

*Telenews Productions Survey, April, 1954

The *Farm Hour* is a top show with top saturation.
It can sell your product in the Toledo
area—a top test market.



WSPD AM-TV
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARKER NAT SALES DIR 118 E 57th STREET NEW YORK

BIG
IN POWER...
Operating with 316,000 watts, Channel 7 the most powerful TV station in W Va southwestern Penn and eastern Ohio.

BIG
IN PROMOTION...
Winner of 1st prize for the best promotion of The Big Story and 1 of top 12 prizes for best promotion of the Bob Hope Show. WTRF-TV program schedules are published regularly in more than 50 newspapers, including 3 daily and 2 Sunday Pittsburgh newspapers. Complete promotion cooperation given all clients.

the BIG tv station in the Wheeling market is
WTRF-TV

BIG
IN LISTENER PREFERENCE
Latest Telepulse survey in 6 counties adjacent to Wheeling gives WTRF-TV 1st 25 of 25 most popular one-a-week shows and 1st 15 of 15 most popular multi-weekly shows—plus an audience preference in every time category.

No doubt about it—
the BIG TV station in the rich important
Wheeling and eastern Ohio market is
WTRF-TV

NBC Primary • ABC Supplementary
represented by Hollingbery
Robert Ferguson, V. P. & Gen. Mgr.
PHONE WHEELING 1177
Radio Affiliates WTRF & WTRF-FM

New developments on SPONSOR stories

P.S.

See: "Hudson paper"

Issue: 24 September 1951, page 28

Subject: A spot radio user. Hudson spent bulk of 1951 budget in tv, then it returned to spot radio plus spot tv

Hudson Pulp & Paper Co., which has used nearly every form of air advertising (including network tv), currently is using spot—both radio and tv.

Now in 47 markets, Hudson uses a combination of the two air media in some markets, while in others it has only radio or tv campaigns. Its biggest recent buy was in New York, where a fortnight ago the firm signed a 52-week contract with WNBC and WNBT (Hudson has no summer hiatus; all its campaigns run a year). The New York buy involves an estimated $1 million. Under the deal with the two NBC O&O stations, Hudson will get live announcements made by the stars of various personality shows, plus transcribed commercials by the stars for use around the clock.

Hudson Paper's ad budget has come up from $600,000 in 1950 to a SPONSOR-estimated $1.5 million this year, with 30% in radio, 65% in tv. ★ ★ ★

P.S.

See: "Summer selling section: 1954"

Issue: 8 March 1954, page 39

Subject: How the battle against a summer hiatus has progressed

Humor as well as hard facts are being used to sell advertisers summer air campaigns. A few weeks ago the Crosley stations sent sponsors and agencies details about its hot-weather promotion, called "Operation Sunburst." A necktie, tape recording and poetry accompanied the offering (see Round-up, 14 June 1954, p. 117).

One of the latest summertime radio promotion pieces is from KDKA, Pittsburgh (see cut). In an effort to prove that summer is just as hot as winter when it comes to radio advertising, KDKA published findings of a mock survey made among advertising men.





What can you do with $561?

You can do lots of things with $561. You could take a large group of friends wining and dining, in elegant style. Or buy about eight shares of General Motors. Or have a disastrous afternoon at the races!

ON WOAY $561 will buy 26 quarter hours!

WOAY, Oak Hill, is West Virginia's second most powerful station!

Its 10,000-watt signal covers 21 counties —

delivers a total Nielsen audience of 102,200 radio homes —

delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for all the facts.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

*=% *of Radio Homes in Area*

WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager
10,000 Watts AM—20,000 Watts FM

If we had good sense, we'd raise our rates i



WESTINGHOUSE BROADCASTING COMPANY, INC. WBZ-W

e summer

ITEM: 4 to 5 million vacationists bring a billion dollar bonus into New England for *WBZ-WBZA* advertisers.

ITEM: Poconos and Atlantic seashore jammed from June to September with extra *KYW* listeners.

ITEM: July, August and September retail sales beat January, February and March in big *KDKA* market.

ITEM: *WOWO* blankets Indiana and Michigan vacationland . . . delivers huge car radio audience at crossroads of the nation.

ITEM: Most people vacation at-home in *KEX* Pacific West. 800,000 in-coming summer vacationists are almost 100% *plus* audience.

AND because radio is so fast, any or all these bonuses can be yours with a phone call to the stations or to Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.



TV, *Boston;* **KYW · WPTZ (TV),** *Philadelphia;* **KDKA,** *Pittsburgh;* **WOWO,** *Ft. Wayne;* **KEX,** *Portland, Oregon*

Represented by FREE & PETERS, INC.
444 Madison Avenue, New York 22, N. Y.



11th in television potential

March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.

Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.

The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in emplaned air passengers per capita.

Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.



WBT-WBTV

CHARLOTTE, N. C.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

The Radio-TV Services of the Jefferson Standard Life Insurance Company

SPONSOR'S 10 CONCLUSIONS

1. Media evaluation today lags far behind copy, market and product testing.
2. Much money is being wasted in non-scientific, "rule-of-thumb" practices.
3. Lack of research in many of the vital aspects of advertising is appalling.
4. On the other hand, uncritical acceptance of many new "tools" is equally bad.
5. The refusal to experiment in copy, programing and new uses of media is notorious.
6. Methods of choosing media, especially for new products, are often quite primitive.
7. Much of the research to prove one medium "best" is useless, should be discarded.
8. It is possible to set up an accurate inter-media test, especially on local level.
9. Reasons some advertisers give for not using radio and television are incredible.
10. Psychology, especially motivation studies, has important place in media evaluation.

The All-Media Study: SPONSOR's conclusions

26th and last article of series shows how SPONSOR found air media greatly underrated, media research lacking

by Ray Lapica

This article summarizes two years of work.

At the start we quoted Jack van Volkenburg, CBS TV president:

"One of the foremost challenges in marketing today is to find a yardstick by which media effectiveness can be measured. Broadcasters, agencies, advertisers and research organizations have been trying for some time to find a formula that works—and the man who finally finds it will make history."

SPONSOR found no yardstick.

In looking back over the two years of media research and writing involved in this series, we can, however, point to one inescapable conclusion:

The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind.

The reason is obvious: Media evaluation is a continuous operation. What is true today will not be tomorrow. The medium found cheapest, most effective today may not be next week. The adman who stops trying to find which medium or media combination is best for his product will not be able to keep up with those who do.

Because media evaluation must be a continuous study—and the media themselves are ever changing—SPONSOR agrees with William James that "there is no conclusion," at least so far as this subject is concerned. For any

HELPFUL TIPS ON EVALUATING MEDIA: *These suggestions grew out of SPONS*

FOR THE ADVERTISER

1. Test your media. Set aside certain % of your budget to intermedia testing. It may save you wasting money. But don't forget: Media change. So don't depend forever on a one-shot test.

2. Determine for yourself, via media tests, which media your customers look at, listen to and read. Don't take the word of the media. In any case your customers will differ from others.

3. Build your tests into your regular marketing plan (switching media and regions year by year, for example) in order to store up backlog of data and also make tests self-liquidating.

4. Recognize that top researchers have few answers but are trying to learn more to help you. So share your information as much as possible, for each product pre-selects its own customers.

5. On other hand, refuse to accept current stand of some agencies and researchers that media can't be compared. Find out for yourself. Some sound media-comparison methods are emerging.

6. If your sales are in a rut, try switching media even without testing. Some media, like some copy themes, seem to have an exhaustion point. A switch, especially to air, may surprise you.

7. Above proves that each medium has a function and an audience of its own or it wouldn't exist. And within each medium the product category has its own audience. Find out what that is.

8. Don't ask for cost-per-1,000 circulation figures. And don't use ratings as definitive—whether air or print. Using ratings to determine cost-per-M circulation only is necromancy and useless.

9. Instead determine where your customers are, which media they use, then how much it costs you to reach them. And don't feel that one medium is best for all objectives; it may not be.

10. Don't accept media tests based on matching variables. Insist on measuring sales before and after advertising. Don't close your mind to media evaluation. Constant change is a media law.

FOR THE AGENCY

1. You're in far better position than adve... test media. Try to build in some form of ... test into every product using more than ... dium. Convince clients it's vital.

2. Discourage use of cost-per-1,000 figu... advertisers use them to cut rates, media u... for promotion and, coupled with ratings, ... use them to prove anything you want.

3. Don't permit your research data to be ... competitive media for promotional purpos... do share any information that will help all ... use advertising to best advantage.

4. Don't let your print or air backgroun... staff setup or even subconscious factors li... or desire for prestige influence choice of ... Make sure your choice is best for job.

5. Don't go after new business by ridiculi... rent agency's choice of media. On other h... it is ignoring such mass media as radio ... show client how their skillful use can pa...

conclusions drawn today may be disproved by new research facts tomorrow.

Yet the temptation to conclude from a given body of facts is irresistible. That SPONSOR has accumulated a few cannot be denied. For example:

The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips. It required 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. It meant surveying the literature on media over a 10-year period. Forty-one books on advertising were read. A four-drawer filing cabinet was filled with media data (some of it still unused). And over 22 months were devoted to research and writing the series.

Therefore some conclusions may be in order. An effort will be made to cite only those that have a reasonable chance of standing up next year as well as this. To hope for more may be illusionary in such a kaleidoscopic field as advertising.

Here then is a summary of what SPONSOR tried to do in this series—what was actually accomplished—and what conclusions it has drawn from each step of the study. (For tips to the three groups in the industry most concerned with media evaluation—the sponsor, the agency and the broadcaster—see above and to right.)

1. Goal: to determine whether media evaluation is important.

Findings: One $10,000,000 advertiser showed how he chose media the way he would a wife: "It depends on what you want either for." Many advertisers were found to be using one of five methods for selecting media: (a) Spinning bottles or flipping coins: (b) seeking non-expert opinions like those of the wife; (c) following the founder's practices: (d) leaving well enough alone: (e) following the competition. Few were using sound research.

Agencies were not much better off. One was found to be using a completely unsound statistical comparison for determining whether to buy newspapers or radio in a spot campaign.

SPONSOR's *All-Media Advisory Board*

George J. Abrams — ad director, Block Drug Co., Jersey City
Vincent R. Bliss — executive v.p., Earle Ludgin & Co., Chicago
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Raymond R. Morgan — pres., Raymond R. Morgan Co., Hollywood
Henry Schachte — senior v.p., Bryan Houston, New York

...year All-Media Evaluation Study

(Some were printed at the start of series 20 April 1953. They are now revised and brought up to date)

...GENCY	FOR THE MEDIUM (especially the broadcaster)	
...Advertisers tend to stay in rut more than do ...encies. Your biggest function can be to show ...nts how they can more profitably use media, ...ead of following same old beaten path.	**1.** Don't use ratings or test media on superficial basis to prove only that you are "best." Do test to find out how your medium can be used best. Such techniques will be helpful, welcome.	**6.** Support sound media research, such as ARF's. Avoid strictly promotional ballyhoo. If you land sponsor with phony figures and his campaign flops, all media and advertising lose financially.
...Don't send emissaries around country to beat ...n media prices. This not only cuts a medium's ...at, but reflects on all advertising. Fight to ...serve health of all media: you need them.	**2.** Sell your medium to advertisers by stressing its unique qualities. Don't weaken it by emphasizing cost and circulation data. Every mass medium provides wide circulation at fair cost.	**7.** Demand that radio and tv industry start matching ANPA's Bureau of Advertising and MAB's PIB in collection of valuable data of use to all advertisers. Support efforts made in this behalf.
...Be scrupulous in your copy. Average advertiser ...accept almost anything you put into it. There- ...you can do more than advertiser or medium ...increase advertising believability.	**3.** Don't waste time "stealing" business from a competitor. Do spend time and money on research to show the 99% of 4 million U.S. businesses which don't use air media how best they can do so.	**8.** Work on each of these 3 methods by which you can help advertisers appreciate media and increase sales: (1) improving programs; (2) improving copy; (3) curbing multiple-spotting, "hucksterism,"
...Agencymen seem convinced copy themes are far ...e important than media. That is why they're ...ed 10 times more often. SPONSOR believes both ...important. Do you regularly test each?	**4.** Surprise your advertisers by showing them, through sound tests, what media combinations may be best for them. Most tests show that a second medium frequently increases sales from first.	**9.** Avoid rate-cutting as you would the plague. Every advertiser assumes you have already squeezed out the water, given him true value for dollar received. Rate cutting is poor business.
...Look into both psychology of media and what ...ivates consumers. Both fields have been vir- ...ly ignored by admen. Close study of each can ...big dividends, improve your advertising.	**5.** However, intermedia tests on sales basis are fair game. So don't ignore ARBI technique for testing air media vs. newspapers locally. Tests to date prove the client needs print AND air.	**10.** Respect other media, for they have made it possible for you to exist, just as in depression days radio enabled hundreds of firms to survive. Success in one medium always helps the others.

Another (Young & Rubicam) had worked out a rough media rating guide which air media experts said severely underrated radio and television—although Y&R ranks near the top in use of both media. (For how SPONSOR survey of 60 media experts compares with Y&R's guide, see next page.) A third agency, Dancer-Fitzgerald-Sample, was found engaged in 42 active research projects, none of them testing media. Few agencies were found to be systematically evaluating media on an inter-media basis.

Conclusion: Media evaluation is seriously underrated by both advertisers and agencies. Not only are testing techniques primitive, but few systematically check on one medium against another as to results. Reason given: "It's too hard." Yet the use of the right media was found in many cases to make a difference in the company's growth. (See "Why evaluate ad media?," SPONSOR 20 April 1953.)

2. ***Goal:*** To determine the "basics" of each major medium.

Findings: Eight major media were examined (in order of billings): newspapers—"king of media": direct mail—a $1 billion industry; radio—"princess of media" with national spot growing faster than print; magazines—"queen of media," which leads the national advertising parade; television—"prince of media," rapidly headed for first or second place: business papers—backbone of industrial ad campaigns; outdoor—the lowest-cost medium from standpoint of impressions; transit—smallest of the "majors" yet distinctive enough to warrant separate treatment.

All eight media were found to have these in common: (a) Huge audiences: (b) great impact when used continuously; (c) a long list of advertising titans who have run up tremendous sales records using them. All eight were found to have unique advantages and disadvantages, to wit:

Newspapers — only exclusively "news" medium, yet cost of truly national campaign prohibitive.

Direct mail—can pinpoint each customer, yet is enormously wasteful and expensive.

Radio—only exclusively "ear" medium (enabling you to listen while doing something else) yet is badly handicapped by lack of eye appeal.

Magazines—only national "color" medium, yet is woefully weak in local coverage.

Television—only medium combining appeal to two senses (eye and

(Please turn to page 90)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in August, we hope, now that the 26th and last article has been completed. Format will be same as SPONSOR's. Price will be $4 a copy. Just send card to reserve one.

See next page for Y&R and SPONSOR's comparison charts

HOW MEDIA EXPERTS RATE THE MEDIA

(1 rating equals best performance; 5 equals poorest)

12 TANGIBLES	MAGAZINES	RADIO	TELEVISION	NEWSPAPER	OUTDOOR
1. Cost-per-1,000	3	2	5	4	1
2. Cost of national representation (campaign)	1	2	5	3	4
3. Selective coverage of prospects	1	3	2	4	5
4. Circulation tonnage*	3	4	5	2	1
5. Frequency of advertising impact available	5	2	3	4	1
6. Year-'round effectiveness	1	3	4	2	5
7. Life of advertisement	2	5	4	3	1
8. News value or timeliness	4	1	2	3	5
9. Flexibility as to budget control	4	2	3	1	5
10. Flexibility as to copy	4	1	2	3	5
11. Presentation of appearance of product	1	5	3	4	2
12. Presentation of features of product	2	4	1	3	5
3 INTANGIBLES					
1. Prestige building	1	3	2	4	5
2. Consumer friendliness	3	2	1	4	5
3. Merchandising value	5	3	2	1	4
Average:	**2.66†**	**2.80†**	**2.93†**	**3.00†**	**3.60†**

*Possibility of exposure to more different people †SPONSOR not Y&R, averaged these

Is Young & Rubicam right?

This table is from Y&R's *Evaluation and Use of Advertising Media*, 5th edition, for use by its clients and employees. By averaging columns, you'll discover Y&R ranks magazines first, radio second, tv third, newspapers 4th and outdoor 5th. Air media experts told SPONSOR Y&R obviously underrates radio and tv in the chart because it omits such powerful tangibles and intangibles in which they rank high. Examples: motion as exclusive trait of tv, publicity value of shows, psychological impact and penetration, persuasiveness of human voice. Others questioned Y&R's ratings for points listed as well. However, Y&R itself cautions: "Obviously there can be no formula."

(1 rating equals best performance; 5 equals poorest)

15 TANGIBLES	MAGAZINES	RADIO	TELEVISION	NEWSPAPER	OUTDOOR
1. Cost-per-1,000	3.9	1.8	4.2	4.0	1.5
2. Cost of national campaign	1.5	1.8	4.4	3.6	3.7
3. Mass national coverage or universality	3.3	1.2	4.3	2.8	3.4
4. Selective coverage of prospects	1.1	3.2	2.5	3.3	4.9
5. Circulation tonnage (non-duplicated audience)	3.5	2.7	4.0	2.7	2.1
6. Frequency available	1.6	1.7	3.6	3.3	1.8
7. Year-'round effectiveness	1.6	3.5	3.4	2.2	4.3
8. Life of message	1.6	1.9	3.9	2.9	1.6
9. News value or timeliness	1.1	1.7	2.2	2.2	4.8
10. Flexibility as to budget control	3.8	2.0	3.5	1.1	4.6
11. Flexibility as to copy	1.2	1.3	2.4	2.3	4.8
12. Presentation of appearance of product (inc. color)	1.1	5.0	3.0	3.6	2.3
13. Presentation of features of product	2.2	4.2	1.0	3.3	4.3
14. Appeal to more than one sense organ	2.3	4.4	1.0	3.6	3.9
15. Enables consumer to do something else while absorbing message	1.0	1.0	3.4	3.8	2.9
5 INTANGIBLES					
1. Prestige building	1.7	3.9	1.4	3.2	4.8
2. Consumer friendliness	2.8	2.4	1.1	3.6	4.8
3. Merchandising value	3.1	3.7	1.9	1.7	4.5
4. Personal salesmanship opportunity	3.2	2.3	1.3	3.1	5.0
5. Publicity value of vehicle or medium	2.8	3.5	1.1	2.6	5.0
Average:	**2.82**	**2.81**	**2.69**	**2.91**	**3.75**

SPONSOR's survey of experts disputes Y&R

To find out how other agencies rate media, SPONSOR surveyed 60 leading media and research directors. Networks were included for contrast. Five points were added to table to give air media slightly better break. Thirteen media and research directors responded, including three from broadcast media. One respondent was research director of major corporation using all media. Radio-tv threesome were tabulated separately from others. Here is how the 10 media-research directors ranked the media: tv first, radio second, magazines third, newspapers fourth and outdoor fifth. Table is composite of their reports, omits three air researchers. The latter gave media same rankings but they understandably rated radio and television much higher. For example, tv researcher gave tv 2.1 rating, radio 2.2, magazines 2.9, newspapers 3.5, outdoor 4.6.





Weekend radio: Are you missing a good bet?

Program emphasis is still primarily "entertainment" but "service" shows are major trend

Part 2 of a 2-part series

Between Friday night and Monday morning lies one of radio's neglected opportunities in recent years: weekend radio. For the most part, advertisers have been given only meager information on its dimensions—particularly regarding out-of-home listening. Stations, networks and reps have, until recently, devoted only minor sales attention to the Saturday-Sunday periods. In this article, the second of two parts, SPONSOR *reports on its months-long research into weekend radio. Subject: weekend radio programing.*

* * *

Increasingly, weekend radio is playing a dual role.

On one hand, Saturday-Sunday radio performs its traditional stint as the weekend entertainer for millions of radio families.

But, at the same time, weekend radio is being groomed by stations and networks to be an informative, reliable outdoor traveling companion to millions more.

Let's look first at weekend radio's track record as the nation's most far-reaching weekend entertainer.

According to the 4-10 April Nielsen Radio Index, six of the "Top 10" radio programs are weekend evening shows—and all are basically entertainment vehicles. In order, they are: *Jack Benny, Amos 'n' Andy, Bing Crosby, Our Miss Brooks, My Little Margie* and *Charlie McCarthy.*

Weekend daytime shows are also topped by "entertainment" programs. According to the above NRI report, the top Saturday daytime show—Carnation's *Stars Over Hollywood*—is a dramatic program featuring light comedy romance. The top Sunday daytime show, *The Shadow*, is a veteran mystery drama. The two shows rank 15th and 14th respectively among all NRI-rated programs.

Actually, the bulk of Saturday-Sunday programing is still built along traditional lines. Saturday mornings the networks still feature juvenile shows, dramas aimed at housewives and working women and bouncy music shows. Saturday afternoons are still filled with sports, classical music and news. Saturday nights are the time for quiz programs, low-price dramas and an increasing number of that popular American musical phenomenon, the radio barn dance program (see "Why sponsors hate to leave the Barn Dance," SPONSOR, 3 May 1954).

Sundays are still programed primarily with religious broadcasts, music and public service in the daytime, with star-name shows at night on the nets.

But a parallel trend in programing is now clear.

A national survey of Saturday-Sunday radio on the top networks and over 100 radio stations by SPONSOR reveals:

- All four major networks are now making or planning full-scale efforts to program on Saturday and Sunday afternoons and evenings for the nation's 28,500,000 radio-equipped cars

RESULTS:

Dozens of house-hunting families flock to suburbs to view model homes as result of "Open House" on WKY, Okla. City (top). "Polka Party" of WAZL, Hazleton, Pa. is called "best form of advertising" by local Caloric dealer

and the RETMA-estimated 14,000,000 portables now in use.

• Local stations, independents and network affiliates alike, are also programing weekend blocks of music, news, traffic and weather information and a host of service features designed to catch the ear of listeners on the go.

• Sponsors and agencies are becoming increasingly aware of and active in weekend radio. Recent additions to the ranks of Saturday-Sunday advertisers include names like Admiral Corp., Chevrolet, RCA, Dr. Scholl's, General Motors, Camel, Nestlé, S. C. Johnson, Pepsi-Cola, Bristol-Myers, Mutual of Omaha, Van Camp Sea Foods, York Air Conditioners and a growing list of local and regional advertisers.

• Weekend radio, particularly in tv areas, has become a mobile or outdoor companion of gigantic proportions. Pulse, for instance, shows that out-of-home listening (mostly in cars) jumps 10% or more on weekends. (See Part One of this report, SPONSOR 14 June 1954.) Certainly, a good many of these listeners look to radio for sheer entertainment since a family rolling along a super-highway or sunning at a beach is—for the moment—a non-tv home. But many depend increasingly upon radio to provide them with everything from weekend news and weather to airline cancellations and shopping advice.

Here are some more highlights of weekend radio today:

Networks: As mentioned earlier, the bulk of weekend network radio programing, from Saturday morning through Sunday night, is cast in the traditional forms of the air medium.

But the four major networks are also making an increasing pitch to reach to out-of-home audiences on the road and in public places. Three of the four big radio webs are carrying multi-hour programs designed for the most part to catch the attention of out-of-home listeners, particularly motorists.

ABC Radio on 6 June instituted *Highway Frolics,* aired from 5:00 to 10:30 p.m. Sundays and featuring disk jockey-ventriloquist Jimmy Nelson. CBS Radio takes the three-hour, 2:30-5:30 p.m. period on Sundays and programs *On A Sunday Afternoon.* NBC Radio airs *Roadshow,* a potpourri of news, music, contests, weather and road information for motorists on Saturdays, 2:00-6:00 p.m. and *Weekend,* a somewhat similar show (although featuring news more heavily) on Sundays from 4:00-6:00 p.m. Mutual is currently considering a Sunday music and-news show aimed at the weekend audience and is now airing a long string of news, travel and commentary shows on Saturday and Sunday afternoon and evenings.

Stations: Around the U.S., stations are stepping up the "service" aspects of their weekend programing and are also vying for the attention of the out-of-home listener, in addition to their regular weekend shows.

Some top-notch advertising results are being achieved by local stations with this technique. Here are some examples of the sales effectiveness and program originality of local weekend radio shows as gathered in SPONSOR's

Four facts you should know about weekend radio

1. *In-home audience*: According to Pulse, there are some 25% more listeners-per-set on weekends than during rest of week, offsetting traditional dip in audience level.

2. *Out-of-home tuning*: Due to huge number of U. S. car radios and portables in use, non-home listening jumps, according to Pulse and Nielsen research, 10% on weekends.

3. *Weekend rates*: Stations today often offer announcement packages on weekends with substantial discounts; networks offer time slots from 10 to 22% below mid-week prices.

4. *Weekend programs*: Traditional weekend "entertainment" shows still top rating lists, but stations and networks now beam many "block program" segments, service features.

OUT-OF-HOME: Weekend out-of-home radio audience is target for many new radio features. (L. to r.) NBC Radio O&O outlets feature traffic bulletins, touring tips; KYA, San Fran... airs "Car Tunes" from Golden Gate Bridge; Cedar...







recent survey of Saturday-Sunday radio on some 100 radio outlets, both independents and network affiliates.

KRNT, Des Moines: In recent months, this CBS Radio affiliate has stepped up the music-and-news emphasis of its weekend radio programing, adding three new music programs in Sunday daytime periods and an increased news schedule.

Reason, as the station voices it: "These moves have been made in the rather new realization that Sunday radio audiences are large and significant, and perhaps are on the move more than ever before. But whether on the move or not they are receptive to sales messages if given the right programs to attract their Sunday ear."

A new addition to the Saturday lineup is *Smokey Smith and His Polk County Playboys*, an hour-long local show featuring live hillbilly artists aired from 12:30-1:30 p.m. The program is sponsored by a local used-car dealer who, from the first broadcast, reported "excellent results."

A record show, in which the local best-sellers are reviewed by d.j. Don Bell, has been slotted for an hour on Sunday mornings, along with two five-minute newscasts sponsored by York Air Conditioners. Another music period on Sunday morning is aired for Friedman Motors, a Chrysler-Plymouth dealer.

On Sunday afternoons, there is an hour-and-a-half d.j. show aimed from 1:30-3:00 p.m. at motorists who are house-hunting. A local realtor, Clarkson Realty Co., sponsors a half-hour portion, plugging new model homes.

WNEW, New York: Weekend radio designed to catch the ear of motorists and out-of-home listeners as well as stay-at-home audiences is an old story to this New York independent outlet. As far back as 1946, WNEW began to slant weekend d.j. periods to car listeners, and in 1949 ordered the Pulse to make its original survey of out-of-home radio.

Currently, the station is entering its seventh straight year of "Summer Service" programing on weekends for the motorists, and claims the title of being the "first station to give regularly scheduled traffic condition reports in key motoring areas to its listeners." Starting Friday afternoon at 4:00 p.m. and continuing until 9:30 a.m. on Monday morning, WNEW airs 38 scheduled one-minute bulletins from the New York AAA and local police, as well as features like *Travel Time*, a Sunday evening (8-8:30 p.m.) special round-up of music and motoring news. Regular newscasts are aired on the half hour.

"Summer Service" schedule is again sponsored by the General Motors Acceptance Corp., and the baseball score service on weekends by Pepsi-Cola. GMAC, incidentally, sponsors the station's traffic bulletins and "where-to-go" announcements on a year-'round basis.

GMAC, according to WNEW's sales executives, is delighted with the results of its weekend campaign. Last summer, for instance, during a six-week period GMAC offered WNEW listeners a free booklet on places to go in the New York area. The sponsor originally had 5,000 copies printed, feeling this was sufficient. However, the demand far out-stripped this, and a sec-

(*Please turn to page* 82)





PROMOTION: KTUL, Tulsa, stages annual "Shorts Day" radio shopping stunt (top). Wheeling's WTRF put live band in super market on Saturday a.m.

WMT stresses o-o-h radio in big listener contest; WIP, Philadelphia has special summer o-o-h features

There's Summertime Pleasure 'Round the Clock on Station WIP

WIP IS ON THE AIR 24 HOURS DAILY with music . . . news . . . Phillies & Athletics baseball and other sports . . . temperature and weather reports for Philadelphia and surrounding resort areas . . . traffic information . . . and a full schedule of popular Mutual Network programs.

Here's a partial timetable:



6:00 TO 9:00 A.M.—"START THE DAY RIGHT" with Philadelphia's most popular disc jockey—Mac McGuire. Here's a perfect way to start the day with popular ... famous ...

THIS WE FIGHT FOR

SPONSOR fights continuously to point out neglected opportunities for effective air advertising. Among them is weekend radio which has long been underplayed by the seller as well as buyer of broadcast advertising.



"LUCY" STARS ARE BEST-RATED TALENT WHO SELL. BIOW V. P. CLYNE SAYS STAR PITCH IS O.K. IF IT COMES AT SHOW'S END

Should talent sell?

Here's wide range of views on subject from admen, producers, as well as performers themselves

In one of his recent SPONSOR *columns, Robert Foreman expressed the view that talent on tv should do the selling—even once it to the sponsor to do so (22 March 1954, page 11). This column drew so much comment pro and con* SPONSOR *decided to print other opinions. Though the views vary from "No!" to "Positively yes!", they all boil down to this: Believability is the important thing no matter who is selling.* SPONSOR*'s round-up includes talent, agency and advertiser executives and producers not necessarily in that order. Talent: Gertrude Berg (Molly Goldberg); Ed Sullivan; Eddie Fisher. Rosenzweig, BBDO. Advertising managers: Agency executives: Terence Clyne, Biow; Saul Victor Ancona, American Machine & Foundry; Edmund Ketty (assistant a.m.), Schaefer Brewing. Producers: Wilbur Stark, Stark-Layton; Vernon Clark, Gross-Krasne.*

Talent should deliver closing pitch only

TERENCE CLYNE, senior v.p. in charge radio-tv, Biow Co.

"We have always felt that it's important both to the show and the sponsor to have the artist(s) give a closing endorsement to the product.

"We consider a recommendation from an artist who is beloved by the public as a basic element in the support of a product on the air, and have always endeavored to work this practice into our shows. *I Love Lucy*, sponsored by Philip Morris, is the biggest case in point; others are *Racket Squad* and *My Little Margie*.

"We have never run into any complications with talent as regards the doing of the commercials. However, we do feel very strongly that the talent's endorsement should come at the *end* of the show only—never at the beginning or the middle. In this way, the continuity and illusion of the show remain unbroken, yet the stars and product are linked together at the end for the final impression in the viewer's mind."

Star must believe in the product to do good job

GERTRUDE BERG, "The Goldbergs," Du Mont

"Doing the commercials for my various sponsors always came very naturally to me because I never had a product I didn't approve personally. Since I honestly feel that the product is fine and worthwhile, the whole situation of endorsing it and talking about it enthusiastically is very real to me. Sanka coffee, Necchi sewing machines, the Ekco line of household products, Rybutol—all these are products I can sell because I believe in them.

"Happily, this has paid off in a commercial sense. Many people have written in to say that they have purchased this or that product because I have given it my support. Therefore, in my view, talent on radio and tv *should* do the commercials on their programs—but only when they really believe in the product and can honestly and sincerely back it up."

Star's personality must go with product

SAUL ROSENZWEIG, charge radio-tv, Vitamin Corp. of America

"The Vitamin Corp. has long felt strongly in favor of having the star or central character in whatever show they were using do the commercials. Just a glance at the record tells the story: VCA pitches over the past year have been delivered by Gabriel Heatter on Mutual, Paul Dixon on Du Mont, Kathy Godfrey on ABC TV and currently by Molly Goldberg on *The Goldbergs* (Du Mont). We prefer this commercial method because it lends authority to the message, it ties in first-rate talent with our product, it helps integrate the commercial into the show and costs practically no extra money, in fact, it keeps commercial costs down.

"We also pick our air salesmen on the basis of whether we feel they would be good representatives for our vitamin and health products. Molly Goldberg, for instance, with her vigorous, cheerful personality, is ideal for selling Rybutol. We are so sure of this that we are investing over $5 million in her show over the next two years."

You build identity with show if star sells

EDMUND KELLY, asst. ad mgr., F. M. Schaefer ("Favorite Story," WNBT)

"When we first bought *Favorite Story* to run on WNBT two years ago, we realized that we had a valuable property in Menjou and wanted to associate him directly with our product (Schaefer Beer). Therefore, we engaged him to make a set of film commercials for the show so that he is now host, star and salesman for us. In this way, we feel we have increased our franchise not only in the show, but in Menjou as well. We would have been doing ourselves an injustice if we had been content to let Menjou act as show-host only and thrown in a separate announcer to do the commercials.

"Although, as indicated, we feel it is definitely desirable to have air talent associated directly with the product, when it is done on film it sometimes leads to certain inconveniences. When we map out a new campaign, for instance, since we can't have Menjou incorporate the new commercial, we must resort to live commercials utilizing other announcing talent. Currently, Dick Clark is handling the live commercials in a special 'debunking campaign' about calories and sugar in beer. Menjou still opens the show, but Clark does the middle and end commercials. We feel, however, that by now we have built up sufficient identification with Menjou to do this sort of thing."

M.C.-pitchman is more believable than star

ED SULLIVAN, host, "Toast of the Town," CBS TV

"As of June 20th, I started my seventh year with Lincoln-Mercury on *Toast of the Town*. I feel there are many advantages to my doing the commercial and to being as closely associated with my sponsor as I am.

"First of all, it's a lot easier to keep the continuity of the show unbroken when you don't have announcers or other people entering from left field just to do the commercial. It is a smoother and more natural transition

(*Please turn to page* 88)

Schaefer Brewing had Adolph Menjou, star of "Favorite Story," make film plugs, felt not to do so would have been "injustice" to Schaefer



M.C. Ed Sullivan does commercials, also goes on tour for sponsor Lincoln-Mercury. Guest talent on show rarely take part in commercials



Freezers (Glenn Motor Co.)

"Although our advertising was concentrated on International Harvester home freezers, sales in other departments picked up dramatically at the same time—an unexpected bonus that became more and more important as time went along." Albert Glenn, president





Drug chain (Peoples Stores)

"We use radio's audience selectivity to good advantage . . . cigars . . . can be scheduled in early morning or evening spots . . . items appealing to women are concentrated from late morning to mid-afternoon. Accurate pinpointing is possible with news." C. R. Senders, ad dir.

Three big local clients tell: Why and how we use radio

Executives of three local and regional radio spenders explain their air strategy at BAB sales clinic at NARTB Convention

The three local and regional firms whose radio case histories start at right have found how effectively radio can work. For example, J. P. Furniss, Citizens & Southern Natl. Bank, Atlanta, reports radio helped sell $13,000,000 worth of savings certificates in 10 months when the bank expected to sell only $6 million over a year's time. SPONSOR *excerpted these three analyses of how to use radio from case histories presented at the BAB sales session held during the NARTB Convention, Chicago. Previous issue* SPONSOR *excerpted talks by three national ad execs who addressed the BAB sales session.*

James P. Furniss

asst. v.p.-ad manager, Citizens & Southern National Bank, Atlanta

You ladies and gentlemen who work in radio often talk about your unseen audiences. Thanks to radio, we are seeing more and more of your unseen audiences in our bank, opening accounts.

For a bank, we buy a lot of radio in Georgia. This year we have budgeted $50,000 for this purpose. Relatively speaking actual radio expense accounted for about 36% of our total budget for external media last year—more than any other single medium.

Radio didn't reach this position with us by accident. When I became advertising manager of the Citizens & Southern Banks in Georgia in November 1952, we ran a special survey in Atlanta which showed us several interesting facts about our market.

First, we found a lot of people owned radio sets. For instance, 90 out of 100 who had no bank account did own radio sets and 98 out of 100 who had bank accounts had radio sets. Another thing we found was that at least seven out of 10 people whom we talked with listened to radio on one of two consecutive days. In the case of people who had no bank accounts at least twice as many listened to radio as watched television.

And we found that of 100 people who read the newspapers, only 35 had seen any bank advertising at all, and there was plenty in the paper.

Another interesting fact was that of married people, the lady of the house

nk (Citizens & Southern Natl.)

Compared with other media, production on radio were next to nothing. . . . Bank- based on confidence and it seemed . . . ntimacy, directness . . . of the human voice could help build confidence. . . . Also, ra- iad flexibility. . ." J. P. Furniss, asst. v.p.



did the family banking in 27 cases out of 100, she took part in the banking in another 40 cases. Thus the woman was in our picture at least two-thirds of the time.

With this survey as a background we could see certain things. Radio was still a good medium in the face of television. And it was a good way for us to reach people who had no bank accounts.

Beyond that we saw certain other things about radio. First, radio was a good buy at the prices it was being offered in Georgia. Another thing—compared with other media, production costs on radio were next to nothing. Then there was a certain quality about radio that the printed word did not have; that was the sincerity and warmth of the human voice. Banking is based on confidence and it seemed to us that the intimacy, directness and inflections of the human voice on radio could help build confidence in our bank. Also radio had flexibility—we could swing into a campaign in a moment's notice. Still another fact was that if people were listening to radio, they'd have to listen to our commercials if they were any good. They couldn't skip over our message as they can when it is presented to them in printed form. As a result of this thinking, we concluded that we would use radio. But the next question was how.

To give you an idea of how we use radio, let me give you some idea of what kind of a bank we are. When I left Atlanta, we had 21 offices and affiliates in Georgia. We've got irons in the fire that can change this number upward by the time I get back. We serve 12 Georgia communities ranging in size from Thomaston with 6,000 people to Metropolitan Atlanta with over 700,000. As a bank, we enjoy a pretty broad range of customers both in type and in number. Actually out of every five dollars on deposit in banks in Georgia, one of them is on deposit in the Citizens and Southern.

Spread out as we are, we try to keep ourselves decentralized as far as authority goes. Each officer in charge of a bank or office can make his own decisions without having to touch base with headquarters in Atlanta. Doing so means that the local bank can gear its banking service better to local needs.

Following this same reasoning, we reorganized our advertising setup and appointed an advertising officer in each office throughout the C&S system. Under our plan, this man was to have all contact with local media. He was to have authority to gear his advertising and promotion efforts to the peculiar needs of his own office. The advertising department in Atlanta was set up as a service office, giving the local man the tools he needed and helping him learn how to use them.

Although under this new setup it was more difficult for the local man to have to sit down and schedule his own advertising, we felt it would force him to think about what he was doing and choose the advertising that tied in best with his office's objectives. Three times a year, we hold a meeting of all these advertising officers and review procedures and ideas. We acquaint our people with the reasoning

case history

behind our suggestions on media. Only in rare cases do we actually order something done. We feel it is better to suggest. This feeling has worked out in fact as we suspected.

With this kind of background about our bank, here is how we have handled radio at the Citizens & Southern.

First, our agency, Burke Dowling Adams, prepared a raft of spots on every conceivable banking subject. We have added a lot to them since then and we now have over 300 spots in it. One copy of our spot book goes to each radio station we use and another copy goes to each local advertising officer. The spots are keyed by bank service and identifying numbers. From this book the adman can select spots he would like to run and can schedule them in advance locally.

Second, we worked out certain program ideas. One of these is *Cavalcade of Song*. This is a half-hour musical memory program, prepared in Atlanta by our advertising agency. It consists of popular tunes of various years together with a capsule account of what was happening during those years. We use it in five cities so that it blankets the state.

We also prepared a format on a hillbilly show called *Record Rodeo*. This is a half hour of top folk music tunes of the day selected by the local radio station which follows the format we prepared but selects its own records and chit chat.

Then we prepared what we call one-

(*Please turn to page* 100)

Clinic planners were R. David Kimble (left) and J. Norman Nelson, BAB local and national promotion directors, respectively. See SPONSOR, 14 June issue for national case histories



Tv draws 50% of prospects for trailer lot

One of few trailer dealers to use television reports business is up 15% in nine months

Smith Trailer Sales is one of the few U.S. trailer dealers sponsoring a television program.

The Linden, N. J., mobile homes firm first began its tv advertising last September. Back in its pre-television days, like the 20 or so competitors within a 30-mile radius of its location, Smith got most of its customers by chance. Car owners who frequented Route One would sometimes be curious enough about the trailers to stop at Smith's lot and inspect them. Through chance, word-of-mouth recommendation and trade paper "coupons," Smith says sales totaled a comfortable $400,000 last year, give or take a few dollars.

But Herb Smith Jr., owner, isn't a man to fall asleep at the steering wheel when the trip goes smoothly. He was convinced that the right advertising would attract many more prospects to his lot, and result in many more sales.

Today, just nine months after the first *Harmony Ranch* show was telecast over WATV, Newark, Smith reports over 50% of his lot traffic is attributable to television. Although he says it's too early to gauge exact sales results from the medium, monthly sales have been averaging about 15% over the 1953 figures, and Smith adds that television is doing "even more of a job than the immediate sales figures indicate."

case history

Here are the problems Smith faced in selling trailers on television:

- Trailers are expensive, durable items, purchased only after months—sometimes even years—of shopping around and deliberation. They represent a cash outlay of between $2,000 and $6,000, with the most popular models going for about $4,500.
- Even though trailers were first introduced over 20 years ago they're still considered something of a novelty by many would-be purchasers. As Smith puts it, "When you advertise a toothpaste or a cigarette, all you've got to do is convince the public your brand is better. Our problem is to convince people they *want* a mobile home, in the first place."
- Because of the necessity to edu-

(*Please turn to page* 78)



Middle-class itinerant worker is best trailer prospect

Herb Smith Jr., owner (with camera), draws families to his lot with Western music television show. Lot visitors get souvenir picture free as memento later. Commercials show interior, maneuverability on the road.



SPONSOR

International radio and tv: 1954

From Hong Kong to Surinam: SPONSOR's guide for export advertisers through 61 commercial radio-tv countries

by Evelyn Konrad

In 1953 U.S. firms spent $280 million for export advertising.

Although this figure represents a substantial increase over 1952 export advertising expenditure, seven out of eight executives surveyed by the International Advertising Association from a list of 3,450 U.S. companies said that their export advertising budget this year will be equal to or even greater than last year's.

The softening of the domestic market for a cross-section of products has made U.S. firms already engaged in the export business more conscious of the importance of overseas markets. But, despite this new awareness, few U.S. companies spend proportionately as much in export advertising as they do in domestic advertising.

Only toiletries and cosmetics manufacturers, for example, spend over 10% of their export sales in export advertising. Food, beverage and tobacco firms lag far behind with an average 4.5% of sales allocated to advertising. Automotive and drug firms spend less than 2.5% of previous year's sales in advertising overseas.

This article will discuss market conditions, trends in radio and television abroad, the export advertising philosophy of some American firms as well as the advertising philosophy of foreign advertisers abroad and tips to U.S. sponsors planning to go into foreign air media.

1. Market: Last year's International Advertising Convention opened with the theme—"International advertising in a competitive market." The 1954 convention stressed "International advertising—key to world markets."

This change to a more positive theme does not represent a loosening of the world trade situation, nor a softening of foreign competition. It does show, however, that American advertisers have weathered the transition from selling to a world seeking American products during half a decade after World War II to a world jealously guarding the interests of growing foreign industry.

It is significant, too, that two speakers at the 14 May International Advertisers Convention spoke about sales possibilities on two continents where both economic and political nationalism have steadily encroached upon the sales opportunities for American manufacturers. Walter Schleiter, v.p. of Muller & Phipps, Ltd., New York, discussed "How to get your advertising story over in the Far East"; Jan Fels, v.p. of Smit's Advertising Agency in Holland, spoke on "Are you missing any bets in the European market?"

An appraisal of Asia and Europe shows not only that opportunities for expansion of distribution and profits exist in many markets but also that numerous American firms continue to penetrate and grow in these areas:



CUBA: Programing on CMQ-TV, Cuba's five-station tv network, closely resembles American tv technically, has local programing flavor



PUERTO RICO: From the Blue Network's flagship WIAC, San Juan, originates mostly live programing like "Star Vaudeville Show" above

India: This is a country chronically plagued by economic and social problems. Despite the obstacles coupled with the ethnic barrier of more than 200 languages within this nation, many manufacturers continue to sell profitably to this teeming market, which is eager to raise its standard of living.

Vital in reaching this area is Radio Ceylon, a 100,000-watter which broadcasts in several languages. According to executives of J. Walter Thompson, Bombay, this is "a medium with tremendous impact and vital importance to the advertiser in India."

Other means of reaching India with sales messages are (1) newspapers, 70% ABC audited; (2) billboards; (3) direct mail.

Pakistan: Here, too, Radio Ceylon has a substantial listening audience, with approximately one radio set per 1,000 listeners, but community-set listening habits. A mountainous country, Pakistan is not only divided by two religions but is currently undergoing political division as well.

Prominent among successful American advertisers in this country is Burmah Shell for Shell X-100 Motor Oil.

Ceylon: With a population of close to eight million, this country has been an excellent market for such blue chip advertisers as Nestlé, Gillette, Pan American, TWA, Standard Vacuum and numerous others. Strongest medium in this market is Radio Ceylon, with a penetration of seven sets per 1,000.

The Philippine Islands: This market with a population exceeding 20 million has long been one of the major outlets for American products in Asia. There are 12 radio stations that reach well over 200,000 radio sets. Tv, though a newcomer in the area, already reaches 25,000 tv set owners—generally that segment of the population with the highest purchasing power.

The list of long-time advertisers in the Philippines includes Colgate-Palmolive International, Sterling Drug, P&G, Quaker Oats Co.

Thailand: This country, with close to 20 million inhabitants, is another active market, principally for American soft drink and drug manufacturers. It can be reached through all media except tv.

Hong Kong: Though small (population of two and a quarter million), this is a sophisticated international market with 60,000 radio sets tuned in both to Chinese and to European programing over the privately owned Wired Redistribution service and Radio Villa Verde in Portuguese Macao.

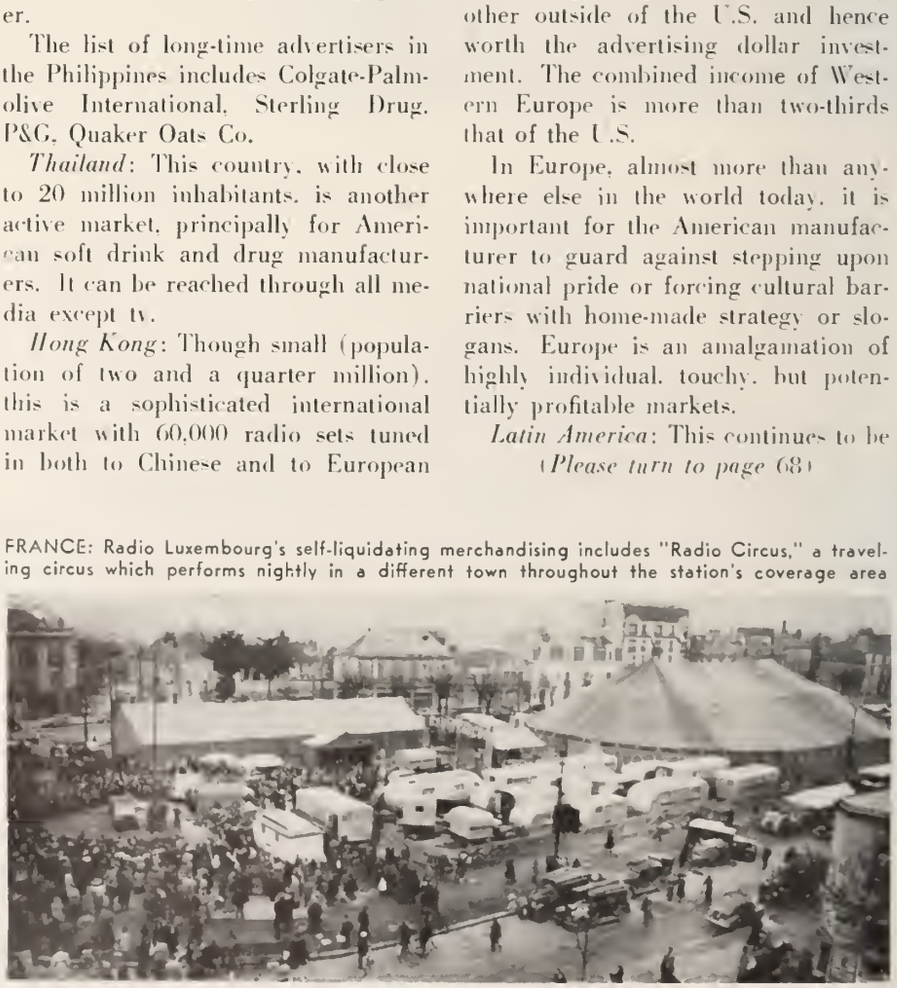
Europe: Here the U.S. advertiser will find a market of over 275 million people ethnically divided into a dozen groups. But it is a richer market in terms of per capita income than any other outside of the U.S. and hence worth the advertising dollar investment. The combined income of Western Europe is more than two-thirds that of the U.S.

In Europe, almost more than anywhere else in the world today, it is important for the American manufacturer to guard against stepping upon national pride or forcing cultural barriers with home-made strategy or slogans. Europe is an amalgamation of highly individual, touchy, but potentially profitable markets.

Latin America: This continues to be

(*Please turn to page* 68)

FRANCE: Radio Luxembourg's self-liquidating merchandising includes "Radio Circus," a traveling circus which performs nightly in a different town throughout the station's coverage area



RADIO AND TV ABROAD: THE MARKET, SET AND RATE PICTURE

COUNTRY	(1953) POPULATION	(1953) NATIONAL INCOME (mil.)	NO. RADIO STATIONS	NO. RADIO SETS	SAMPLE RADIO NIGHT RATES	NO. TV STATIONS ON AIR	NO. TV STATIONS BEING BUILT	NO TV SETS	SAMPLE TV NIGHT RATES
1. *Andorra*[9]	6,000		1	300	Radio Andorra	0			
2. *Angola*	4,130,000[2]		10[5]	9,000	Station CR6AA $28 (hr) $14 mo. (15 sec daily)	0			
3. *Argentina*	18,379,000	$9,389	55	3,000,000	Radio Belgrano	1	1	20,000	Radio Belgrano
4. *Australia*	8,829,000	$7,887	141	2,010,000[5]	3DB, Melbourne—$149 (hr) $6.72 (3 min)	0			
5. *Bahamas*	83,000		1	12,500	Station ZNS—$34.02 (hr)	0			
6. *Barbados*	215,000		1[7]	9,000	Rediffusion—$23.20 (hr)	0			
7. *Bermuda*	42,500		2	15,500	Station ZBM-1—$36 (hr)	0			
8. *Bolivia*	3,089,000[1]	$380[1]	26	150,000	Radio Nacional—$20 (hr)	0			
9. *Brazil*	55,772,000	$13,884	291	3,500,000	Station PRA9—$432 (hr)	5	2	35,000	
10. *British Guiana*	429,000[1]	$79[2]	1	35,000	Radio Demerara—$30 (hr)	0			
11. *Canada*	14,781,000	$19,300	156	8,100,000	CFRB, Toronto—$200 (½ hr) $40 (15 sec)	12	1	500,000	Toronto—CBLT—$900 (hr) $100 (15 sec)
12. *Ceylon*	7,941,000[1]	$926[1]	2	45,101	Radio Ceylon $165 (hr)	0			
13. *Chile*	6,077,000	$1,958	68	550,000	Coop. Vitalicia—$4.47 (20 words) $13.45 full net	0			
14. *Colombia*	12,033,000	$2.331[1]	98	500,000	Nuevo Mundo—$120 (hr)	1	1	5,000	
15. *Costa Rica*	881,000	$192[1]	35	40,000	Alma Tica, San Jose—$3 (hr) $.18 (30 sec)	0			
16. *Cuba*	5,927,000	$2,123	111	1,200,000	CMQ—Net (7 sta)—$712 (½ hr) $49 (15 sec)	9		150,000	CMQ-TV Net (5 sta) $216 ½ hr) $32.50 (20 sec)
17. *Dominican Rep.*	2,236,000[1]	$330[1]	20	35,000	HIN-HI1N—$15 (hr) $.25 (30 sec)	1		2,000	
18. *Ecuador*	3,350,000[1]	$330[1]	44	55,000	Radio Comercial—$14.40 (hr) $.24 (15 sec)	0			
19. *El Salvador*	2,054,000	$451	24	70,000	YSEB—$20 (½ hr) $2.36 (30 sec)	0	1		Radio Television YSU
20. *Fiji Islands*	307,000		1	2,000	ZJV—$19.04 (½ hr) $2.48 (30 sec)	0			
21. *Germany (West.)*	48,994,000	$23,437[1]	23	11,592,000[6]	N.W.D.R.	7			N.W.D.R. (5 stns)
22. *Great Britain*	50,592,000	$39,113	3 nets			12		1,200,000	
23. *Greece*	7,865,000	$1,261	2	205,000	Radio Athens	0			
24. *Guam*	85,000		1	25,000	KUAM—$100 (hr) $12 (min)	0			
25. *Guatemala*	2,890,000	$453	22	61,200	Voz de Guatemala $60 (hr) $1 (15 sec)	0	3		
26. *Haiti*	4,000,000[2]	$200[2]	8	20,000	Station 4VM—$18 (hr)	0	1		
27. *Honduras*	1,513,000[1]	$188[1]	9	40,000	Radio America $20 (hr)	0			
28. *Hong Kong*	2,250,000		2[7]	60,000[7]	Rediffusion—$20 (hr)	0			
29. *Ireland*	2,942,000	$1,135[1]	3		Radio Eireann	0			
30. *Italy*	47,021,000	$12,979[1]	31	3,509,320[6]		9			RAI
31. *Jamaica*	1,457,000[1]	$238[3]	2	45,000	Radio Jamaica $50 (hr)	0			
32. *Japan*	86,700,000	$16.353	73	9,519,549	Radio Tokyo	5			NHK
33. *Kenya*	5,760,000[1]	$288[2]	1		VQ7LO	0			
34. *Liberia*	1,648,000[4]	$82[3]	2	11,000	Station ELBC—$1 (min)	0			
35. *Luxembourg*[8]	303,000	$250	1	20,000,000	Radio Luxembourg—$1,429 (hr) $343 (15 min)	0			
36. *Malaya*	6,827,000	$159	2[7]	51,620[7]	Rediffusion—$20 (hr)	0			
37. *Malta*	317,000		1[7]	30,000[7]	Rediffusion—$28 (hr)	0			
38. *Mexico*	28,053,000	$6,050[1]	297	1,500,000	XEX, Mex. City—$220 (hr) $7 (30 sec)	5	9	75,000	
39. *Monaco*[10]	23,000		1	3,000	Radio Monte Carlo $348 (¼ hr) $174 (5 min)	0	2		Television—Monte Carlo (on air: fall, 1954)
40. *Mozambique*[11]	5,846,000[1]		8[5]	600,000[5]	Lourenco Marques—$80.88 (½ hr) $9.70 (30 words)	0			
41. *New Zealand*	2,047,000	$1,810	28	509,000[6]		0			
42. *Nicaragua*	1,088,000[2]	$149[2]	22	50,000	Radio Mundial—$28.80 (hr) $1.80 (30 sec)	0			
43. *Panama*	864,000	$288[1]	36	110,000	RPC, Panama—$24 (½ hr) $1.95 (15 sec)	0			
44. *Paraguay*	1,464,000[1]	$375[1]	6	80,000	Radio La Capital—$35 (hr)	0			
45. *Peru*	9,035,000	$1,199[1]	23	400,000	Radio Central $20.40 (½ hr) $1.02 (15 sec)	0			
46. *Philippines*	21,023,000	$2,983[1]	12	211,694[6]	DZRH, Manila—$250 (hr)	1		25,000	
47. *Portugal*	8,621,000	$1,468[1]	9	374,035	Radio Renascenca	0			
48. *Port. India*[9]	640,000[1]		1[5]	350,000	Radio Goa—$100 (hr)	0			
49. *Puerto Rico*	2,211,000		25	300,000[3]	WKAQ—$120 (hr)	2		30,000	
50. *Saar*[9]	965,000[1]		2	9,000,000	Radio Saarbrucken—$116 (½ hr) $43 (20 sec)	1	1		
51. *Singapore*	1,045,000[2]	$159	1[7]	30,000[7]	Rediffusion—$32 (hr)	0			
52. *South Africa*	13,153,000	$3,492	37	600,000	Springbok Network—$300 (hr) $12 (20 sec)	1[12]			
53. *Spain*	28,528,000	$7,139[2]	39	604,746[6]	Radio Internacionale—$67.50 (½ hr)	2[12]	2		
54. *Sp. Morocco*[9]	1,084,000[2]		2		Radio Melilla	0			
55. *Surinam*	223,000[2]	$42[3]	2[5]	5,000	PZH, Paramaribo—$1.50 (25 words)	0			
56. *Tangier*[9]	172,000[2]		3	50,000	Radio Africa—Maghreb—$60 (½ hr)$5 (15 sec)	0			
57. *Thailand*	19,556,000	$1,050[3]	1		HSK-1	1			
58. *Trinidad*	678,000		1	40,000	Radio Trinidad—$36.75 (hr) $3.60 (45 sec)	0			
59. *Uruguay*	2,353,000[4]	$779[4]	45	300,000	Radio Carve—$67.50 (hr) $.56 (20 sec)	0			
60. *Venezuela*	5,440,000	$3,135	47	250,000	Ondas del Lago—YVMF-YVME—$90.15 (½ hr)	3		40,000	
61. *Virgin Islands*	33,000		2	6,000	WSTA—$30 (hr)	0			

1—1952; 2—1951; 3—1950; 4—1949; 5—Short wave; 6—Licensed receivers only; 7—One wired redistrib. service; privately owned in British Colonies; 8—Covers France, Belgium and big areas of Great Britain; 9—Major coverage area outside country; 10—Major coverage area outside country: South France and North Italy; 11—Covers S. Africa; 12—Experimental.

FOREIGN STATIONS AND THEIR U. S. REPRESENTATIVES

AYI—Adam Young International, Ltd., *477 Madison Avenue, New York, N. Y., PLaza 9-1810 (Also Los Angeles, St. Louis, Chicago)*

CNI—Caribbean Network, *200 West 57th Street, New York, N. Y., CIrcle 5-7433*

CO—Chalmers-Ortega, Inc., *516 Fifth Avenue, New York, N. Y., MUrray Hill 2-1610*

CWM—Clark-Wandless-Mann, Inc., *205 East 42nd Street, New York, N. Y., MUrray Hill 4-1910*

GB—Guy Bolam, *16 East 43 Street, New York, N. Y., MUrray Hill 2-0810*

HB—Howard C. Brown Co., *6059 Melrose Avenue, Hollywood, Cal., HOllywood 6045*

IA—Inter-American Publications, Inc., *41 East 42nd Street, New York, N. Y., MUrray Hill 2-0886*

JP—Joshua B. Powers, Inc., *345 Madison Avenue, New York, N. Y., MUrray Hill 6-5830*

KO—S. S. Koppe & Co., Inc., *630 Fifth Avenue, New York, N. Y., CIrcle 6-1320*

MG—Melchor Guzman Co., Inc., *45 Rockefeller Plaza, New York, N. Y., CIrcle 7-0624*

MR—Media Representatives, Inc., *270 Park Avenue, New York, N. Y., MUrray Hill 8-4777*

NTS—National Time Sales, *17 East 42nd Street, New York, N. Y., MUrray Hill 2-0810*

PA—Pan-American Broadcasting Co., *17 East 42nd Street, New York, N. Y. MUrray Hill 2-0810*

ANGOLA

Lobito CR6AA ***(PA)***

AUSTRALIA

Adelaide 5AD ***(JP)***
Brisbane 4BK ***(JP)***
Hobart 7HT ***(JP)***
Melbourne 3DB ***(JP)***
Melbourne 3AY ***(HB)***
Newcastle 2KO ***(JP)***
Perth 6IX ***(JP)***
Sydney Amalgamated Wireless Australasia Ltd. (8 stns) ***(PA)***
Sydney 2UW ***(JP)***

BAHAMAS

Nassau ZNS ***(AYI)***

BARBADOS

Bridgetown "Rediffusion" ***(AYI)***

BERMUDA

Pembroke ZBM-1-2 ***(AYI)***

BOLIVIA

La Paz CP3-2-38 ***(MG)***
Primera Red Boliviana de Radiodifusion Network (3 stns) ***(PA)***

BRITISH GUIANA

Georgetown, Radio Demerara ***(AYI)***

CEYLON

Radio Ceylon ***(PA)***

CHILE

Radios La Cooperativa Vitalicia Network (9 stns) ***(PA)***
Santiago CB138 ***(KO)***

COLOMBIA

Armenia HJFM-I ***(MG)***
Baranquilla HJAN-HJAB ***(MG)***
Baranquilla HJAK ***(PA)***
Bogota HJKC-HJKD-HJKF ***(MG)***
Bogota HJKJ-HJKL ***(CWM)***
Cali HJER-HJEX ***(MG)***
Bucaramanga HJGK-HJGB ***(MG)***
Cartagena HJAE-HJAE ***(MG)***
Cucuta HJBC-HJBB ***(MG)***
Manizales HJED-HJEB ***(MG)***
Medellin HJDK-HJDE ***(MG)***
Palmira HJEJ ***(MG)***
Pereira HJFA-HJFE ***(PA)***
Pereira HJFF-HJFK ***(MG)***

COSTA RICA

San Jose TIBAS ***(AYI)***
San Jose TIEP ***(PA)***
San Jose TIGPH, TIGPH-2 ***(AYI)***

CUBA

Camaguey CMJB ***(KO)***
Camaguey CMJL ***(CNI)***
Ciego de Avila CMJD ***(KO)***
Cienfuegas CMHJ ***(KO)***
Circuito CMQ Network ***(CNI)***
CMQ-TV Network (5 stns) ***(CNI)***
Guantanamo CMKI ***(KO)***
Guantanamo CMKS ***(PA)***
Havana CMBF-CMBF-TV ***(CNI)***
Havana CMCB ***(CNI)***
Havana CMCF ***(KO)***
Holguin CMKJ ***(CNI)***
Holguin CMKM ***(KO)***
Pinar del Rio CMAQ ***(CNI)***
Sancti Spiritus CMHB ***(KO)***
Santa Clara CMHD ***(KO)***
Santa Clara CMHQ ***(CNI)***
Santiago CMKB ***(KO)***
Santiago CMKU ***(CNI)***

DOMINICAN REPUBLIC

Ciudad Trujillo HIX-HIIX ***(PA)***

ECUADOR

Guayaquil HC2AN-HC2DC ***(CWM)***
Guayaquil HC2BK-HC2BJ ***(PA)***
Quito HCBT ***(KO)***
Quito HC1B2-HC1BF ***(MG)***
Quito HCQR ***(KO)***

EL SALVADOR

San Salvador YSU ***(MG)***

GREECE

Athens, Radio Athens ***(PA)***

GUAM

Guam KUAM ***(AYI)***

GUATEMALA

Guatemala City TGW-A-B-C ***(PA)***
Quezaltenango TGQ-TGQA ***(PA)***

HAITI

Port-au-Prince 4VBM ***(PA)***
Port-au-Prince 4VM-4VYM ***(AYI)***
Port-au-Prince 4VW-4VRW ***(AYI)***

HONDURAS

San Pedro Sula HRP1 ***(MG)***
San Pedro Sula HRQ ***(CWM)***
Tegucigalpa HRA ***(PA)***
Tegucigalpa HRN ***(MG)***
Tegucigalpa HRQ5 ***(CWM)***
Tegucigalpa HRLP ***(AYI)***

HONG KONG

Hong Kong "Rediffusion" ***(AYI)***

JAMAICA

Cross Roads "Radio Jamaica" ***(AYI)***
Mantego Bay "Radio Jamaica" ***(AYI)***

JAPAN

Tokyo JOER ***(PA)***

LIBERIA

Monrovia ELBC ***(PA)***

LUXEMBOURG

"Radio Luxembourg" ***(GB)***

MALAYA

Kuala Lumpur "Rediffusion" ***(AYI)***
Penang "Rediffusion" ***(AYI)***

MALTA

Valletta "Rediffusion" ***(AYI)***

MEXICO

Juarez XEJ ***(NTS)***
Matamoros XEO ***(NTS)***
Mexicali XED ***(NTS)***
Mexico D.F. XEQ-XEX, XEX-TV ***(MG)***
Nueva Laredo XEAS ***(NTS)***
Reynosa XEOR ***(NTS)***
Tijuana XEAC ***(NTS)***

MONACO

"Rudio Monte Carlo" ***(PA)***

MOZAMBIQUE

Lourenco Marques "Radio Mozambique" ***(PA)***

NICARAGUA

Granada YNWW ***(AYI)***
Managua YNOW-YNKW ***(MG)***
Managua YNVP-YNVK ***(PA)***
Managua YNW-YNWA ***(AYI)***

PANAMA

Chitre HOH3 ***(CNI)***
Colon HOH3 ***(CNI)***
Colon HOF2 ***(AYI)***
David HOI ***(CNI)***
Panama City HOA (Red Panamericana) (2 stns) ***(MG)***
Panama City HOG ***(MG)***
Panama City HOF-HOF31 ***(AYI)***
Panama City HOHM-HO50 ***(CNI)***
Panama City Radio Cadena W Network (8 stns) ***(PA)***
RPC Network (4 stns) ***(CNI)***

PARAGUAY

Asuncion ZP9 ***(PA)***

PERU

Lima OAX4E-OAX4K ***(MG)***
Lima OAX4H-J-W ***(PA)***
Trujilla OA2A-B (Peruana de Radiofusian Network—5 stns) ***(PA)***

PHILIPPINES

Cebu DYBI ***(M)***
Cebu DYRC ***(M)***
Manila DZPI ***(M)***
Manila DZRH-DZMB ***(M)***
Mindanao DXAW ***(P)***

PORTUGAL

Lisbon "Radio Renascenca I, II" ***(P)***
Porto "Radio Renascenca" ***(P)***

PORT. INDIA

Goa "Radio Goa" ***(P)***

PUERTO RICO

Mayaguez WKJB ***(I)***
Mayaguez WORA ***(M)***
Ponce WPAB ***(I)***
Ponce WPRP ***(M)***
San Juan WAPA, WAPA-TV ***(CN)***
San Juan WIAC ***(M)***
San Juan WKAQ, WKAQ-TV ***(I)***

SAAR

Saarbrucken "Radio Saarbrucken," Telesaar ***(P)***

SINGAPORE

Singapore "Rediffusion" ***(AY)***

SPANISH MOROCCO

Spanish Morocco EA9AA ***(P)***
Spanish Morocco EAJ21 ***(P)***

SURINAM

Paramaribo PZ4 ***(P)***

TANGIER

"Radio Africa-Maghreb" ***(AY)***
"Radio Africa-Tanger" ***(AY)***
"Radio Iuternationale" ***(P)***

TRINIDAD

Port of Spain "Radio Trinidad & Rediffusion" ***(AY)***

VENEZUELA

Barcelona YVQJ-YVQI ***(MG)***
Barquisimeto YVMR-YVMQ ***(MG)***
Barquisimeto YVMP-YVMO ***(MG)***
Caracas YVKB-YVKC ***(P)***
Ciudad Bolivar YVQD-YVQC ***(MG)***
Cumana YVQB-YVQA ***(MG)***
Maracaibo YVMF-YVME ***(MG)***
Maracaibo YVMG-YVMH ***(P)***
Maturin YVRB-YVRA ***(MG)***
San Cristobal YVOB-YVOA ***(MG)***
San Cristobal YVOC-YVOD ***(P)***
Tocuyo, Radio Tocuyo ***(P)***
Trujillo YVOG ***(MG)***
Valencia YVLB-YVLA ***(MG)***

5 INTERNATIONAL CASE HISTORIES

1.

SPONSOR: *General Electric Co.*

MARKET: *Mexico*

AGENCY: ***Young & Rubicam, Mexico, S. A.*** *for tv receivers.* ***Grant Advertising, S. A.*** *for home appliances, heavy apparatus, air conditioning, commercial refrigeration and lamps and lighting materials*

"Radio and tv are the backbone of our advertising effort," Leonardo Garcia-Zenil, advertising manager for General Electric in Mexico, told SPONSOR. The air media account for 40% of GE's total annual advertising budget in Mexico, that is, $110,578 out of $276,445.

An old-time radio user south of the border, General Electric got into tv when the medium was born in Mexico some three-and-a-half years ago. And, though tv is a new medium, it has already proved its strength to the extent of getting 15% of General Electric's total budget south of the Rio Grande. This money is being spent on *My Favorite Story*, a GE-sponsored half-hour tv drama that has been dubbed into Spanish by Ziv International and tv announcements on XEW-TV, Channel 2.

Garcia-Zenil tells this story to show the pull of this tv film drama in Mexico:

General Electric had had a surplus of GE steam irons for quite a while. In Mexico these are considered "luxury items" and therefore heavily taxed. Hence the price of these steam irons is much higher in Mexico than in the U. S.

The stock of steam irons had always moved slowly in spite of the dealers' efforts and some space advertising. (Co-op dealer advertising accounts for 25% of GE's over-all Mexico budget, or $69,111.) General Electric proceeded to make a one-minute tv commercial to show the many advantages of the steam iron.

General Electric then put this commercial for the steam irons on *My Favorite Story*, XHTV, Channel 4, and also put it on once a day on XEW-TV, Channel 2. Within two weeks after the commercial was first shown on the two stations, General Electric had run out of steam irons.

Says Leonardo Garcia-Zenil: "Salesmen at our dealers' stores were surprised that people were asking for demonstrations of the 'wonderful GE steam iron that we saw on tv last night,' when before this the salesmen took great pains to accomplish a sale."

Ziv International's dubbed version of *My Favorite Story* is currently being shown in three other Latin American markets. Other Ziv films that are being telecast in Latin America, dubbed into Spanish, include: *Mr. District Attorney, Cisco Kid, The Unexpected, Boston Blackie* and *Yesterday's Newsreel.*

Ziv International was started in fall 1953 and is headed by Edward J. Stern. Dubbing is done in Ziv's Mexico City studios with Mexican stars. During the first eight months of operation the firm dubbed 221 half-hour films into Spanish.

Ziv is currently making plans for expanding the international operation, so that dubbed Ziv series will become available for telecast in Europe as well as in Latin American markets.

The remainder of General Electric's advertising budget in Mexico breaks down as follows: 17% for sales promotion or point-of-sale; 12% for newspapers; 6% for magazines.

Most of the dealer co-op money goes into space insertions in both magazines and newspapers. In black-and-white General Electric sticks to providing institutional ads, putting in direct-sell product ads only when they're specifically requested by a dealer on a co-op basis. The lack of a really "national" organ such as *The Saturday Evening Post* limits General Electric spending in magazines.

"We still consider radio as our best advertising medium, reaching more audiences with less money than any other," Leonardo Garcia-Zenil told SPONSOR. Hence 25% of General Electric's total budget both for consumer and producer goods goes into radio.

The bulk of this money goes into *Revista de Exitos GE* over XEW, half an hour on Friday evenings. The show is a sort of Mexican *Hit Parade*, called by Garcia-Zenil "the most popular musical program in Mexico." General Electric estimates that its commercial is heard by at least three million people every Friday night through this show. Further the show gives General Electric identification with a popular program.

In spring 1954 General Electric ran a contest on this half-hour musical revue. As a result of the contest the firm pulled letters not only from every important town and letters from small villages that can't even be found on the map but also letters from Central America and from the border towns of the U. S.

Says Garcia-Zenil: "The results not only showed that we have a large audience but that the people listened to our message and were interested enough to write a letter. This type of interest can easily be converted into a General Electric sale later on."

Through its institutional newspaper and magazine advertising, General Electric has encouraged the continuation of its reputation as a rather conservative company.

As Garcia-Zenil puts it: "General Electric being a trademark with great prestige and wide recognition in Mexico, the aims of our institutional advertising are to keep that prestige up and to tie in with local projects of general interest, both public and private."

Up to the time when the Mexican peso was devaluated (18 April 1954), General Electric sales of home appliances were 30% above last year's. The devaluation made American products proportionately more expensive for Mexicans, and although most of the General Electric home appliances are locally manufactured, some of the components are imported. However, General Electric expects that its year-'round air advertising will begin to push sales back up again by fall 1954. ★ ★ ★

Four other international case histories on next page ▶ ▶ ▶

2.



SPONSOR: *Quaker Oats Co.*

MARKET: *Colombia, Dominican Republic, Panama, Peru, Puerto Rico*

AGENCY: *National Export Advertising Service*

The export business is unpredictable. Quaker Oats has been selling to Latin America for over two decades. And yet both the company and its agency, National Export Advertising Service, continue to discover radically new facts about Quaker Oats' Latin American markets which make them revise their entire advertising strategy.

After years with announcements the agency suggested a Latin American serial drama which was produced originally in 1950 and which is still chalking up sales results in five Latin American markets.

The serial, *Don Quakero*, is aired for 15 minutes a day, five days a week, and features a complete story each week. Serial dramas are the backbone of Latin American programing, at night as well as during the daytime. *Don Quakero* is put into Class A time in several markets.

Central character and storyteller of this serial is Don Quakero, the symbol of Quaker Oats as well as the embodiment of honesty and pureness. In format and audience appeal the program most closely resembles *Aunt Jenny*, with Don Quakero taking an active part in the story itself.

Here's how the show is put together: Scripts are written in New York and submitted to Jim Zea, radio and tv director of National Export Advertising Service. He, in turn, sends them down to the local station, for example, Ondas del Lago in Maracaibo, Venezuela. The local Quaker Oats distributor in that market helps the agency police the local production. However, tapes of the show are also sent back to Jim Zea so he can maintain a check.

A. S. Hart, president of Quaker Oats Pan American Co., masterminds advertising strategy with Jack Sweeney, National Export account executive. He has seen the radio serial help stimulate constantly rising sales. As a result of *Don Quakero's* performance in five Latin American markets, Quaker Oats is allocating an additional $30,000 to its 1953 ad budget to be put into radio.

Says Jack Sweeney: "In Latin America radio is the only real way of reaching a mass audience."

Better than 65% of Quaker Oats' estimated $200,000 budget for 1953 was in radio program announcements and some tv. Beyond the pull of the *Don Quakero* program itself, Jack Sweeney stresses the merchandisability of Don Quakero. This personality is tied in with press and billboard advertising too.

Quaker Oats is now thinking of putting *Don Quakero* into several English-speaking markets as well. Under consideration are the Philippine Islands, the West Indies and Ceylon. ★ ★ ★

3.



SPONSOR: *Northam Warren Corp.*
(Cutex nailpolish and lipstick, Odorono deodorants)

MARKET: *Barbados, Bermuda, British Guiana, Jamaica, Panama, Trinidad*

AGENCY: *Robert Otto*

When American advertisers go into the Caribbean area, they usually think of radio in terms of saturation announcement schedules, often as many as 50 announcements a day. Robert Otto agency, however, found that it could get good brand identification and increased sales by putting Northam Warren Corp.'s budget into creative programing instead—and at a far lower price at that.

Here's how Carl Seiffer, Robert Otto account executive for Cutex nailpolish and Odorono deodorants, tells the story:

Both of these Northam Warren Corp. products had been distributed and sold in Bermuda for some years with a small advertising budget that was split between newspaper ads and one or two radio commercials weekly. In January 1954 the agency decided to put 100% of the firm's budget into radio. Carl Seiffer got together with Northam Warren Corp.'s export advertising manager, Charles E. Robert, and with Steve Mann, Adam Young International's account executive for ZBM, Bermuda, to discuss the most efficient way of applying the firm's budget to Bermuda.

These were some of the problems that were discussed:

1. The budget permitted only two commercials a week.
2. The products had to be sold both to the Negro and the white population in such a way as to offend neither segment.

At this point ZBM's manager, Gerry Wilmot, came up with a suggestion: How about putting the money into a five-minute women's show?

The idea appealed to the firm and the agency for several reasons: (1) the cost of the five-minute radio show would be no more than the cost of two commercials, but it includes more commercial time; (2) such a program would give the two products program identification and prestige which announcements alone could not do; (3) the show could be used in other markets as well.

In January 1954 Gerry Wilmot and a Bermuda femcee got together and wrote and produced *Jennifer's Journal*, the five-minute household hint show that has since been put into five other foreign English speaking markets: Barbados (Rediffusion), British Guiana (Radio Demerara), Jamaica (Radio Jamaica), Trinidad (Radio Trinidad) and HOG, the English station in Panama. The program will shortly be heard in the Virgin Islands, Malta, India, Pakistan and Burma.

In most markets the program is aired twice a week during daytime women's participation shows. The schedules in the various markets are so coordinated as to make it possible for the tape to be bicycled from station to station. (This, inciden-

(Please turn to page 78)

4.



SPONSOR: *Domingo Mendez e Hijos*
(Regalías El Cuno)

MARKET: *Cuba*

AGENCY: *Direct*

In Cuba the leading cigarette manufacturer, Regalías El Cuno, is among the biggest network tv sponsors. This firm bankrolls *Cabaret Regalias*, CMQ-TV, Wednesdays 8:30-9:30 p.m.—a variety show that is the backbone of the cigarette company's advertising program.

Wednesday night has become synonomous with "tv night" in Cuba because of the strong programing block on that particular evening, including a popular dramatic show. So strong, in fact, is the tv habit in the country on Wednesdays that several theatre owners have made it a practice to install tv in the movie theatres and to feature the fact on the marquee.

In the interior of the island, where set penetration is less than in the capital, several independent operators have set up "tv-only" theatres. That is, they buy a tv set, put up several rows of benches before it and charge the equivalent of 10c admission to view tv on this set.

Sponsor of *Cabaret Regalias* for the past three years, the firm has consistently had a better than 60 rating. An estimated 500,000 viewers in Havana alone has justified the firm's spending 80% of its over-all $500,000 budget in the new air medium.

The program itself is a sort of Cuban *Toast of the Town*, featuring name talent not only from Cuba but from the U. S., Mexico and the Central and South American countries as well. To amortize the cost of importing high priced talent from other countries, CMQ-TV usually features the stars on Bacardi's CMQ radio program as well.

Before advertising on CMQ-TV, Regalias had been Number Two brand in the Cuban market. Two years ago, however, Regalias became the Number One cigarette in Cuba and has continued to maintain this position.

Cabaret Regalias takes up about 50% of the firm's total budget, or $22,000 for time and talent each month. Supplementing this tv effort is Regalia's cosponsorship of Saturday night boxing matches with Bacardi—a heavy weight Cuban advertiser which spends close to $1.5 million a year in the market.

During the last few seasons Regalias has also been among the four advertisers sponsoring the baseball games in Havana. This sport attracts not only record attendance at the ballpark but heavy tv audiences as well. Both sports events are telecast over CMQ-TV's Havana flagship.

One of the oldest Cuban cigarette companies, formed in the 1800's, Regalias reached a sales record of $12 million in 1953. The firm's major competitor in Cuba is Trinidad y Hno., the company that held Number One place in the Cuban market until 1953. Until that year Trinidad y Hno. had also been a heavy tv advertiser. ★ ★ ★

5.



SPONSOR: *Campbell Soup Co.*

MARKET: *Panama, Bermuda*

AGENCY: *Robert Otto*

Campbell Soup's advertising strategy in Panama during the past five years has reflected the growing importance of radio in that market, as well as the growing awareness of its strength on the part of American advertisers.

Until five years ago Campbell Soup's Panama budget was evenly divided between newspapers and radio. In 1952 began the firm's swing towards the air medium. This year Campbell Soup is spending three times as much in radio in Panama as in newspapers.

Some 70% of this air budget is going into *La Carta*, a 15-minute serial, over RPC Network, Monday through Friday, 3:00 p.m. This serial, written by a Cuban script writer, and produced locally in Panama City by RPC, gives Campbell Soup a merchandisable radio property, as well as three announcements a day within the show. Campbell Soup has been sponsoring this particular serial for a year.

"We like the impact and identification a program gives us," Dick Battan, Robert Otto account executive for Campbell Soup, told SPONSOR. "An announcement within a program produces far stronger results for us than announcements wedged between those of other sponsors. Peak attention, of course, comes from commercials integrated into the program."

Campbell Soup also advertises in the two top newspapers of Panama with 36", 16" and 6" ads. Battan likes the merchandising support the RPC Network has given to *La Carta* in the network's program advertising. RPC requested cuts of soup cans from the agency and put the cut into newspaper ads plugging the program.

Gordon Carberry, Campbell Soup's export advertising manager, points to an annual 10% sales increase over the past five years as an indication of the potential of this market. The firm's Panama budget has reflected this growth.

Studies of consumer preferences and market data dictate Campbell Soup's air strategy. "Unlike domestic strategy, we feature one soup flavor for a week in order to keep the message simple and hard-hitting," Dick Battan explains. "The flavor preferences in Panama reflect the differences in taste. In the U. S. tomato soup is the favorite, whereas pepperpot soup—a spicier flavor—outranks all others in Panama."

Campbell Soup's highest per capita consumption in the world is in Bermuda. In a total population of 40,000, the annual retail value of Campbell's products sold is $160,000. The firm's advertising budget, mainly in radio, consists of $3,083.60 per year, which is spent on a daily 15-minute newscast over ZBM 1 and ZBM-2 in Pembroke, Bermuda, at 6:00 p.m., plus a 15 minute women's show. ★ ★ ★

4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR *you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.*

1. *You can plan campaigns far in advance by checking on-air target dates given in chart.*
2. *Names of permitee, manager and rep for each new c.p. and station make it easy to get additional data.*
3. *List of all stations newly on air with commercial programing during two weeks preceding issue is handy reference list to update timebuyers.*
4. *Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.*

NEW AND UPCOMING TV STATIONS

I. New station on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)** VISUAL	POWER (KW)** AURAL	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ORLANDO, FLA.	WDBO-TV	6	1 July	100	50	Basic CBS Also ABC, Du M, NBC	1	NFA	Orlando Bestg. Co. Harold P. Danforth, pres.-gen. mgr. James E. Yarbrough, v.p.-chief engineer J. Thomas Gurney, v.p.-sec Frank W. Reed, treas.	Young

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)** VISUAL	POWER (KW)** AURAL	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
FORT SMITH, ARK.	———	5	4 June	———	50	25	1	18 uhf	American Television Co. H. S. Nakdimen, pres. Edgar E. Bethell, sec.-treas. Dick Allis, v.p.	———
JEFFERSON CITY, MO.	KWOS-TV	13	10 June	———	86	52	0	NFA	Jefferson Television Co. Betty Goshorn Handy, pres. Lenore R. Goshorn, v.p. Russell L. Rose, sec.-treas.	Sears & Ayer
MANSFIELD, OHIO	———	36	4 June	———	17	9	0	NFA	Fergum Theatres Inc. William S. Skirball, pres. Jack H. Skirball, v.p.	
MILWAUKEE, WIS.	———	12	11 June	———	251	150	3	675 vhf	Milwaukee Area Telecasting Corp.[1] Paul A. Pratt, pres. Loron E. Thurwachter, v.p. J. Martin Klotsche, v.p. Maswell H. Harriott, sec. Rolando Frederick Gran, gen. mgr.	
MINNEAPOLIS, MINN.	KEYD-TV	9	10 June	———	316	158	2	427 vhf	Family Bestg. Co. Henry C. Klages, pres. Lee L. Whiting, v.p.-gen. mgr. Joseph E. Dahl, v.p. Kenneth E. Pettijohn, sec. C. Theo. Skanse, treas.	Rambeau
PHOENIX, ARIZ.	———	3	10 June	———	100	50	3	93 vhf	Arizona Television Co. Ernest W. McFarland, pres. Leon M. Nowell, v.p. Ralph E. Watkins, v.p.-treas. Edward Cooper	———

III. Addenda to previous listings

Since SPONSOR's 14 June list, one more television station grantee has left the air but retained its permit. Two more stations have had their c.p.'s voided by the FCC. This raises the number of stations which have returned c.p.'s to the FCC to 82. During first three weeks of June one tv station went off the air: two began operating.

OFF THE AIR

KANSAS CITY, Mo., KMBC-TV, vhf ch. 9 (share time). Station merged with WHB-TV 9 June (began operating 1 Aug. 1953).

(grantee requested c.p. cancellation).

LUFKIN, Tex., KTRE-TV, vhf ch. 9 (grantee requested c.p. cancellation).

C.P.'s VOIDED

JAMESTOWN, N. Y., WJTN-TV, uhf ch. 58

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (18 June '54)	**376**	*Post-freeze c.p's granted (excluding 30 educational grants; 18 June '54)*	**552**‡	*Tv homes in U.S. (1 May '54)*	**30,083,000**§
Markets covered	**232**	*Grantees on air*	**268**	*U.S. homes with tv sets (1 May '54)*	**69%**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 4 June and 18 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ‡In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA. No figures available at presstime on sets in market. [1]Milwaukee Bestg. Co. Wisconsin Bestg. System and Kolert Telecasting Corp. receive options to purchase 50%, 30% and 10%, respectively, of new corporation to be set up by grantee. In addition Kolero receives up to $30,000 in out of pocket expenses and Wisconsin Bestg. is required to dispose of WTOX (am). ‡This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.



IN SAN FRANCISCO...

*THEY STILL DANCE TO HIS TUNE...

And maybe *you* danced to his orchestra, for Del Courtney is still one of the big names in music. You saw him, maybe, at the Ambassador in New York, the Stevens in Chicago, the Cocoanut Grove in Los Angeles, the Roosevelt in New Orleans or at any of many great hotels throughout the nation.

Del's still a great band leader, but his first love now lies in the personalities and novelties of his own TV show... San Francisco's highest-rated locally produced program, the *only* such program in recent San Francisco history to reach the top ten among *all* daytime adult shows, local *or* network.

Participations are yours at an amazingly low cost per thousand. Remember, in San Francisco, *they still dance to Del Courtney's tune.

***Women particularly**

The Del Courtney Show
Monday thru Friday, 1-2 p.m.
Film feature and live

The Del Courtney Sunday Show
Live; 4-4:30 p.m.

kpix 5
CHANNEL

SAN FRANCISCO, CALIF.
...affiliated with CBS and DuMont Television Networks...represented by the Katz Agency



FIRST CHOICE
with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages.* As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the **EASTMAN 16MM. TELEVISION PROJECTOR, Model 250, rates A-1 with everyone . . .**

1. Variable Transformer permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.

2. Increased Signal Strength: Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.

3. Still-Frame Projection: With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.

4. Refined Sound System with low flutter and distortion gives optimum results for either emulsion position.

5. Projection Optics: An *f*/1.5 optical system corrected for the 12:1 magnification required by television provides truly high resolution.

6. Lower Maintenance. Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

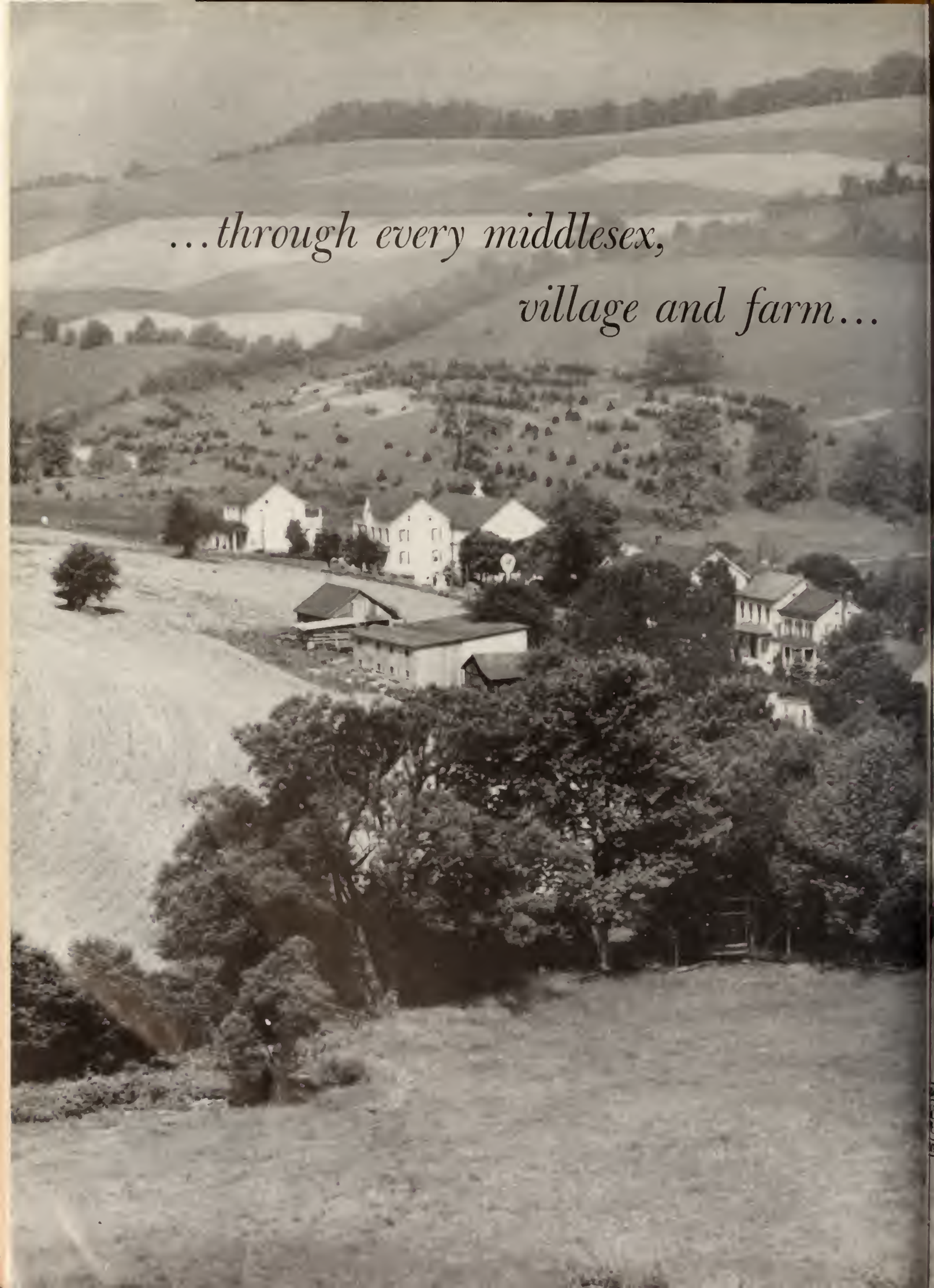
Tv film shows recently made available for syndication

Programs issued since February 1954. Next chart will appear 26 July

Show name	Syndicator	Producer	Length	Price Range[1]	No. in series
ADVENTURE					
Jet Jackson, Flying Commando[5]	Screen Gems	Screen Gems	30 min.		26
Rin Tin Tin[3]	Screen Gems	Screen Gems	30 min.		26
Secret File, U.S.A.	Official Films	Arthur Dreifuss	30 min.		26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.		26
CHILDREN'S					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26
Sleepy Joe[2]	Kling Studios	Kling Studios	30 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.		52 168
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.		26
DOCUMENTARY					
Impact	Natl. Telefilms	Herbert Bregstein	60 min.		26
Tenth of a Nation	Essex Films	American Newsreel	15 min.		26
DRAMA, MYSTERY					
Douglas Fairbanks Presents	Interstate Tv	Dougfair Prod.	30 min.		39
Gablan of Scotland Yard	Telefilm	Trinity Prod.	30 min.		39
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26
Paris Precinct	MPTv	Etoile Prod.	30 min.		39
Sherlock Holmes	MPTv	Sheldon Reynolds	30 min.		39
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.		13
The Falcon	NBC TV Film	Federal Telefilms	30 min.		39
The Heart of Juliet Jones	MPTv	Charles Irving	30 min.		26
The Lone Wolf	United Tv Programs	Gross-Krasne	30 min.		39
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min. 65-80 min.		26
Waterfront	United Tv Programs	Roland Reed	30 min.		26
EDUCATIONAL					
And a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26
Ian Kieran's Kaleidescope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104
Walt's Workshop	Reid Ray	Reid Ray	30 min.		26
HILLBILLY					
Juniper Junction, U.S.A.	Essex Films	Fotovox	30 min.		26
Town & Country Time[2]	Official Films	Byron Prod.	30 min.		26
MUSIC					
Florian ZaBach Show[3]	Guild Films	Guild Films	30 min.		39
Frankie Laine Show[3]	Guild Films	30 min.	Guild Films		39
Horace Heidt Show[3]	Consolidated Tv	Geo. Bagnall	30 min.		26
Nickelodeon Series	Geo. Bagnall		15 min.		26
Music of the Masters	Natl. Telefilm	Eternal Films	15 min.		13
QUIZ					
Pantomime Quiz	Natl. Telefilm	Donlevy Prod.	30 min.		13
Sands of Time	Natl. Telefilm	Transco Tv	15 min.		26
Viz-Quiz	Natl. Telefilm	Videopix	5 min.		260
RELIGIOUS					
Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		52
Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		13
SPORTS					
Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		26
Great Guys and Goats	United World	Zach Baym	3 min.		18
Jalopy Races from Hollywood	HarriScope	HarriScope	30 min.		26
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.		52
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.		26
The Big Playback[4]	Screen Gems-Telenews	Screen Gems-Telenews	15 min.		26
Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		90
VARIETY					
Date with a Star[3]	Consolidated Tv	Geo. Bagnall	15 min.		26
Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		13
WOMEN'S					
Tv Kitchen	Kling Studios	Kling Studios	30 min.		26

[1]Syndicators prefer to give you prices on request for specific markets rather than generalize. [2]Available in color. [3]Available 1 September. [4]Ethyl Corp has show in 55 markets. Rest available for local sponsors. [5]The Wander Co., Chicago (Ovaltine) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsorship in markets not covered by Ovaltine. See "Film Notes." SPONSOR invites all film syndicators to send data on new films.

(See film notes, page 54)


...through every middlesex,
village and farm...



STORER BROADCASTING COMPANY

WSPD • WSPD-TV Toledo, Ohio	**WJBK • WJBK-TV** Detroit, Mich.	**WAGA • WAGA-TV** Atlanta, Ga.	
KGBS • KGBS-TV San Antonio, Texas	**WBRC • WBRC-TV** Birmingham, Ala.	**WWVA** Wheeling, W. Va.	**WGBS** Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
118 E. 57th St., New York 22, ELdorado 5-7690 •

BOB WOOD, Midwest National Sales Mgr.
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

IN THE BEST TV film commercials

...there's VIDEO

...there's AUDIO

...and there's the PLUS value that RKO PATHE professionals add!

RKO PATHE knows what can be done with film. They've been learning for more than 31 years.... And today you get the bonus in RKO PATHE know-how and facilities in anything from an 8-second spot to a feature!

RKO PATHE has a background dating back to the first silent pictures...and an outlook born of success that meets the challenge of today's fast-moving and rapidly changing advertising picture.

RKO PATHE ready . . . at your phone call for TV film commercials . . . *to do the job right.*

RKO PATHE, INC.

"The Professional Company"

625 Madison Ave., New York 22, N. Y.
Phone: PLaza 9-3600

Film notes and trends

Separate titles, same series: Screen Gems is shooting one children's adventure series under two names to permit the national network sponsor to maintain identification with the show. The Wander Co., Chicago (Ovaltine) will sponsor the show as *Captain Midnight* over 60 CBS TV stations this fall. Local and regional sponsors in markets not covered by the Ovaltine lineup will buy the show as *Jet Jackson, Flying Commando.*

Because both series are shot with the same cameras at the same time and using the same cast, production cost to both the national and local sponsors is cut down considerably, according to Ralph Cohn, vice president and general manager of Screen Gems. During the shooting, each time the name "Captain Midnight" is mentioned or the name is shown on the screen a separate shot will be made using the name "Jet Jackson."

The Wander Co. has long sponsored the radio version of *Captain Midnight* for Ovaltine, felt it was particularly important to maintain sole identification with the title. Its agency is Tatham-Laird, Chicago. ★ ★ ★

▼ ▼ ▼

How to make film look live: Duke Goldstone, who has produced tv series like *Liberace* and *Life with Elizabeth* for Guild Films, gave these five tips to SPONSOR recently on how to make a film show look live:

1. *Use direct recording.* In numbers with a singer and orchestra, record voice and background music simultaneously instead of taping the singing first and then playing it back while the music is recorded. "Even though a playback may result in a more technically perfect film," says Goldstone, "the effect will be stilted."

2. *Play to the camera.* If there's a studio audience present when the film is being made, forget about it. The performer should always play to the camera.

3. *Use only one camera.* Although filming time may be reduced with a multiple-camera set, best results are obtained from a single camera. Reason: You can't get the optimum lighting effects for all three cameras simultaneously. When there's only one camera you can light specifically for the single lens.

4. *Use clothes and makeup in the same tone.* One reason some old Hollywood films look poor on tv is the stark black-and-white effect they produce. To minimize unreal contrast wear light clothes with light makeup or dark clothes with dark makeup; don't mix.

5. *Get movement in musical numbers.* Don't permit the singer to be motionless. When the film is edited a sudden jump from one static shot to the next makes the fact that it has been cut obvious to the audience. ★ ★ ★

▼ ▼ ▼

"Jungle" items merchandise show: Television Programs of America recently launched a two-part merchandising campaign of giveaways and retail store items to tie in with its *Ramar of the Jungle* film series.

The giveaways are self-liquidating items. They are given away by local sponsors of the show in exchange for enough to cover cost plus a box top. These giveaways are announced on the air, include such jungle-theme items as:

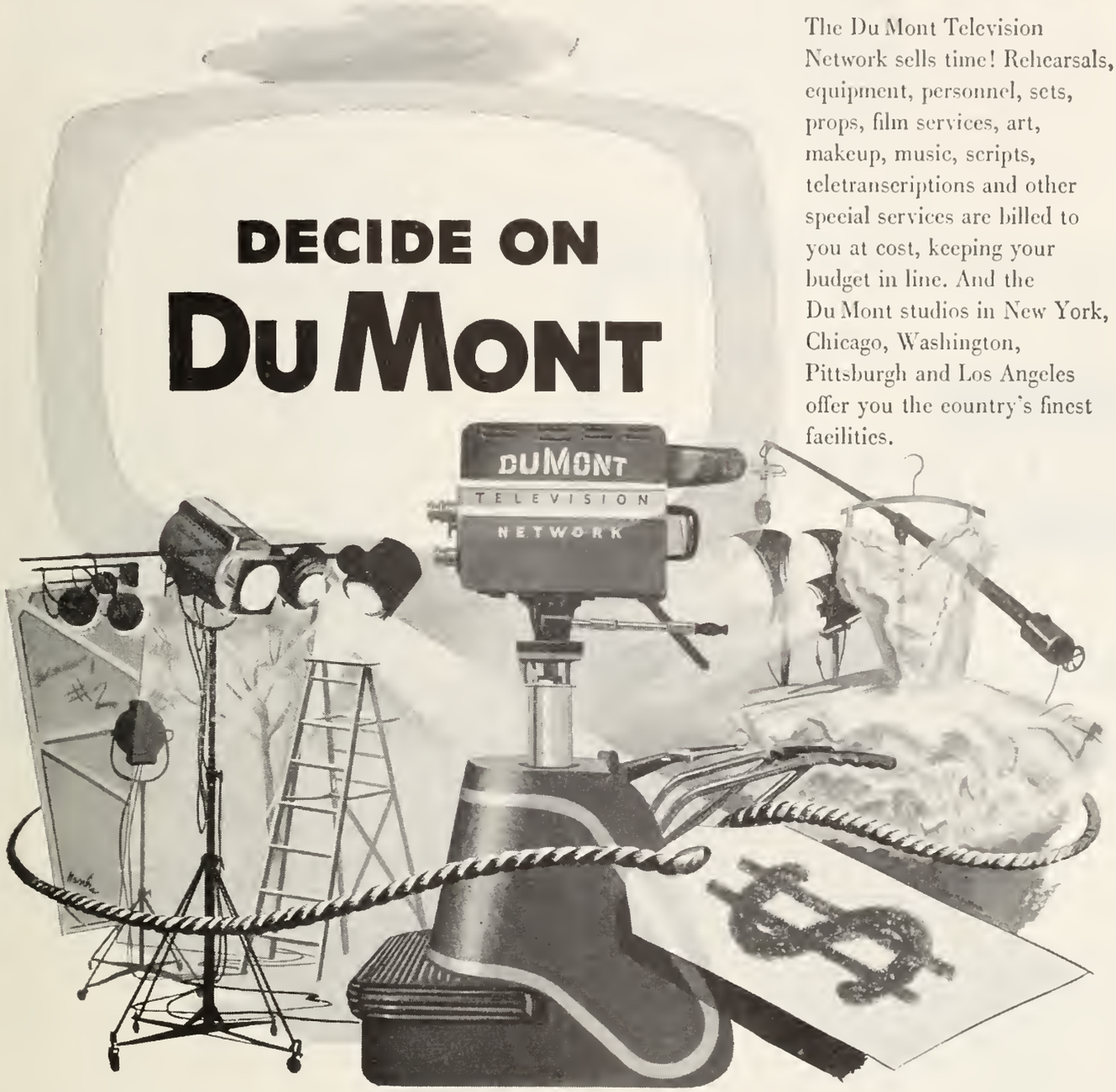
- A package of 10 jungle-imprint balloons (25c).
- Safari pith helmet ($1).
- Series of toys and novelties such as animal inflatables, safari jeeps, parakeets, jungle trophy sets (25-50c).
- Cut-out and picture books (10-25c), Ramar comic books (10c).
- Jungle buckles, belts, suspenders and wallets (25-50c).

The items for sale in retail stores run along the same lines, will be distributed in time for back-to-school promotion. They include:

- Jungle jeeps, trophy animals, Ramar medical set (25c to $2).
- T-shirts, sweat shirts and safari juvenile pajamas (79c, 89c, $1).
- Water-color and paint sets and jungle jewelry (59c, 79c, $1).
- Jungle games ($1.98).

According to TPA 50,000 Ramar jungle games have already been sold in Eastern Pennsylvania, where the company has already distributed some of the above items. TPA is now planning a nationwide advertising campaign with the manufacturers. ★ ★ ★

Decide on the Network with Lowest Production Costs



The Du Mont Television Network sells time! Rehearsals, equipment, personnel, sets, props, film services, art, makeup, music, scripts, teletranscriptions and other special services are billed to you at cost, keeping your budget in line. And the Du Mont studios in New York, Chicago, Washington, Pittsburgh and Los Angeles offer you the country's finest facilities.

● **LOWER TIME COSTS**
You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 13% to 46.1% more. In addition the Du Mont Network has the most favorable discount structure.

● **NO "MUST-BUY" PROGRAMS**
Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

● **TIME PERIOD PROTECTION**
The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise.*

IT PAYS TO DECIDE ON THE

DU MONT
TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600
435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262
A Division of The Allen B. Du Mont Laboratories, Inc.

THEATRE

SPONSOR: Martina's Waring Theatre AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise Cinemascope and* The Robe *this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a "very poor night for neighborhood theatres." Yet sponsor's theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: $5.70 per announcement.*

WRNY-AM-FM, Rochester PROGRAM: Announcements



SAVINGS & LOAN ASSN.

SPONSOR: First Federal Savings & Loan Assn. AGENCY: Halvorson-Denis

CAPSULE CASE HISTORY: *About five months ago the sponsor bought the 6:55 p.m. newscast on KOA six nights weekly at a cost of $47.80 per program. In this five-month period, the sponsor has "enjoyed a full year's growth . . . and brother, that's successful advertising," E. M. Halvorson, of the agency, remarked. "This program," Halvorson said, "pulled immediate inquiries [and] caused our client to take a second look at night-time radio. . ."*

KOA, Denver PROGRAM: Newscast

APPLIANCES

SPONSOR: Roche, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *During Roche's "Pioneer Days" promotion, the store sponsored a mystery tune contest on WSCR. In three days special operators handled more than 1,300 contest phone calls. The turn-out of customers for radios, tv sets and other appliances was described by the sponsor as "overwhelming!" Dubious at first of the results radio could produce, Roche now is a confirmed and regular WSCR advertiser, according to the station.*

WSCR, Schanton PROGRAM: Freddie Chapman

FROZEN FOODS

SPONSOR: Seiler Foods, Inc. AGENCY: Doremus & Co.

CAPSULE CASE HISTORY: *After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of 16 announcements weekly on four stations. After the first week back on the air, Seiler reported a 60% increase in radio-advertised products compared with a 15% increase in non-advertised products. Seiler's concentrates copy on one or two items at a time, now uses participations (mostly morning) in programs featuring local personalities.*

WBZ, WEEI, WHDH, WNAC, Boston PROGRAM: Participations

CORN SEED

SPONSOR: Traywick & Traywick AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor bought a series of announcements on a 13-week contract to sell 5,000 bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was $1,185, and gross sales totaled $50,600. Traywick & Traywick has ordered 25,000 bushels of corn seed for next season.*

WBT, Charlotte PROGRAM: Announcements

STUDENT ENROLLMENT

SPONSOR: Dept. of Veterans Affairs. Vets Land Act AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor recently ran a campaign to enroll veterans in a special construction course. The schooling was offered at Montreal's Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans' affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.*

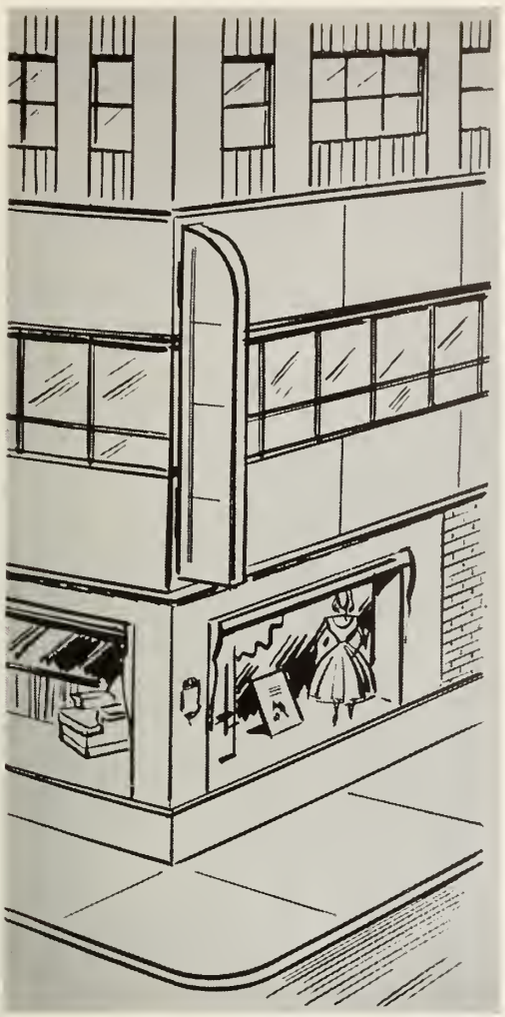
CKAC, Montreal PROGRAM: Announcements

CANNED MEATS

SPONSOR: Burns & Co., Ltd. AGENCY: James Lovick & Co., Toronto

CAPSULE CASE HISTORY: *Sponsor signed for 10-minute segments, five times weekly, of CHUB's* Trea$ure Che$t *and CJAV's* Name the Famous, *beginning last January. After three months at a daily cost of $8.27 (time) plus $10 (cash giveaway) on CHUB and $7.29 (time) plus $5 (giveaway) on CJAV, Burns & Co. reports that sales are up 100% in the Nanaimo area and up 75% in the Port Alberni area. The sponsor attributes the increase solely to the CHUB and CJAV programs.*

CHUB, Nanaimo
CJAV, Port Alberni PROGRAM: Trea$ure Che$t
Name the Famous



AP News

provides QUALITY that local sponsors Want!

It's not uncommon that a sponsor asks for a locally-produced program of network quality. AP newscasts can fill the bill, leaving nothing to be desired.

WSAZ of Huntington, W. Va., has the proof. Anderson-Newcomb, a department store known for its prestige brands, was in the market for a program. Having used a network show, the store was skeptical of the quality of a locally-produced vehicle.

WSAZ proposed a news program. Station pointed out that its top "news voice" would do the presentation . . . that everything about the production would do the sponsor credit . . . that the program would carry Associated Press news. Sponsor agreed to a contract, with right to cancel if quality failed to measure up.

That was nearly five years ago. Store is still on the air . . . still using AP news . . . still happy.



Mr. C. T. Garten, WSAZ's manager, says: *"Our ability to offer the prestige of The Associated Press helped us to sell this account, and to reassure the sponsor about high quality. That's a 'plus' that goes along with AP membership."*

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands . . . know the most famous brand in news is AP

Telephone Mohawk 2252

COMSTOCK & COMPANY
Advertising

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.
SPONSOR Magazine
40 East 49th St.
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over $372,000,000. in billing in 1953.

The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY

T. Sloane Palmer

TSP/mlh



Why **SPONSOR** is **FIRST** with Timebuyers

SPONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio/tv reading habits among national agencies and advertisers?

P.S. *A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership.* SPONSOR *was the #1 choice.*

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS **USE**

TO SELL
JACKSONVILLE
(and the rich Northeast
Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
on Channel 36

Represented nationally by John H. Perry Associates



agency profile

Irwin A. Vladimir

President
Irwin Vladimir & Co., New York

Last year Irwin Vladimir, whose agency specializes in international advertising, traveled for five months out of 12. He admits that is a bit more than his usual 20,000 miles a year, but with the growing importance of export advertising and the growth of export business in dollar volume, it's not unlikely that Vladimir may be off on a third trip around the world shortly.

The major trend Vladimir has noted among his 40 or more international accounts is the increased use of radio and tv during the past two years. "For the first time in the 15-year history of this agency, some 35% of our total billings are in the air media," he told SPONSOR. "We're on the air in 14 countries."

Use of air media varies from advertiser to advertiser and from market to market. But generally, where the budget permits, Vladimir recommends sponsorship of programs rather than announcements.

"These programs may be based upon scripts that we send along but they're locally produced under the supervision of one of our 65 associate agencies."

These associate agencies do more than just supervise programing for Vladimir accounts. If an ad is intended for an Arabic newspaper, for example, it is likely that the original English copy (written in the United States) would be translated by the associate agency.

Since Latin America is, however, the biggest export market for Vladimir clients, the agency employs several Spanish copywriters in New York year-'round, to write ads and commercials for such large international advertisers as Pillsbury, Mennen, Nash, Standard Oil Co. of California, International Cellucotton.

"The spending of international advertisers in particular markets varies tremendously from year to year," Vladimir explained. "Besides the usual factors of market potential and distribution, the international advertiser guides his budget by government restrictions, trade control, foreign exchange. The market most recently affected by one of these factors is Mexico, which was one of our most important markets until the Mexican Government devaluated the peso April 18. This makes it harder, of course, for Mexicans to buy American products."

Vladimir's favorite leisure-time occupation? Collecting coins from all over the world to keep the feel of traveling fresh. ★ ★ ★

(See International Radio-Tv Section, page 41)

It's a Happy Marriage!

(You can tell by our Pulse)



It's been a wonderful year—this first year of KQV's association with CBS Radio. Naturally our ratings are up—and our "Pulse" beat gets stronger with each successive report.

Since last August, KQV has led all other stations in program "Firsts" in Pittsburgh, according to Pulse Surveys. This margin of leadership continues to grow with each survey.

And *now,* on this happy anniversary, the latest Pulse Survey of our Half MV/V area—covering all or part of nine rich, suburban counties—and including 25 stations . . . shows that—

—KQV's ratings outside of Pittsburgh coincide almost perfectly with KQV's top Pittsburgh ratings!

Certainly we hope our union will be blessed with many—happy clients. All you have to do to share in the bliss is ask a KQV salesman or your Raymer man.

W&D 5257

KQV

CBS Radio IN PITTSBURGH

National Rep: PAUL H. RAYMER Co. New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas



Thomas D'Arcy Brophy
(Chairman)
Kenyon & Eckhardt, Inc.

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. BROPHY'S LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

AGENCY AD LIBS



(Continued from page 16)

on to state that the luxury price of one hour on NBC's New York outlet would be jumped from $2,000 to $2,800. The price today, for those who don't know, is $6,200.

Bob Hope made the plunge into the new medium as a result of which theatre exhibitors made a squawk that he was biting the hand that fed him. An ex-NBC executive was quoted as saying this point of view was silly—that it was radio which gave life to Hope, not movies.

Other stories of interest concerned the fact that local stations were beginning to program tv during the daytime thus adding to the rapidly mounting headaches of radio. And a big black headline on April 12 proclaimed that the FCC still liked CBS' color techniques.

However, what was as telling as anything revealed in these editions of *Variety* was the list of agency personnel whose names were stapled to the cover of each issue—folks in those days who were concerned with broadcast media and to whom the copies were routed.

Of the 15 names, the top three represented management interested in all media and still with the company. Of the next 12 only five are still here, the remaining seven dispersed as it were to the four corners of the tv map.

This gives at least a clue to one of the advertising business' big problems and one which is still with us—trying to maintain some semblance of stability in a medium that seems to defy it. Some of the good gone guys (on the list) got new jobs, I recall, at triple their take merely on the basis that they knew a barn door wipe from a barn door. But today these chaps, who took the fastest buck and couldn't back it up, are in trouble. I hear about them often.

There are others who grew up with the business and enhanced their knowledge. These are still doing fine. Which proves that life can be beautiful—even on tv. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

You've Got to TALK THEIR LANGUAGE to SELL 'EM!



That's why America's top independents are doing such a good selling job for national advertisers everywhere. Independent radio stations *never stop* catering to local tastes, talking to their listeners in everyday, familiar terms that sell more because they are more understandable, more believable!

If you too want to achieve better impact for your selling message, contact any one of the top independent stations listed below. All are staffed with powerful local personalities who know their market, can put across your story.

These Top Independents Can SELL THEIR HOME MARKETS!

WCUE	— Akron, Ohio	**WMIL**	— Milwaukee, Wisconsin	**KREM**	— Spokane, Washington
WCOP	— Boston, Mass.	**WKDA**	— Nashville, Tennessee	**WTXL**	— Springfield, Mass.
WDOK	— Cleveland, Ohio	**WAVZ**	— New Haven, Conn.	**KSTN**	— Stockton, California
KMYR	— Denver, Colorado	**WTIX**	— New Orleans, La.	**KSTL**	— St. Louis, Missouri
KCBC	— Des Moines, Iowa	**KBYE**	— Oklahoma City, Okla.	**WOLF**	— Syracuse, New York
WIKY	— Evansville, Indiana	**KOWH**	— Omaha, Nebraska	**KFMJ**	— Tulsa, Oklahoma
KNUZ	— Houston, Texas	**KXL**	— Portland, Oregon	**KWBB**	— Wichita, Kansas
WXLW	— Indianapolis, Indiana	**KITE**	— San Antonio, Texas	**WNEB**	— Worcester, Mass.
WJXN	— Jackson, Mississippi	**KSON**	— San Diego, California	**CKXL**	— Calgary, Alberta, Canada
KLMS	— Lincoln, Nebraska	**KYA**	— San Francisco, California	**CKNW**	— Vancouver, B. C., Canada
WKYW	— Louisville, Kentucky	**KEAR**	— San Mateo, California	**CKY**	— Winnipeg, Manitoba, Canada
WMIN	— Minneapolis—St. Paul, Minn.	**KOL**	— Seattle, Washington		

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS • AIMS

Aim for BULL'S-EYE results...with the AIMS GROUP

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can a sponsor best utilize overseas radio and television

THE PICKED PANEL ANSWERS

COMBINE TALENTS, IDEAS

By Paul Talbot

President, Fremantle Overseas Radio & Television



A sponsor will assure himself of the best programming in international markets if he takes advantage of the talents available in export markets and combines them with ideas and materials from the U. S.

In other words, he may handle his programing as he does his consumer export items—*a good basic American product presented in an attractive local package.*

Neither the "everything must be done locally" approach nor a system by which a complete "foreign" program is supplied to an export market is, in my opinion, a satisfactory answer. If everything is done on a local level, the advertiser is needlessly cut off from the talent and experience of the U. S. broadcasting industry. On the other hand, there are dangers in sending a ready-made package from the States—in addition to the obvious language problem, there are local tastes and customs to consider.

Naturally, feature films, some dramatic tv film shows and radio transcriptions can be used as they arrive from the U. S., but the high-rated shows usually have a local flavor. For example, a successful children's show in Mexico employs the talents of a popular local mistress of ceremonies, who introduces and narrates American cartoons and documentary films. In Puerto Rico, the top sports quiz is based on a stateside show and both script and sports action film are supplied from New York, but the quizmaster and contestants are local. The No. 1 tv show in Great Britain is a British production of the successful U. S. program *What's My Line.* And in radio, the most universally accepted U. S. show is *Superman,* which is produced with *local variations* in 18 countries—a good basic American product presented in an attractive local package.

USE NATIVE LANGUAGE

By Edward J. Stern

President, Export Division, Ziv Tv Programs



We, of the Export Division of Ziv Television Programs, Inc., have found, after costly experiments, that "the answer to the best way of using television abroad" is met by the use of film television programs.

Take Spanish, for instance. We contacted stations, agencies, local and international advertisers to determine whether they preferred entire Spanish dialogue and sound tracks or merely Spanish subtitles. The results: All preferred entire Spanish dialogue and were willing to pay the necessarily higher price. Today our programs: *Cisco Kid, Boston Blackie, Favorite Story, The Unexpected, Mr. District Attorney, Yesterday's Newsreel* are all in Spanish and are sponsored by many of the greatest names in international advertising—General Electric, American Airlines, Borden's, Lucky Strike Cigarettes, British-American Tobacco, Ford, Westinghouse, Pet Milk — to name a few — and a host of local sponsors.

The sponsor abroad, as in the United States, is vitally interested in obtaining maximum results for each dollar spent in the television medium. Here is where syndicated film television, *in the language of the country,* does the job. We have found our open-end foreign language tv series afford the sponsor an opportunity to give his audiences top-budget shows, with name stars, at a price he and the market can afford.

Many of the same problems exist for the foreign tv sponsor as exist here. The lack of local talent in most areas, the high cost of producing live shows and the knowhow and cost of merchandising the program are common problems to American and foreign advertisers alike. The use of Ziv's proven exploitation material abroad, in the language of the country, is proving as successful as it has been in the United States. Included are point of sale pieces, publicity releases, mats and other items for the sponsor at little cost because of the large quantities that are turned out.

Television sells merchandise—and it is growing by leaps and bounds in many foreign countries. We found that television fills a much bigger entertainment need in foreign markets than in the U. S., as the average American has more opportunity for entertainment outside of the home than exists in foreign markets.

It is interesting to note that today, after our shows have been running in many overseas markets we find these stations, agencies and local sponsors as well as the local representatives of international sponsors are most enthusiastic about the ratings and results these programs are achieving for them.

KNOW CUSTOMS, HABITS

By A. L. Beyea

Vice President, Robert Otto & Co.



With the extensive growth of radio in markets abroad, more and more advertisers have found this medium can produce excellent results. Television, on the other hand, restricted to fewer markets and smaller audiences, can also when properly used produce sales.

Radio—In many markets the usual tried and true methods of measuring audience, station and program popularity are available through ratings based on periodic surveys. Where these surveys are available provided within the advertising industry, they can be used for determining types of audiences, station popularity and all other factors to determine the best radio buy for the advertiser and his product. It is where these facilities are lacking that more ingenious means must be used for evaluating the radio stations and their audiences. Customs and habits of the people are helpful for the indications in most countries in order to determine their radio listening habits. Knowing, for example, the hours of retirement at the end of the day—and this varies from country to country—one can determine when an evening program is timely. One significant method of selecting stations, as well as best times of broadcast, is to study the programing of well-known advertisers who conduct surveys.

Television—The response to television after its introduction into those countries where it is already operating has been even more startling than in this country. Because the cost of television receivers is relatively higher in terms of local purchasing power than here in the United States, the television audience is comprised of the higher-income groups.

Of course, the average number of viewers per set is much higher, but the householder who controls the purchases can be considered in the wealthier group. An outstanding difference between radio and television to the advertiser's advantage is the less crowded commercial programing. Advertisers using this medium have found the results satisfactory and are using television more and more extensively.



round-up

Phoenix tv stations band together to survey market

The Phoenix market is growing and changing fast. According to *Consumer Markets* 1954 it's now forty-fifth in population and retail sales. And since the last census in 1950, population in the area has increased nearly one-fourth.

To find out more about this changing population the three Phoenix television stations—KPHO-TV, KOOL-TV and KTYL-TV—organized a Survey Committee which worked closely with the Arizona State College. During last January a survey of the market was made and results of the study were recently published by the college in a 20-page booklet.

The report covers not only population characteristics and television set saturation but also radio listening and newspaper reading.

According to the report, there were 116,000 homes in the Phoenix primary tv signal area on 1 January 1954. Of these, 84,200 had tv sets. However, about 2% of the homes had more than one set so that there were an estimated 86,200 tv sets in the market.

Television program preferences differ significantly from radio program preferences. Tv owners like sports events, comedy and dramatic programs best. Radio listeners (both tv and non-tv owners) prefer news and music.

The survey indicates that 97% of the homes in the area have radio sets, with an average number of 1.83 sets per home. ★ ★ ★

Television pioneers put plaques on display

Displaying their television pioneer plaque are Aldo De Dominicis (l.), secretary and general manager, and Patrick J. Goode, president of WNHC-TV, New Haven. The award was one of 108 made to pioneer tv broadcasters at a banquet given in Chicago by SPONSOR. The inscription on the plaque reads, "It takes vision, initiative, courage and backbreaking effort to be a pioneer. The industry applauds you." ★ ★ ★



De Dominicis (l.) and Goode holding award

Du Mont TeleCentre has 'largest' studio in East

Du Mont Television Network's $5 million Tele-Centre, containing what the network describes as the largest studio east of Hollywood, officially was opened a fortnight ago with appropriate fanfare. About 200 advertisers, agency executives and newsmen were guests at a special luncheon at the dedication of the Tele-Centre.

The structure has 2.5 million cubic feet of space, is completely air conditioned, is equipped for live, film, teletranscription and compatible color telecasting. The building is seven stories high and one of the studios, No. 5, is big enough to contain a three-ring circus and "fly" the largest sets ever used on tv. The big studio measures 110 x 80 feet and is 40 feet (three stories) high. A freight elevator, big enough to hold an elephant or a 20-foot cabin cruiser, opens directly onto each studio which eliminates the necessity of trucking props and scenery through corridors. Other features include 16 star dressing rooms and eight chorus-type rooms, each room fully equipped.



Modern TeleCentre rebuilt from Opera House

At the dedicatory ceremonies, New York Mayor Robert F. Wagner, Dr. Allen B. Du Mont and other city officials and civic leaders spoke.

Academy award: Art Directors medal goes to Academy Productions for art commercial

The four pictures below are from a new commercial which won the New York Art Directors Club "Gold Medal" award at the association's annual show.

Commercial uses modern art forms (also see "Modern art comes to a tv commercial," SPONSOR, 14 December 1953, page 12). It was made for Ballantine Beer & Ale by Academy Productions, New York and Hollywood. Agency: J. Walter Thompson.

In the first picture are three Ballantine bottles. They change into the Ballantine three-ring trademark, and the three rings change into various other forms (pictures two and three). The last picture represents Ballantine being poured into a goblet.

There is no talking in the commercial (except at the very end when Mel Allen reads a brief tag line). The Ballantine jingle is sung throughout the film, however. The commercial is not on the air yet, but plans are being made for its telecasting, possibly by late summer. ★ ★ ★



Detroit's WJBK-AM-FM-TV building new studios

A new studio and office building is being planned for WJBK-AM-FM-TV, Detroit. George B. Storer Sr., president of the Storer Broadcasting Co., said the new building will be located across from the New Center Bldg., near the General Motors and Fisher buildings. Construction will begin within a few weeks.

One of the tv studios will be so large that cars and trucks can enter it through one side of the building, drive into the studio and leave through the other side of the building.

The structure will be set back from the street intersection and the grounds will be landscaped. Other features of the building: a diesel-driven generator which can supply full power to the building in event of an outside power



WJBK's new home will be in Georgian style

failure, an underground passageway which will connect the Storer stations with the New Center Bldg., Fisher Bldg. and GM Bldg. and a dining room and galley on the third floor. ★ ★ ★

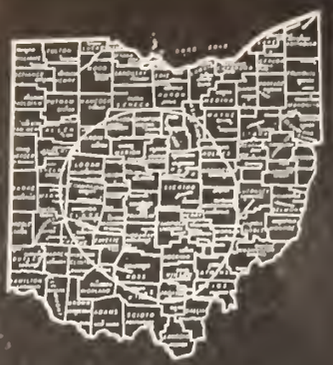
Briefly . . .

After 22 years since leaving his university studies, Bill Neill, head of technical operations for WFMY-TV, Greensboro, N. C., is going back to college. It's part of the station's policy of keeping its staff up to date in both programing and engineering developments. WFMY-TV told SPONSOR. Neill will study color television this summer at Pennsylvania State U.

* * *

When WLW-A, Atlanta, dedicated its new station earlier this month it held a four-day open house for Atlanta viewers. The new building for the tv outlet has 36,000 feet of space, 50 offices and two extra large studios (one holds 300 people). Guests (who included Georgia's Gov. Herman Talmadge) had a chance to win door prizes, among which was a new convertible car, by writing a slogan for the station. ★ ★ ★

NOW



220,000 WATTS

ON

WBNS-TV

CHANNEL 10

COLUMBUS, OHIO

Powered to serve the most with the best in TV viewing

* Covering 33 Central Ohio counties equalling 14,441 sq. miles.
* With a circulation of 423,000 sets.
* Over 2½ billion dollars of effective buying income.

Let WBNS-TV prove their strength by increasing the power of your sales message in this bigger than ever rich market.

• MATERIAL SOURCE
Sales Management Survey of Buying Power '54
Television Magazine
CBS-TV Nielsen



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

INTERNATIONAL

(*Continued from page 42*)

the greatest target for American export spending next to Canada. Though national resentment occasionally flares up in the form of trade restrictions or government-manipulated exchange rates (e.g. devaluation of the Mexican peso on 18 April 1954), the market potential of Latin America has barely been scratched by the majority of U.S. exporters. Further, the national income of most Latin American countries is strongly on the upswing, giving these countries increased purchasing power.

Ever more important as means of reaching the Latin American consumer are both radio and tv. In commercial radio-tv countries of this hemisphere, station operation is generally more like that in the U.S. than anywhere else in the world.

II. Radio: Multiple-spotting has long been the plague of Latin American radio.

At the third general assembly of the Inter-American Association of Radio Broadcasters last June in San Juan, Puerto Rico, the Standards Committee took a big step toward solving the problem: The maximum time allotted per station break in Latin America, according to the association, is now set at three minutes.

While this is still twice the time allowed by the NARTB, the new Latin American standard is a significant step towards uniform station operation. It further insures the American advertiser against having his commercial buried among numerous other commercials, as the case may have been a few years ago.

The growth of radio set ownership in Latin America has continued at such a rate that an executive of National Export Advertising Service calls radio "the single most important medium for reaching a mass audience in Latin America."

Most spectacular of new Asian radio operations is Radio KUAM in Guam, which, after three months of operation, already boasts three times the revenue anticipated in its statement to the FCC. This market of 85,000 people has a 25,000 set penetration.

In Europe Radio Luxembourg, which reaches most of France, Belgium and Great Britain, continues to be a favorite means of reaching these markets. This station has been SRO since 1949.

III. Television: One of the newest developments in Latin American tv is the availability of Spanish-dubbed American film programs to supplement live local programing. Ziv International, which began dubbing seven of its properties into Spanish some eight months ago, is now considering dubbing into other languages for telecast in Europe. (For story of sales results derived from one Ziv International film, see case history on page 45.)

Another method of exporting popular American film properties is the method developed by Paul Talbot, president of Fremantle Overseas Radio & Television. It is a combination film and live type of programing, with an American film narrated by a local Spanish, Portuguese, Japanese or Italian announcer, depending upon the market. On XEW-TV, Mexico City, for example, Philco and TWA sponsor *March of Time*, through Fremantle.

A salute to SPONSOR in
its efforts to further
a better understanding and
use of Latin-American broadcasting

RPC Network

Panama's only National Network

U. S. and Canadian Sales Office:
Caribbean Networks, Inc.
200 West 57th St.
New York 19, N. Y.

with a Mexican news commentator cut in live to narrate or combine live interviews with the half-hour film show.

Most interesting aspects of European television are (1) the recent development of Telesaar, a commercial tv station telecasting in German now but planning to telecast in French beginning in fall 1954; (2) the possibility that British television may go partly commercial.

IV. Sponsors: The advertising experience of Monsavon-L'Oreal, largest French soap and toiletries manufacturer, is proof both of the hard-selling competition the American advertiser faces in foreign markets and of successful use of local air media in a foreign market by a foreign advertiser.

Until three years ago Monsavon ranked third in soap sales in France behind Cadum and Palmolive. Today, as a result of a 100% radio and movie advertising budget, Monsavon is the leading soap in France, with 1953 sales exceeding $30 million.

Here's how George Glass, director-general of Monsavon-L'Oreal, tells the story:

Monsavon-L'Oreal is a company with three divisions: Monsavon, the soap company, which originated in 1932; Dop shampoos and toiletry products, developed in 1935; L'Oreal beauty parlor products, which date back to 1907. The firm's $3 million advertising budget for 1953 breaks down this way: 35% radio (mostly Radio Luxembourg); 30% movie advertising; 35% posters, point-of-sale and some newspaper ads.

On Radio Luxembourg alone Monsavon-L'Oreal sponsors a half-hour show and two quarter-hour programs weekly, plus a 10-minute show each day.

"Our radio advertising and the heavy merchandising of it by Radio Luxembourg can take the main credit for our growth during the last three years," Glass told SPONSOR.

This combination merchandising-broadcasting effort is Radio Luxembourg's self-liquidating *Radio Circus* (see picture page 42), a traveling circus with 5,000 seating capacity, which visits a different town in France and Belgium every day. It is from the amateur musical show which follows the circus performance that the firm's half-hour taped show is taken.

Today Monsavon-L'Oreal has not only the best-selling soap in France, but claims 80% of the entire shampoo market of the country.

V. Tips: In export advertising even more than in U.S. advertising there is no set rule for achieving success. However, beyond the advertiser consensus that it is essential for an American firm to work closely with its export agency, U.S. reps of foreign stations and management of these stations themselves, here's a basic guide to sound use of foreign radio and tv:

1. Don't judge foreign radio and tv according to what you saw on your last junket five years ago. The strides, particularly in Latin America, have been tremendous.

2. Think in terms of programing buys. Abroad, like in the U.S., radio or tv programs give a sponsor stronger brand identification.

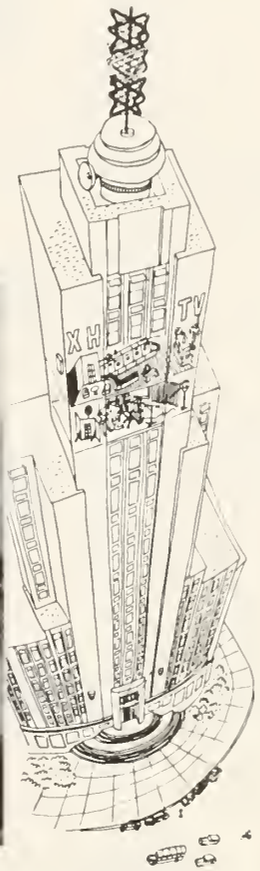
3. Don't insist upon a blanket commercial theme for all your export markets, or you may limit the use of your product. In Venezuela, for example,

(*Please turn to page 78*)

XHTV

Channel 4





The first TV station in MEXICO

Serves Mexico's largest single consumer market covering an area with a population of over 4,000,000.

TELEVISION DE MEXICO, S. A.
Plaza de la Reforma 2 Mexico, D. F.

BUY KTVU

WITH A

3 MARKET VIEW

---

1 SACRAMENTO
POPULATION ***314,200***

2 STOCKTON
POPULATION ***230,000***

3 MODESTO
POPULATION ***143,600***

ADD contiguous counties — presto another ***million plus*** *market with* ***100,000*** *plus* ***UHF homes.***

NATIONS most powerful — 525,000 watts on the air power.
"Half a million watts from half a mile in the sky"

KTVU— 36 NBC-TV STOCKTON, CALIF.

★ ★ ★

Represented by **GEORGE P. HOLLINGBERY CO.**

SUNDAY

	ABC	CBS	Du Mont	NBC
5	No network programing	The American Week (Elric Seraeid) Wash L	No network programing Night Editor co-op NY L	Meet the Press Pan Amer World Airways JWT all wks Revere Copper; 22Wash 19L St Georges & Keyes $3500
5:15		You Are There alt wk sponsors: Electric Co Adv Ayer (ea tues bal) Prudential Ins 92NY L	Meet Your Congress Benrus Watch 11Wash L	
5:30	Time Pickups $4700 L No network service		Roy Rogers Gen Fds: grape nuts, post toasties 62Hy F	
5:45			C&H $20,500	D&P $4000 B&B $22,000
6	You Asked For It Kraft Fds: grocy peanut btr L&F	Earn Your Vacation Ely L	Author Meets the Critics L	College of Musical Knowledge Toni Co Ely L Burnett
6:15	CBS $18,500			
6:30	Pepsi-Cola Playhouse Pepsi Cola Co Blow $23,500	Your Playtime Americen Tob: lucky strikes 91NY F	No network programing	Mr Peepers Reynolds Metals 92NY L
6:45		BBDD		Seeds $19,000
7	The Stars of the Town Lincoln Mercury Dealers 223NY L	Talent of the Town Lincoln Mercury Dealers 223NY L 8-9	No network programing	Colgate Summer Comedy Hour Colgate spts, palmolive, halo, colgate tthpste 74NY 8-0 57L
7:15	Da Big Boardwalk (variety show) Atlantic City L			
7:30		K&E $30,000		Befee $70,000
7:45	Walter Winchell Circle Prods alt wks SSCB alt wks Orson Welles Co Ayer alt wks $17,500	Fred Waring alt irreg with GE Theatre General Elec 55NY L	Rocky King, Detective Florida Citrus Commission 52NY L	Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 58NY 41L alt wks Y&R $28,000
8	Wrigley's Wright Show Mfr Chg 8/5 8-8:30 L Wrigley $8000	Man Behind the Badge Bristol-Sfarsr: ssl hepatica, Bonna, Sufferin! 86Hy,NY L	Kletter $6800	Philco TV Playhouse Philco Corp: radio, TV sets, home, refrig 81NY 54L alt wks
8:15	Dr. I. Q. CBS $4000	Pleistocithesemen 78NY L		
8:30		DCSS $14,000		Hutchins $32,000
8:45	Break the Bank Doris Dtv, Chrysler Corp L 52NY	The Web P Lorillard: kool cigs 58NY L	Boxing from Eastern Parkway (cont'd)	Loretta Young Show Procter & Gamble, Ivory Soap, Ivory flakes 138NY F
9	Grant $12,500	Y&R $11,000		B&B; Blow $30,000
9:15	No network programing	What's My Line? Remington Band Y&R all wks Jules Montenier: alegolia, pool 45NY L Earle Ludgin $9,500	Better Living TV Theatre NY F	Man Ag'st Crime R J Reynolds raanel cigs 49NY F Talso on Du M) Esty $28,000
9:30		Sub News Sprts Norwich: pepto-bismol, unguentine 80NY L B&B $1750	Chromescope Longines-Wittnauer Watch Co 51NY m,w,f Bennett $4,000	
9:45	No network programing	No network programing m-sun	No network programing	No network programing

MONDAY

	ABC	CBS	Du Mont	NBC
5	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f
5:15	John Daly News sus, m,w,f 53NY L 5Ark $15,000		Captain Video NY m-f L co-op	No network programing m-th
5:30	Flight No. 7 NY F	D Edwards News GM: oldsmobile (cont) DFS alt wks $12,000	Marge & Jeff NY m-f L co-op	Tony Martin Show Toni: bobbi home perm, white rain 125Hy m only L FCB $12,000 Camel News Caravan B J Reynolds Tob 70NY m-f L&F Esty $17,500
5:45				
6		Tv Top Tunes L&M: chesterfids 73NY m-f L C&W $15,000	No network programing m-f	No network programing m-f
6:15				
6:30		Burns & Allen Carnation Co 88Hy alt m F E. W. tese bell Goodrich tires 82Hy alt m F	No network programing	
6:45	Sky King Derby Fds: peter pan peanut pro 32NY F M-E $19,000			
7		BBDD $23,000		Droodles (Roger Price) NY L
7:15		Talent Scouts Thos J Lipton: tea, soup mixes; frostes dessert 78NY L	No network programing	
7:30	Voice of Firestone Firestone Tire & Rubber NY L simul S&J $18,000	Y&R $20,000		
7:45				Comment Wash L&F
8	Colgate Summer Comedy Hour Colgate spts, palmolive, halo, colgate tthpste 74NY 8-0 57L	I Love Lucy Philip Morris, phil morris cigs 106Hy	Professional Boxing co-op	RCA Victor Show starring Dennis Day NCA prods & services 70Hy L
8:15		Blow $35,000		JWT $28,000
8:30	Junior Press Conferences Phils L	Musquerade Party Ann Fds: inst mayonnaise coff; gaines dog fd 157NY L 111 9/13	68NY L	R Montgomery Presents 9:30-10:30 S C Johnson wax 92NY alt wk 45L NLKB (ese bell
8:45		B&B $10,000		
9	Boxing from Eastern Parkway (cont'd)	Westinghouse Westinghouse Summer Theatre appliances, TV, radio sets, turbine plans mirg 83NY L	Professional Boxing (cont'd)	Amer Tob: lucky strikes 92NY alt wk 45L
9:15				BBDD $35,000
9:30		MtE $50,000		Man Ag'st Crime R J Reynolds raanel cigs 49NY F Talso on Du M) Esty $28,000
9:45		Chromescope Longines-Wittnauer Watch Co 51NY m,w,f Bennett $4,000	Al Ringside NY co-op L	
10	No network programing m-f	No network programing m-f	No network programing m-f	No network programing alt wk

TUESDAY

	ABC	CBS	Du Mont	NBC
5	No network programing m-f	No network programing m-f	Captain Video NY m-f L co-op	No network programing m-f
5:15	John Daly News Hotelroom: Purit'n 83NY tu,th L R&L thr $15,000		Marge & Jeff NY m-f L co-op	
5:30		D Edwards News Am Tob: pall mall 78NY tu, th L SSCB eh $13,000		The World of Mr. Sweeney NY tu-f L Camel News Caravan B J Reynolds m-f (exc mon) Esty $17,500
5:45		Jo Stafford Gold Seal Co 70Hy C-M $10,000	No network programing	
6	Documentary Film NY F			
6:15		Gene Autry Wrigley: doublemint gum 18NY R&R $28,000	The Goldbergs Vitamin Corp: Vitamin D 167NY L BBDD $18,500	Midwestern Hayride Cinci L
6:30	No network programing Twenty Questions Florida Citrus Commission NY at 7/6 1WT $10,000	Juvenile Jury Pharmaceuticals, Inc: vertiol 66Hy L Edward Klettner $6000	Love Story NY	Arthur Murray Arthur Prods: Sister devil pads 69NY L Grey $20,000
6:45				
7	Danny Thomas Alt wk sponsors: American Tob: lucky strikes BBDD (ese bell) Dodge, Chrysler: 18NY L Gran $24,750	Meet Millie Colgate Corp 103NY L Turner Carter Prods 111NY L SSCB $20,000	No network programing	Fireside Theatre P&G: ivory soap, ivory flakes 70NY L Compton $20,000
7:15				Top Plays of 1954 Helene Curtis: spray net 85NY F thru 8/24 Earle Ludgin
7:30	U.S. Steel Theatre U.S. Steel Corp 99NY L 9:30-10:30 alt wks BBDD $35,000	Suspense Eles Auto-Lite: spark plugs, batteries 51NY L C&P $13,500		
7:45				Wrestling Ch L
8	Center Stage (drama series) 9:30-10:30 alt wks BBDD $35,000	Danger Nash-Kelvinator 57NY Geyer alt wk Block Drug: amm-dent, 72NY alt wk L C&P $10,000	Truth or Consequences P. Lorillard: old golds 96Hy L	The Big Picture NY
8:15				
8:30	Name's the Same Swanson: pkfry 62NY alt tu L Ludgin (ese bell) Van Camp 62NY alt tu L	The Blue Angel (Orson Bean) NY at 7/6	Mr & Mrs North Revlon: Prods Walgreen Chocolates: Nairn 10NY F MtE $26,000	Wrestling from Rainbo (cont'd)
8:45				
9	What Said That? Panel quiz with Walter Kiernan co-op NY L	Blue Ribbon Bouts Patti Page: bowling shoe ribbon bow 79Ver L 10 pm to conel	No network programing	The Music Show L
9:15				
9:30	BW&S $7500	Warwick & Legler $12,000 Sports Spot General Cigar: 61NY 10:45-11 L Y&R $1500		Stars on Parade NY L
9:45				
10	No network programing	TBA	No network programing	No network programing

WEDNESDAY

	ABC	CBS	Du Mont	NBC
5	No network programing m-f	No network programing m-f	Captain Video NY m-f L co-op	No network programing m-f
5:15	John Daly News sus, m,w,f 53NY L		Marge & Jeff NY m-f L co-op	
5:30	Mark Saber Sterling Drug 32NY L DFS $9000	D Edwards News GM: oldsmobile m,w,f (exc mon) D F Brother 53NY L Tv Top Tunes L&M: chesterfids 73NY m,w,f (exc mon) Cmdr'm & Walsh	No network programing	No network programing
5:45				
6				
6:15				
6:30	Godfrey's Friends CBS-Columbia: tv, radio sets Hats, caps, shoes Tonf: home perm 135NY L W&G (see bell) alt wks 8:30-9 FC&B thr $45,000	Summer in the Park NY L	No network programing	
6:45				
7	Strike it Rich Colgate, lustre crm, palmolive shv crm, veto 53NY L Esty $8500	Johns Hopkins Science Review Bait L	No network programing	
7:15				
7:30	I've Got a Secret R J Reynolds cavalier cigs 102NY L Esty $8,000			
7:45				
8	Blue Ribbon Bouts Patti Page: bowling shoe ribbon bow 79Ver L 10 pm to conel	The Music Show L	No network programing	
8:15				
8:30	Warwick & Legler $12,000 Sports Spot General Cigar: 61NY 10:45-11 L Y&R $1500	Stars on Parade NY L	No network programing	
8:45				
9	Chronoscope Longines m,w,f (exc mon) V A Bennett	No network programing m-f	No network programing m-f	No network programing m-f
9:15				
9:30	Wrestling from Rainbo (cont'd)	No network programing m-f	No network programing m-f	No network programing m-f
9:45				
10	No network programing	No network programing	No network programing	No network programing

THURSDAY

	ABC	CBS	Du Mont	NBC
5	No network programing m-f	No network programing m-f	Captain Video NY m-f L co-op	No network programing m-f
5:15	John Daly News tu,th L Real Lonsdale: Schwm'r & Scott 51NY F		Marge & Jeff NY m-f L co-op	
5:30	Lone Ranger General Mills: wheaties DFS $15,000	The World of Mr. Sweeney NY tu-f L Camel News Caravan B J Reynolds m-f (exc mon) Esty	No network programing	The World of Mr. Sweeney NY tu-f L Camel News Caravan B J Reynolds m-f (exc mon) Esty
5:45				
6	Talent Patrol NY L	I Married Joan General Electric: appliances 78NY,Hy F Y&R $23,000		Meet Mr. McNulley Gen Electric 86NY L Mason $29,500
6:15		My Little Margie Scott Paper 62Hy F	TBA	Four Star Plyhs Parker Pen JWT all wks Singer Sewing Machine Co 104NY F Y&R $25,000
6:30		JWT $22,500		
6:45				
7	Open Hearing NY L	Kraft TV Theatre Kraft Foods: cheese, food 40NY 9:30-10:30 JWT $16,000		Lux Video Theatre Lever Bros: lux soap, lux flakes 83Hy L JWT $20,000
7:15				
7:30	Kraft TV Theatre (cont'd)			Big Town Lever Bros, shadow wave, colorcheck 51NY F MtE $21,000
7:45				
8	This Is Your Life Bozel Bishop: cosmetics L 45Hy L Raymond Spector $12,000	Kraft Theatre (cont'd)		Public Onlander Philip Morris cigarettes 33Hy L Blow
8:15				
8:30				Place tha Face Carter: arrid! Ayer alt wks SSCB (see bell) Toni: prom, wh rn 95Hy alt wk L T-L, LB $11,000
8:45				
9	No network programing	No network programing	No network programing	No network programing m,wh
9:15				
9:30				TBA
9:45				
10	No network programing	No network programing	No network programing	No network programing alt wk

FRIDAY

	ABC	CBS	Du Mont	NBC
5	No network programing m-f	No network programing m-f	Captain Video NY m-f L co-op	No network programing m-f
5:15	John Daly News NY L		Marge & Jeff NY m-f L co-op	
5:30	Stu Erwin Show Gen Mls: cheerios DFS Peter Mato Pen 83NY at 5/14 F FCB thr $13,500	D Edwards News GM: oldsmobile m,w,f (exc mon) D F Brother 53NY L Tv Top Tunes L&M: chesterfids 73NY m,w,f (exc mon) Cmdr'm & Walsh	No network programing	The World of Mr. Sweeney NY tu-f L Camel News Caravan B J Reynolds m-f (exc mon) Esty
5:45				
6				
6:15				
6:30	Ozzie & Harriet Lambert Pharm Lambert & Fensley Hotpoint applies 82NY alt wks F		No network programing	The Duke Hy L
6:45				
7	Pantomime Quiz Gen Fds: Whiter Baker Chocolate, Cocoa Dry 82NY L B&B $7000			Life of Riley Gulf Oil 84NY L Y&R $22,500
7:15				
7:30	Topper R J Reynolds cancel cigs 96NY L Esty $27,000			
7:45				
8	Pride of Family alt wk sponsors: Armour: diet soup; other prs FC&B Bristol-Myers Ipana, vitalis 84Hy L Y&R $17,000	The Stranger Benrus Co: aeratan, gerlist 51NY L Edward Klettner $16,000	No network programing	Best in Mystery Amer Tob Co: pall mall SSCB (exc. bell) Simoniz Co: wax 51NY alt L&F SSCB $16,000
8:15				
8:30	Dragnet Liggett & Myers: Chesterfields 89NY L Cung'hm & Walsh $25,000			Campbell TV Soundstage Campbell Soup 81NY 31L BBDD $11,000
8:45				
9	Ford Theatre Ford Motor Co: autos, trucks 53NY F JWT $23,000	Focus NY F		Sports Film (Title TBA) Gillette Safety Razor Co 10 pm to conel Maxon $24,000
9:15				
9:30	Martin Kane—Private Eye US Tobacco Co: cigars, cans cigs 64NY L Kudner $14,000			Greatest Fights Prizebrough-Chalfant: gasoline br tonic 89Ver L Cayton $3000
9:45				
10	No network programing	No network programing	No network programing	It Happened in Sports (Hal Palmer) NY L
10:15				
10:30				No network programing alt wk

SATURDAY

	ABC	CBS	Du Mont	NBC
5	No network programing	No network programing		
5:15				
5:30	Dotty Mack Show Ctrl L	Best in the Clock Hyrisonic Electr Prods L 82NY L C&P $9000	No network programing	Mr Wizard Science plug Ch L
5:45				
6		TBA		Tv Recital Hall NY L
6:15		Stage Show (top-star variety) Co-sponsors Nestle: cocoa, Grove Houston Schick: elec shavr Kodaer Sheaffer Pen Seeds 107NY L per spon $10,000 total: $30,000		
6:30	Enterprise USA NY F			Bank on the Stars Hy L
6:45				
7	Greatest Sports Thrills NY F		No network programing	Ted Mack's Original Amateur Hour Pet Milk Co: evap milk 68NY 84L Gardner $11,000
7:15	Ellington $14,600			
7:30	Fight Talk 14Ver L co-op	Saturday Night Fights (Boxing) Bayuk Cigar Co: phillies 43NY L 6pm to conel		Saturday Night Revue 9-10:30 Thos Whitehead: McJ&A all wks 9-9:30 Armour: FC&B all wks 9-9:30 10min bet 9:30-10 Griffin BC&P Am Chicle: DFS Lemon Fresh McCann-Erickson 76Hy L 10 min: $5500 2 hr. $15,000
7:45				
8	Wrestling from Chicago 61Ch co-op L	Two for the Money P. Lorillard: old gold cigs 63NY L Y&R $12,000	No network programing	
8:15		My Favorite Husband Gen Mls: Bisquick, Softasilk, Softasilk br 135Ver alt wks L Y&R $20,000		
8:30		That's My Boy (Eddie Mayehoff) Plymouth Div, Chrysler Corp L 121Hy L Ayer $26,200		Saturday Night Revue (cont'd) 10 min reps Chrysler: General Elec Y&R Cavalry Parade 76Hy L (see ebove) Private Secty Amer Tobacco: lucky strike 126NY F BBDD $21,000
8:45				
9	Wrestling from Chicago 61Ch co-op L	Two in Love Pharmaceuticals: geritol NY L Edward Klettner $12,500	No network programing	
9:15				
9:30	Wrestling from Chicago 61Ch co-op L			
9:45				
10	Wrestling (resumes 11:30)	Sports Showcase Amer Home Prs: 346Ch L 15 min Gerber $1775	No network programing	
10:15				
10:30				

the ONLY station that gives you
1,083,900* TV HOMES
for the cost of only 399,400*!

WSTV-TV
VHF-Channel 9
STEUBENVILLE
CBS
WHEELING
CBS Affiliate
Key to the Biggest Bonus Market in TV

PITTSBURGH 93 Miles from Tower
CANTON 48 Miles from Tower
YOUNGSTOWN 50 Miles from Tower

No other station gives you a TV buy like this! Powerful WSTV-TV offers you rates based only on the 399,400 TV homes in the Steubenville-Wheeling market — 52nd largest in the country. But you get a bonus of the 9th largest market — 684,500 additional homes — because WSTV-TV beams a clear, primary signal right into Pittsburgh! Right into Canton, Youngstown and many other industrial cities in the area, too!

NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV's coverage of 1,083,900 homes is
BIGGER than SAN FRANCISCO (812,150 homes)
BIGGER than WASHINGTON (580,000 homes)
*CBS Research

WSTV-TV STEUBENVILLE-WHEELING
ANOTHER AVERY KNODEL REPRESENTED STATION

Notes and explanations to help you use this chart

SOURCES: cover talent and production only, do not include commercials or time charges. They are gross time costs. The 15% agency commission is not deducted. Figures are rounded off for ease of use. Talent costs are for one time appearance only. Production costs are for one basic set. Additional costs accrue for each additional set. Costs are for the full season. Where a series goes off the air for a period and across-the-board show is listed on Monday only, that covers the show for the week.

TIME: is Eastern Daylight Time unless otherwise noted.

ABBREVIATIONS: Balt, Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Var, Various; all, all-inclusive; pr, producers; radio, radio and TV; stmsl, stimulcast; shr, ah, shorts; C-M, Cities Service; Ely, Ely Lilly; Ver, Vermont. Where a show is carried on 15 stations, originating in NYC; 50L means 50 of those stations telecast show live, the rest carry it via kins. Where production in addition to those mentioned in chart are shipped on this program, it is noted.

ABC TV: Breakfast Club, simulcast M-F 9-10 am on 28 ABC TV stations, from Chicago, Starring Don McNeill, producers: Philco, Hotchkiss, Adv: Gumbinner-Van Praag, Wherry, Baker & Phillips.

CBS TV: Arthur Godfrey, 3d, W 10-11:30 am; T, Th 10-11:15 am; sold as simulcast, time costs: $11,000 monthly for two TV quarter hours and 2¾ radio quarter hours on 190 stations per advertiser. Talensi on 30-55 stations; originates live from NYC, other points. Strictly Dishonorable, M F 9-9:30 pm; news variety show. Sells in 5-min segments, with 1½ min commercial time in each, at cost of $2500 to $3000 for time (about 40 stations) and $1500 extra for talent per segment.

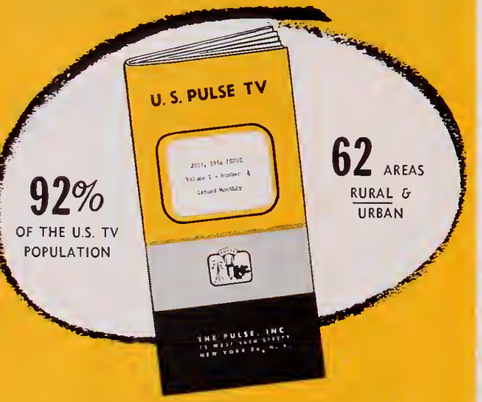
DU MONT TV: 7 to 10 am local on chart) ie sold to advertisers in segments of about six minutes each at a gross cost (time and talent) of $3,333 per segment. Segments are available to advertisers on a wholly flexible basis & client can purchase anything from a one-time shot to an intensive announcement campaign. Due to Today's commercial flexibility the details of its advertising is constantly in a state of flux. Today has carried over 100 clients to date; among those currently or recently using the program are (listed with agency in last): General Electric, Mason Hosiery, Pet Milk, Maxon Co, McCann-Erickson; Bissell, Carpet Sweeper, Ayer; American Maize Prods, K&E; Mutual of Omaha, Bozell & Jacobs. Commercials are seen on from 53-45 stations in the East, Southeast and Midwest. The show is actually telecast for three hours, 7-10 am, EST; the first hour is seen only in the East and the second hour to both the East and Central areas, and the third hour in the Central area. Commercials in the first hour are repeated in the third in order to serve both sections.

Sponsors listed alphabetically with agency and time on air

Admiral, Erwin, Wasey: DTN, Tu 8-8:30 pm
Alcoa, F&S&R: CBS, Tu 10:30-11 pm
Amer. Chicle, D-F-S: alternate, Sun 9-9:30 pm; DTN, F 10:30-pm; NBC, Sat 9:30-10 pm
Amer. Dairy Assn., C-M: CBS, Th 3:45-4 pm
Amer. Home Pr., Biow: CBS, M-F 12:15-30 pm; Geyer DTN, Sat 11:30-79 pm
Amer. Oil Co., Joseph Katz: CBS, F 10:30-11 pm NBC, alt M 9:30-10:30 pm; Sat 10:30-11 pm; ABC, alt Tu 9-9:30 pm
Amer. Safety Razor, D-F-S: ABC, alt Sun 9-9:15 pm
Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt F 8:30-9 pm, BBDO: CBS, Sun 7:30-8 pm, NBC, alt M 9:30-10:30 pm; alt Sat 10:30 11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm; NBC, alt Sat 9-9:30 pm.
Associated Prods., Grey: NBC, M 7:30-45 pm
Bauer & Black, Burnett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Benrus, Carl Byoir & Assoc: DTN, Sun 8:30-9 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm; W 4:45-5 pm
Hazel Bishop, Spector: NBC, W 10 10:30 pm
Block Drug, Small & Seaman: CBS, Tu 10 10:30
Borden Co., DCSS: NBC, Th 9:30-9 pm
Bristol-Myers, Int'Ss, Y&R: CBS, Sun 9:30-10 pm; Tu, Th 10:10-15 am, Tu 2-2:15 pm; ABC, alt F 9-9:30 pm
Brown & Williamson, Bates: CBS, F 10-10:30 pm
Campana, Wallace-Berry-Hanly, CHBS, M, W, F, 2-2:30 pm; NBC, F 9:30-10 pm.
Campbell Soup, BBDO: CBS, M, W, F, 2-2:30 pm; NBC, F 9:30-10 pm.
Carnation, Erwin, Wasey: CBS, M, 8-8:30 pm
Carter Prods., SSCB: CBS, alt Tu 9:30-10 pm
Chesebrough, Cayton: NBC, F 10:30-45 pm
Cleveland, T-E: NBC, Th, Tu 7:30-45 pm
Chrysler, BBDO: CBS, Sat 10-10:30 pm
Coca-Cola, D'Arcy: NBC, W 7:30-45 pm
Colgate, Esty: CBS, M, W, F 11:30-12 noon; W 9-9:30 pm; F 9:30 pm; NBC, Sun 8-9 pm; Bates: NBC, Tu 5:45-6 pm; M 9:30-10 pm; alt Sat 10:30 11 pm; ABC, alt Tu 9-9:30 pm
Armour & Co., FC&B: ABC, alt F 9-9:30 pm; NBC, alt Sat 9-9:30 pm.
Associated Prods., Grey: NBC, M 7:30-45 pm
Bauer & Black, Burnett: CBS, F 2:45-3 pm
Bayuk Cigar, Ellington: ABC, Sat 9-9:45 pm
Benrus, Carl Byoir & Assoc: DTN, Sun 8:30-9 pm
Best Foods, Earle Ludgin: CBS, W 1:45-2 pm; W 4:45-5 pm
Hazel Bishop, Spector: NBC, W 10 10:30 pm
Block Drug, Small & Seaman: CBS, Tu 10 10:30
Borden Co., DCSS: NBC, Th 9:30-9 pm
DuMont Labs., direct: DTN, Th 9-9:30 pm
Electric Auto-Lite, C&F: CBS, Tu 9:30-10 pm
Electric Co. Adv., Ayer: CBS, alt Sun 6:30-7 pm
Faith for Today, Rockhill: ABC, Sun 12:30-1 pm
Falstaff Brewing, DFS: ABC, Sat 2-2:5 pm
Firestone, Sweeney & James: ABC, M 8:30-9 pm
Florida Citrus, JWT: ABC, Tu 9:30-9 pm
Ford Motor, JWT: NBC, Th 9:30-10 pm
General Cigar, Y&R: CBS, W 10:45-11 pm
General Electric, BBDO: CBS, Sun 9-9:30 pm; Th 7:15-8 pm; Y&R: NBC, W 8-8:30 pm; Sat 8:30-9 pm; ABC, alt Tu 8:30-9 pm
General Foods, Y&R: CBS, F 9:30-10 pm; B&H: CBS, F 8-8:30 pm; Ben 10 pm: NBC, Sun 6:30-7 pm; Tu 8-9 pm (every 3 wks)
General Mills, D F Brother: Sanmen, Talham-Laird, ABC, Th 7:30-8 pm; F 7:30-8 pm; CBS, M-F 12-12:15 pm; CBS, W, F 5-5:15 pm; M, W, F 2:45-3 pm
General Motors, Diidsmobile, D F Brother: CBS, M 7:30, F 7:45-45 pm; Frigidaire, FC&B: CBS, Th Tu 10:30-45 am, alt W 8:30 9 pm
Gerber Prods., D-Arcy: NBC, M 10:15-30 am
Gillette, Maxon: NBC, F 10 pm to conel
Gold Seal, Campbell-Mithun: CBS, Tu 7:15-8 pm
B F Goodrich, BBDO: CBS, alt M 8-8:30 pm
Goodyear, McCann-Erickson: ABC, alt M 8-8:30 pm
Green Giant, Leo Burnett: CBS, F 2:45-3 pm
Griffin Mfg., BBDO: NBC, Th 8-8:30 pm
Grove, McCann-Erickson: ABC, M 9:30-9:45 pm
Hall Bros., FC&B: NBC, Sun 5-5 pm
Hamm Brewing, C-M: CBS, F 10:30-11 pm
Hoover Co., Leo Burnett: CBS, M 1:45-2 pm
Hotpoint, Inc., Maxon: ABC, alt F 8-8:30 pm
Int'l Cellucotton, FC&B: CBS, M, W 10:30-45 am
Int'l Shoe, D'Arcy: DTN, Sat 11 30-12 n; NBC, alt F 8:30-9 pm
Int'l Silver, Y&R: CBS, alt Sat 9:30-10 pm
Jergens, Bobl W Orr: NBC, M, W, F 12:15-25 pm
S C. Johnson, NL&B: NBC, alt M 9:30-10:30 pm; Kellogg, Burnett: CBS, Tu, Th 7:30-45 pm; W 10:15-30 am; NBC, Tu, Th 5:30-45 pm
Kraft Foods, JWT: NBC, W 9-10 pm; ABC, Th 9:30-10:30 pm
Lambert Pharm., Lambert & Feasley: ABC, alt F 8-8:30 pm
Lemon Products, McCann-Erickson: NBC, Sat 9:30-10 pm
Lever Bros: JWT: CBS, Th 8-8:30 pm; McCann-Erickson: CBS, Th 9:30-10 pm; M, W 11 11:15 am; Sweeney & James: ABC, M 9:30-10 pm
Liggett & Myers, Cunningham & Walsh: CBS, M, W, F 1:15-8 pm; NBC, Th 9-9:30 pm, Sat 9:5-30 pm
Lincoln-Mercury, K&E: CBS, Sun 8-9 pm
Thomas J. Lipton, Y&R: CBS, M 8:30-9 pm
Longines, Wittnauer: CBS, M, W, F 11-11:15 am; NBC, Th 9:30-9 pm
P. Lorillard, Y&R: CBS, Sun 10:30-30 pm; L&N: ABC, Th 8:30-9 pm
Luden's, Inc., J. M. Mathes: NBC, F 5:30-45 pm
Mars, Inc., Leo Burnett: ABC, alt Sun 2:30-5 pm
Mainland, Anderson & Calvert: CBS, M 1:30-45 pm
Minnesota Mining, C&F: CBS, M, W, Th 10:30-45 am
Minute Maid, Del Bates: ABC, alt Sun 5:30-6 pm
J. Monfanier, Lodgin: CBS, Sun 10:30-11 pm
Philip Morris, Biow: CBS, M 9-9:30 pm; alt Th 10-10:30 pm
Motor Prods., Dropfreeze Appliance, Hoch, Williams & Cleary: CBS, Th 1:30-45 pm
Myerin Taps, Hartman: CBS, F 1:45-2 pm
Nash-Kelvinator, Geyer, CBS, alt Tu 10:30-11 pm
Nat'l Biscuit, McC-E: CBS, Tu, Th 11-11:15 am
Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm
Nestle, Lindsay, Smithers: CBS, Sat 8-9 pm; C&P: ABC, alt Sat 11-11 30 am
Norge, J. Walter Thompson: CBS, Th 1:45-2 pm
Norwich Pharm., B&B: CBS, Sun 11-11:15 pm
Noxzema, SSCB: CBS alt F 10:30-11 pm
O'Cedar, Turner: CBS, alt F 9-9:30 pm
Owens-Corning, FSR: CBS, M-Th 10:15 30
Pabst, Warwick & Legler: CBS, M 9 pm to conel
Packard Motor, Maxon: NBC, Sun 9:15-30 pm
Pan-Am. Airways, JWT: NBC, alt Sun 6-6:30 pm
Parker-Mate Pen, FC&B: ABC, F 7:30-8 pm
Parker Pen, JWT: CBS, alt Th 8:30-9 pm
Pepsi-Cola Co., Biow: ABC, Sun 7:30-8 pm
Pharmaceuticals, Inc., Kletter: CBS, Tu 8:30-9 pm Sat 10:30-11 pm
Pet Milk, Gardner: NBC, Sat 8:30-9 pm
Philco, Hutchins: NBC, alt Sun 9-10 pm
Pillsbury Mills, Burnett: CBS, alt W 8:30-9 pm; M Th 11:15-30 am; Tu, W, F 2:45-3 pm
Pontiac Motors, McM&A: NBC, F 8-8:30 pm
Procter & Gamble, D-F-S, B&B, Biow, Compton: CBS, M-F 12:30 1:15 pm; M-F 4:30-5 pm; NBC, Tu, Th 9-9:30 pm; M-F 3:45-4 pm, M-F 4-4:30 pm; Sun 10-10:30 pm; 1-2:30 pm
ReaLemonPurifon, Rutledge & Lilienfeld ABC Tu, Th 7:15-30 pm
Prudential Ins., Calkins & Holden, Carlock, McClinton & Smith: CBS, alt Sun 6:30-7 pm
Quaker Oats, Wherry, Baker & Tilden: CBS, Sun 12:30-1 pm
Ralston Purina, Gardner: ABC, Sat 11-11:30 am
RCA, JWT: NBC, M 9-9:30 pm
ReaLemon-Purifon, Rutledge & Lilienfeld: ABC Tu, Th 7:15-30 pm
Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; NBC, M 9-9:30 pm
Revere, St. Georges & Keyes: NBC Sun 6-6:30 pm
Revlon, Weintraub: NBC, Tu 10:30-11 pm
R. J. Reynolds, Esty: CBS, W 9:30-10 pm; F 8:30-9 pm; CBS, M F 7:15-8 pm; NBC, Sun 10:30-11 pm
Reynolds Metals, Seeds: NBC, Sun 7:30-8 pm
Rosefield Packing, Guild, Bascom & Bonfiglio: ABC, Sun 7-7:30 pm
Schick, Kudner: CBS, Sat 8-8:30 pm
Schlitz Brewing, L&N: CBS, F 9-9:30 pm
Scott Paper, JWT: NBC, W 8:30-9 pm
Serutan Co., Edward Kletter: DTN, F 9-9:30 pm
Seaman Bros., Waintraub: CBS, Th 3:2:15 pm
Sheaffer Pen, Seeds: NBC, Sat 10-10:30 pm
Sherwin-Williams, F&S&R: ABC, alt Th 8:30-9 pm
Simmons, Y&R: CBS, alt Sat 9:30-10 pm
Simoniz Co., K&E: CBS, alt Sun 9-9:30 pm; NBC, Tu 9-9:30 pm; M F 4:30-5 pm; CBS, Tu 2:15-30 pm
Singer Sewing, Y&R: CBS, Th 2-2:30 pm
S.O.S., McCann-Erickson: CBS, alt Th 10:30 pm
Standard Brands, Bates: NBC, M 7:30-8 pm
Star-Kist Tuna, Maxon & Davis: CBS, M Th 10:15-11 am; NBC, M 7:30-8 pm
Stokeley, Calkins & Holden: CBS, Th 1:45-2 pm
Sunbeam Corp., Perrin-Paus: NBC, Sat 7:30-8 pm
Swanson, Lindsay & Chase: ABC, alt Sun 10:30-11 pm
Swift, JWT: CBS, W, Th 1:30-45 pm; Tu 1 15-30 pm
Sylvania, Cecil & Presbrey: CBS, Sat 7 10-8 pm
Tide Water Oil, L. A. N.: DTN, Th 8:30-9 pm
Toni Co., Weiss & Geller: CBS, W 8-8:30 pm; Tu, Th 10:15-11 am; Leo Burnett: CBS, alt Th 10:30-11 pm; Tu, Th 12:15 pm; Tu, Th 10:15-11 am; Leo Burnett: CBS, alt M 10:30-11 pm; Tu, Th 12:15 pm; Tu, Th 10:15-11 am; NBC, M 3:30-4 pm
U.S. Steel, BBDO: ABC, alt Tu 9:30-10:30 pm
U.S. Tobacco, Kudner: NBC, Th 10:30-30 pm
Van Camp Sea Fd., Brisacher, Wheeler & Staff: ABC alt Th 10:30-11 pm
Vitamin Corp., KFCAC: DTN, Tu 8-8:30 pm
Welch Grape Juice, DCSS: ABC, alt F 5:45 6 pm
Wesson Oil, Fitzgerald: NBC, W, F 12:15-30 pm
Westinghouse, McCann-Erickson: NBC, M 10:15 pm
Wine Corp., W&G: DTN, Sun 10:10:30 pm
Wrigley, R&R: CBS, Sun 6-6:30 pm
Yardley, Sullivan: CBS, Th 1:30-45 pm
Zippo, Ayer: NBC, Sat 9:30-10 pm

"The industry's largest, most dependable"

This month
117,000 families are
being interviewed for
next month's issue



92% OF THE U.S. TV POPULATION

62 AREAS RURAL & URBAN

Ironically, Pulse costs less than any of the cost-cutting methods trying to avoid the extra time and effort necessary for personal interviewing. You can always discuss Pulse ratings with confidence. Get free copy of the new "U S Pulse TV" and see

Nothing takes the place of INTERVIEWS in the HOME

PULSE, *Inc., 15 West 46th St., New York 36*

SUNDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing	Lamp Unto My Feet NT L Look Up and Live NT L	No network programing	No network programing
12:15				
12:30				
12:45				
1	No network programing	No network programing	No network programing	No network programing
1:15				
1:30				
1:45				
2	No network programing	No network programing	No network programing	No network programing
2:15				
2:30				
2:45				
3	No network programing	No network programing	No network programing	No network programing
3:15				
3:30				
3:45				
4	No network programing	Man of the Week Wash L Youth Takes a Stand NT L	No network programing	American Forum of the Air Wash L Zoo Parade Cb L $3000
4:15				
4:30				
4:45				
5	Sugar Creek Kellogg Co: corn flakes 47NT L 5-5:30 LB ¼hr $5000 Mary Ine milky way Burnett 52NY alt wk L 5:30-6 Minute maid: frozen lemonade 51NY alt wk L 5:30-6 Bates ½hr $5000	NY Adventure L	No network programing	Hallmark Hall of Fame Ball Bros: ball-mark cards 17Hy,NT L (1 hr ex 6th sun) FC&B hr $25,000 TBA
5:15				
5:30				
5:45				
6				

MONDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing m-f	Arthur Godfrey* Chesapeake Wallace-Ferry-Hanly m-f 10-10:15 Minn Mining BBDO m-f 10:15-30 Intl Cellucotton FC&B m-f 10:30-45 Star-Kist Tuna m-f 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¾ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f L Compton $9000
12:15				
12:30	No network programing m-f	Arthur Godfrey* Lever (episodes) m-f 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate: tthnst: val: ester suds, palmolive, lab, ajax 64NT L Esty $6000	No network programing all wk	Home m-f 11-12 NY L&P (Women's service program. For partic sponsors, there are eight 1-min commercials an hour available, plus six 20-sec product announcements) 1-min partic $5400 (see tu for sponsor list)
12:45				
1	No network programing m-f	Valiant Lady Gen Mls: bisquick 52NY m-f L DFS shr $10,000 Love of Life Amer Home Pr 52NY m-f L Blow $8500 Search for Tom'w P&G: ivor 45NY m-f L Blow $8500 Guiding Light P&G: ivory, dust 55NT m-f L Compton $10,000	No network programing all wk	Brides & Groom Jergens Co 52NY m,w,f Orr $7500 Hawkins Falls m-f L 80Cb ¼ hr $3500 Betty White Show Hy m-f L
1:15				
1:30				
1:45				
2	No network programing m-f	Brighter Day P&G 24NY m-f L Y&R $9000 Portia Faces Life Gen Fds: pureed foods 59NY m-f L Y&R $10,000 Garry Moore Maxlander A&C Per Mkt 1WT alt 1:30-45 Crunchick: Pearls Monday Co (all) 45NY 1:45-2 T LB ¼ hr $2018	No network programing all wk	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Double or Nothing Campbell Soup 48NY m-f L Art Linkletter Lever: surf 59NY m-f T Ayer (see bell) Pillsbury Mills: flour mixes 39NY m-th L LB ¼hr $4000	Paul Dixon Show m-f 3-4 (Participating segs available; see cost below)	No network programing m-f 10min $400
3:15				
3:30				
3:45				
4	No network programing m-f	Big Payoff Colgate: fab chlorodil: tth, oat: cashmere bou 47NY m-f L (see tu-th) Esty $8500 Bob Crosby Show Gen Mills: 69Hy m-f L 3:45-4 Knox: Reeves $3100	One Man's Family Hy m-f L Golden Windows PAG: cheer NY all das L Y&R First Love Phills m-f L Concerning Miss Marlowe PAG: tide NY all das L B&B	
4:15				
4:30				
4:45				
5	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dres 47NY m-f L Ping-g Gever $10,000 On Your Account (Wm Filbert) P&G: tide, pnll NY m-f L 4:45-5 B&B $11,500	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf 61Cb m-f L 4:15-4:30 DFS ¼hr $1200 TBA
5:15				
5:30				
5:45				
6	No network programing m-f	No. network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L 1 min partic $6000 Howdy Doody Standard Brands: royal puddings, gelatin 58NY 46L Bates ¼hr $1800

TUESDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing m-f	Arthur Godfrey* Breakfast Menu: Y&R tu,th 10-10:15 Kellogg Co Burnett tu,th 10:15-30 General Mtrs: Frigidaire, Dlr tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welas & Deller	No network programing all wk	Ding Dong School Ch m-f L ¾ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f L Compton $8500
12:15				
12:30	No network programing m-f	Arthur Godfrey* National Biscuit 11-11:15 McCann-Erickson Pillsbury Mills 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon) (Women's service program. For partic sponsors, there are eight 1-min commercials an hour available, plus six 20-sec product announcements) 1-min partic $5400 (see tu for sponsor list)
12:45				
1	No network programing m-f	Valiant Lady Toni Co 47NY tu,th L LB shr $10,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: jovt m-f (see mon) Blow Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programing all wk	Brides & Groom NY aus tu,th L Jergens m,w,f Hawkins Falls Cb m-f L Betty White Show Hy m-f L
1:15				
1:30				
1:45				
2	No network programing m-f	Brighter Day P&G m-f (see mon) Y&R Portia Faces Life Gen Fds m-f L Y&R Garry Moore Hartley & Co 20NY Ayer (see bell) Swift & Co CBNY m-f T JWT Thr $2038	No network programing all wk	All-Star Baseball Game Gillette Safety Razor Co Chgo L 1:15 to conclusion 13 Jul only Maxon
2:15				
2:30				
2:45				
3	No network programing m-f	Garry Moore Ridtell Myers: aspirin Imna DFSK L Simonis Co 47NY T,f Y&R Thr $2038 Art Linkletter Kellogg: all br 58Hy L LB tu,th 3:30-45 Pillsbury Mills m-th 3:45-4 LB ¼hr $4000	No network programing all wk	No network programing m-f
3:15				
3:30				
3:45				
4	No network programing m-f	Big Payoff NY aus tu,th L Bob Crosby Toni Co: NBC Network L Welas & Deller Amer Dairy Campbell-Milhun $1100	Paul Dixon Show m-f 3-4 11Clnt (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows PAG: cheer NY all das L Y&R First Love Phills m-f L Concerning Miss Marlowe PAG: tide NY all das L B&B
4:15				
4:30	TBA		No network programing m-f	Welcome Travlrs P&D: prell, ivory snowf 61Cb m-f L 4:15-4:30 DFS ¼hr $1200 TBA
4:45				
5	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY aus tu,th L On Your Account (Wm Filbert) P&G: tide, pnll m-f L Beaton & Bowles	No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS TBA
5:15				
5:30				
5:45				
6	No network programing m-f	No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: Instant Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies! 48NY 44L LB (see bell) tu,th 5:30-45 Colgate: Ultpst 51NT 5:45-6 44L Bates ¾hr $1800

WEDNESDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing m-f	Arthur Godfrey* Chesapeake Wallace-Ferry-Hanly m,w 10-10:15 Minn Mining BBDO m,w 10-10:30 Intl Cellucotton FC&B m,w 10:30-45 Star-Kist Tuna m,w 10:45-11 Rhoades & Davis	No network programing all wk	Ding Dong School Ch m-f L ¾ hr $745 ½ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f L Compton
12:15				
12:30	No network programing m-f	Arthur Godfrey* Lever (episodes) m,w 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
12:45				
1	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: jovt m-f (see mon) Blow Guiding Light P&D: ivory, dust m-f (see mon) Compton	No network programing all wk	Brides & Groom Jergens Co m,w,f (see mon) Robt W. Orr Hawkins Falls Weston Oil 101Cb w,f L Fitzgerald $6000 Betty White Show Hy m-f L
1:15				
1:30				
1:45				
2	No network programing m-f	Brighter Day P&D m-f (see mon) Y&R Portia Faces Life Gen Fds m-f L Y&R Garry Moore Swift & Co 54NY JWT 64NT Best Fds: ritl, shinola 54NT L ¾hr Ludgin $2038	No network programing all wk	No network programing m-f
2:15				
2:30				
2:45				
3	No network programing m-f	Double or Nothing Campbell Soup m-f (see mon) BBDO Art Linkletter Lever: surf Ayer m-f Pillsbury Mills m-th 3:45-4 (see mon) Lee Burnett	No network programing all wk	No network programing m-f
3:15				
3:30				
3:45				
4	No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Hy m-f L 3:30-45 sus General Mtrs: Frigidaire, Dlr m-f 3:45-4 (WTV) Elliott Reeves $3100	Paul Dixon Show m-f 3-4 (Participating segments available) 11Clnt 10-min avg $400	One Man's Family Hy m-f L Golden Windows PAG: cheer NY all das L Y&R First Love Phills m-f L Concerning Miss Marlowe PAG: tide NY all das L B&B
4:15				
4:30				
4:45				
5	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dres m-f (see mon) Blow: Geyer On Your Account (Wm Filbert) P&G: tide, pnll m-f L Beaton & Bowles	No network programing m-f	Welcome Travlrs P&D: prell, ivory snowf (see mon) DFS TBA
5:15				
5:30				
5:45				
6	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug lots 84NY m-f L Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: Instant Jell-O Y&R tu,w,f Howdy Doody Continental Bkg: wonder bread, hostess cakes 85NY Bates $1600

THURSDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing m-f	Arthur Godfrey* Breakfast Menu: Y&R tu,th 10-10:15 Kellogg Co Burnett tu,th 10:15-30 General Mtrs: Frigidaire, Dlr tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welas & Deller	No network programing all wk	Ding Dong School Gerber Prods D'Arcy 10:15-30 Ch m-f L ¾ hr $745 ¾ hr $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f L Compton
12:15				
12:30				
12:45				
1	No network programing m-f	Arthur Godfrey* Natl Biscuit tu,th 11-11:15 McCann-Erickson Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
1:15				
1:30				
1:45				
2	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: jovt m-f (see mon) Blow Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programing all wk	Brides & Groom Jergens Co m,w,f (see mon) Robt W. Orr Hawkins Falls Weston Oil 101Cb w,f L Fitzgerald $6000 Betty White Show Hy m-f L
2:15				
2:30				
2:45				
3	No network programing m-f	Garry Moore (cont'd) Seaman Bros: airwick $-$-15 Weintraub Mtge 3:15-30 Lee Burnett Art Linkletter Kellogg: all br 11Hy L LB tu,th 3:30-45 Pillsbury Mills m-th 3:45-4 LB ¼hr $4,000	No network programing all wk	No network programing m-f
3:15				
3:30				
3:45				
4	No network programing m-f	Big Payoff NY m-f L Bob Crosby SOS: Cleanser Hc all wk 47,74NY McC m-f 3:45-4 Amer Dairy tu,th 3:45-4 (WTV) Elliott Campbell-Milhun	Paul Dixon Show m-f 3-4 11Clnt (Participating segments available) For 10min $400	One Man's Family Hy m-f L Golden Windows PAG: cheer NY all das L Y&R First Love Phills m-f L Concerning Miss Marlowe PAG: tide NY all das L B&B
4:15				
4:30	TBA		No network programing m-f	Welcome Travlrs P&G: prell, ivory snowf (see mon) DFS TBA
4:45				
5	No network programing m-f	Woman With A Past NY m-f L The Secret Storm NY tu,th L On Your Account (Wm Filbert) P&G: tide, pnll m-f L Beaton & Bowles	No network programing m-f	Welcome Travlrs P&D: prell, ivory snowf (see mon) DFS TBA
5:15				
5:30				
5:45				
6	No network programing m-f	No network programing m-f	No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: Instant Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies! 48NY 44L LB (see bell) tu,th 5:30-45 Colgate: Ultpst 51NT 5:45-6 44L Bates ¾hr $1800

FRIDAY

	ABC	CBS	Du Mont	NBC
12 noon	No network programing m-f	Arthur Godfrey* Breakfast Menu: Y&R tu,th 10-10:15 Kellogg Co Burnett tu,th 10:15-30 General Mtrs: Frigidaire, Dlr tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welas & Deller	No network programing all wk	Ding Dong School General Mills: cereals, mixes 51Cb L f 10:15-30 seg Tatham- ¼hr Laird $1160 A Time to Live Ch m-f L 3 Steps to Heaven P&G: ivory, duz m-f L Compton
12:15				
12:30				
12:45				
1	No network programing m-f	Jack Paar NT L	No network programing all wk	I'll Buy That NT L Strike It Rich Colgate m-f (see mon) Esty
1:15				
1:30				
1:45				
2	No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: jovt m-f (see mon) Blow Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programing all wk	Brighter Day P&D m-f (see mon) Y&R Portia Faces Life Gen Fds m-f L Y&R Garry Moore Deserted Rive 54NY L LB (see bell) Mystik Tape f 1:45-3 only 41NY L Gez Hartman
2:15				
2:30				
2:45				
3	No network programing m-f	Big Payoff Colgate m-f Esty Bob Crosby Gen Fds: Instant Jell-O Burnett 3:30-45 General Mills 41Hy 3:45-4 Knox: Reeves ¼hr $3100	Paul Dixon Show m-f 3-4 11Clnt (Participating segments available) 10 min $400	One Man's Family Hy m-f L Golden Windows PAG: cheer NY all das L Y&R First Love Phills m-f L Concerning Miss Marlowe PAG: tide NY all das L B&B
3:15				
3:30				
3:45				
4	No network programing m-f	Woman With A Past NY m-f L The Secret Storm Am Home Prods: Whitehall, Boyle-Midway dres m,w,f (see mon) Blow: Geyer On Your Account (Wm Filbert) P&G: tide, pnll m-f L Beaton & Bowles	No network programing m-f	Welcome Travlrs P&D: prell, ivory snowf (see mon) DFS TBA
4:15				
4:30				
4:45				
5	No network programing m-f	Pinky Lee Show Hy m-f L Howdy Doody Kellogg Co: (see tu) Lee Burnett Standard Brands Bates ¼hr $1800	No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: aug lots 84NY w,f L Esty ¼hr $4000 The New Revue (colorcast) NY L
5:15				
5:30				
5:45				
6	No network programing m-f	No network programing m-f	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lucien's Mathes 5:30-45 Ind Shoe: D'Arcy all f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY 46L ¾hr $1600

SATURDAY

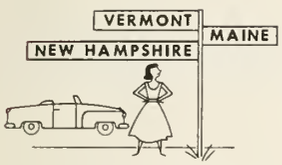
	ABC	CBS	Du Mont	NBC
12 noon	No network programing	No network programing	No network programing	Trefoil Time Cb F
12:15				
12:30				
12:45				
1	No network programing	Winky Dink and You (track Barry) NY L Abbott & Costello Campbell Soup CNY L Burnett	No network programing	Space Patrol Nestle chocolate Cecil & Presbrey Ralston Purina: wheat, rice chex 53Hy alt wks L Gardner $6500 1-min partic $5400
1:15				
1:30				
1:45				
2	No network programing	The Big Top National Dairy Prods: sealtest ice cream, sealtest dairy prods 62Phila L Ayer $14,000	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic $5400
2:15				
2:30				
2:45				
3	No network programing	Lone Ranger General Mills: wheaties, kix 51NY F DFS $15,000 What in the World? Phila L	No network programing m-f	Brides & Groom Jergens Co m,w,f (see mon) Robt W. Orr Hawkins Falls Weston Oil 101Cb w,f L Fitzgerald $6000 Betty White Show Hy m-f L
3:15				
3:30				
3:45				
4	No network programing	Baseball Game of the Week approx 2:5 pm Falstaff Brewing 60Var L DFS (25 wks) also co-op	No network programing m-f	Brighter Day P&D m-f (see mon) Y&R Portia Faces Life Gen Fds m-f L Y&R Garry Moore Deserted Rive 54NY L LB (see bell) Mystik Tape f 1:45-3 only 41NY L Gez Hartman
4:15				
4:30				
4:45				
5	No network programing	No network programing	No network programing	Racing at Belmont NT L 3:45-4:15
5:15				
5:30				
5:45				
6	No network programing	No network programing	No network programing	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lucien's Mathes 5:30-45 Ind Shoe: D'Arcy all f 5:45-6 Welch Grp Juice DCSS alt f 5:45-6 49NY 46L ¾hr $1600

Bonus from Mt. Washington TV

$3,900 JAGUAR SPORTS CAR



By using America's only "3-state one-station TV network" you can save the cost of a $3,900 Jaguar sports car in fifteen weeks of a half-hour weekly program.



COVERS 3 STATES

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire, and Vermont. On the air in August.



WHAT A REACH

Covers virtually all the families local stations do. Reaches thousands of families they cannot reach. Costs 54% less than the combination of the 3 TV stations giving next best coverage.



CBS—ABC

Mt. Washington TV, Inc.

WMTW

Represented nationally by

HARRINGTON, RIGHTER & PARSONS, Inc.

Channel 8

FOREIGN CASE HISTORIES

(*Continued from page 46*)

tally, is not the simplest of routines, since airplane communication between some of the islands is only on a twice-weekly schedule.

That the show has been a success is borne out by the immediate sales boost for Odorono, Northam Warren Corp.'s deodorant, and this in face of a relatively undeveloped deodorant market. Says Carl Seiffer: "We are selling not only the brand, but the deodorant habit, as well."

Despite the low cost of the program, Northam Warren Corp. has already noted a substantial increase in the first batch of orders to follow *Jennifer's Journal*. In fact, the show is currently being used to introduce another Northam Warren product into these markets, Cutex Stayfast lipstick.

Distributors of the Northam Warren Corp. products have expressed their support of the show by writing letters to the company. One Jamaica distributor went out on his own and made the following offer after he heard the program for the first time: The first listener to call the station after hearing the program and report what products were advertised would receive a Cutex Club Kit Manicure Set as a prize. The station reported that 50 calls came in within 15 minutes.

"This show has built recognition for Northam Warren products the way isolated commercials never could have," Carl Seiffer told SPONSOR. ★ ★ ★

INTERNATIONAL

(*Continued from page 69*)

Quaker Oats are used as a base for soup and in "refrescos," a health beverage.

4. Don't apply U.S. standards to the programs you sponsor in foreign markets. In Latin America, for example, the serial drama is as popular at night as it is during the day and reaches a mixed audience.

Here are some tips about Latin American radio from Fernando Eleta, president of the RPC Network, Panama:

1. Consider the Caribbean area as a unit which, because of its geographic proximity to the U.S., tends to be more liberal socially than the South American republics.

2. The taste in serial dramas in Latin America is uniformly for spicier, sexier and more eventful stories than those broadcast in the U.S.

3. Jokes based upon housework are considered taboo.

4. The best nighttime shows are generally still serial dramas, because of the expense involved in importing sufficient talent to prevent a variety show or situation comedy from becoming tedious. ★ ★ ★

TRAILERS ON TV

(*Continued from page 40*)

cate the public to the advantages of trailer living, the advertiser can't expect to see immediate results from his campaign. Buying a home is a long-range business, at best, and with trailers the sales process is apt to take even longer. Smith had to be willing to sign a tv contract with the knowledge that it would be some time till results were apparent.

"I wanted a program that would sort of nudge people and remind them about trailers," he said, "and then get them interested enough to come around and see how they look in the flesh. I didn't expect any earth-shaking results right away."

Nevertheless, just as an informal check on tv's effectiveness, after Smith signed the show he started casually asking people at the lot what had made them stop by. "Right after we started using the program," he told SPONSOR, "quite a few people told me they'd heard about it on television. Today, I'd say over 50% of the people who visit the lot come because of tv."

The nature of the product itself dictated the general outline of the tv campaign, Smith explained. You can't sell people on a general idea—the desirability of trailer living—with 30-second or minute announcements unless they're scheduled very frequently. Smith felt. He figured that an effective announcement drive would cost virtually the same amount as a weekly half-hour show. But announcements would not give him as good an opportunity to carefully develop a series of sales points to the audience within a given time span. The show enables him to demonstrate many facets of mobile living within the 30 minutes that a given audience is tuning in.

Smith picked a Western-music show format because of its broad appeal to the kind of person who surveys show is the best prospect for a trailer—the member of the middle class. The show costs him $890 weekly, or a total of $46,280 a year (assuming that it takes no hiatus). That's about 85% of Smith's total ad budget. The program was bought through Cornell Advertising, in Westfield, N. J. Account executive is Jim Kjelmark.

Harmony Ranch has the folksy music—and humor—to appeal to the middle class viewer. It's built around M.C.-





WERD in ATLANTA

Your best buy in one of America's great markets —
continues to build new sales at low cost — delivers
a vast audience devoted to the programming pioneered
by the management of **WERD**, 1000 watts. 860 on the dial.

and NOW under the SAME MANAGEMENT...

in **BAYTOWN**
GALVESTON
and **HOUSTON** it's

KREL



which has become as important a voice in the **Baytown-Galveston-Houston** area as WERD is in Atlanta. Inspired by its new leadership, **KREL** will be a bigger salesman than ever before. Along with popular new features it will continue to serve the **100,000 Spanish-speaking** people who look to **KREL** for the specialized programming they enjoy.

Don't overlook your new opportunities at **KREL**, 1000 watts fulltime.

Radio Division—Interstate United Newspapers, Inc.

Represented nationally by **JOE WOOTTON**

J. B. Blayton Jr., *General Manager*

Announcer Bob Brown, 14-year-old singer Carol Mills, a three-piece musical combo specializing in Western music—and a trailer. The trailer serves as a backdrop for all the action during the entire 30 minutes and is also readily available for more intimate inspection during the commercials.

Smith's program format is based on sound reasoning. Western music, the national folk music of America, has been ascending in popularity in recent years: A growing number of popular tunes embody the Western motif, and many radio stations have always programed live barn-dance (Western-hillbilly) music (see "Why sponsors hate to leave the Barn Dance," 3 May 1954). Smith's best prospects, according to surveys by the Mobile Home Dealers' National Association, are people with incomes about $1,000 above the national average. Despite their need for mobility, they're typically middle class people with average tastes. Smith felt that the Western, one of the most popular song forms today, would have sure appeal to this segment of the population.

Actually the great majority of trailer prospects fall into the class of itinerant workers in such fields as construction, road building, theatrical work, as well as military personnel and retired couples with the yen for travel.

WATV is now thinking of trying to interest other trailer dealers, not direct competitors of Smith, in using kinescopes of the show.

The commercials themselves, done by Brown and Miss Mills, hammer home salient points about trailer living like mobility (easy maneuvering on the road is demonstrated as well as freedom of movement from one place to another); convenience, low rent, low tax rate, independence and easy payments.

Each show generally includes filmed shots of a trailer on the open highway making sharp turns at corners, going up and down hills to demonstrate easy maneuverability. These shots cost the sponsor only the price of the film; a WATV cameraman took the pictures. The show's cast appears in some shots, others just show the trailer. The films are used with live narration by the show's stars because Smith feels "people would get awful tired of looking at just one man and woman standing there all the time." In addition, Smith had glossy photographs made showing various interior features of the trailer, converted the pictures into slides at a cost of $3 or $4 per slide to use in the commercials.

The audience gets another look at the interior when the performers themselves conduct an inspection tour of the trailer stationed right on the set. On the tour Miss Mills may step into a closet to show how much room there is for clothing. Or, Brown may demonstrate the kitchen appliances.

The fact that trailers can be bought with a down payment is always mentioned on the shows, since at least 50% of Smith's customers buy on time. "We always say that trailers can be purchased like paying rent," he says, "with payments spread out over five years. And we point out that at the end of that time, you have something to show for your money, just like paying off a mortgage on a home."

Despite the nomadic habits of trailer purchasers Smith says he's never had any trouble getting bank financing for these mortgage deals. "Many banks have had experience with trailer financing, and make a specialty of it," he says. "These people don't move around as often as you think. They're hard-working people whose occupation makes travel essential, not a bunch of gypsies." The Mobile Home Dealers' group has reported, on the basis of several surveys, that very few instances of defaults in bank payments have been recorded.

Smith has been on both sides of the teller's cage. For 20 years, up till 1948, he was in the banking field himself. His father started the trailer business in 1939, and when he retired the younger Smith took over.

Back when Smith Sr. staked out a lot on Route One, there was only one other trailer dealer in the state of Jersey. The industry itself was just beginning to be able to stand on its own four wheels at that time.

The mobile home industry developed out of the depression, with the need for transportation from place to place in search of employment, and for inexpensive living quarters while traveling. The first trailers were crude structures with no bath facilities and very little living space. Trailer living and camping out were virtually synonymous.

By 1940, however, a total of 10,000 units a year were being sold. During and after World War II trailer business began booming with the need to house families of military personnel.

★ ★ ★ ★ ★ ★ ★ ★

"Because people's ideas and desires change there is no formula for advertising—no slide rule. The people who have products to sell and we who write the advertising to make them sell—must know these changes to be successful. We not only should know them, we must be part of them."

JOHN S. WILLIAMS
Vice President & Director
Cunningham & Walsh, New York

★ ★ ★ ★ ★ ★ ★ ★

and subsequent housing shortages and high prices. Today, two million people live in 800,000 mobile homes across the country, according to Smith.

Today's sleek aluminum, fully insulated and completely furnished trailer with its modern shower and indirect lighting ranges in size from about 23 to 50 ft., is carefully designed to house all the essentials of comfortable living in a minimum of space.

Smith, like most of his competitors, carries a variety of models from different manufacturers including New Moon, Schult and Silver Dome trailers.

TELEVISION OR RADIO MANAGER AVAILABLE

Previous experience

12 years Newspaper

15 years Radio

2 years Television

***25** years with previous employer. For dossier with references and details write:*

BOX 628

SPONSOR 40 E. 49TH ST. N. Y. 17, N. Y.

As the Song Might Have Been Written:

'We KNEW they were comin' So we baked a cake'





The WLS National Barn Dance celebrated its 30th Anniversary on April 24, 1954. In spite of pouring rain, the Eighth Street Theatre where the program is presented each Saturday night to a paying audience (90 cents for adults —45 cents for children) was again filled to capacity.

That is most gratifying—but not surprising. Such attendance is an every Saturday occurrence. Since the program was moved to the theatre stage in 1932 more than 2,360,000 people have paid to see the broadcast.

But popular as is the National Barn Dance, it is only one of the features that have made WLS a part of Midwest life for all its 30 years. Its programs entertain and inform—yes, but they also aid, advise, comfort. Its constant dedication to the interests of every home and every community has made WLS more than a radio station—it's made it a part of the lives—in the homes of these friendly, prosperous and responsive Midwest people. Ask us to tell you more.



James F. Edwards, WLS President, prepares to cut the WLS thirtieth birthday cake, while WLS stars Grace Wilson, Homer and Jethro step forward to make sure of their respective portions.

Now Full Time . . .
with Listener Loyalty
that assures
TOP RETURNS from
Your Advertising Dollar

CHICAGO 7

890 K.C. · 50,000 WATTS · ABC AFFILIATE—REPRESENTED BY BLAIR

At the present time the New Moon line is far outpulling the others—due to the not inconsiderable help furnished by a recent Lucille Ball-Desi Arnaz film, *The Long, Long Trailer*. Smith, as a matter of fact, was quick to seize his chance for extra promotion. A New Moon trailer, courtesy of Smith Trailer Sales, was stationed outside movie houses in the New York-New Jersey area where the film was playing. Signs on the trailer promoted the television show.

Smith's only other air effort previous to the *Harmony Ranch* show consisted of an announcement campaign on a Newark radio station several years back. The campaign did not produce enough results to warrant a continued radio effort, Smith felt. He attributes his lack of success with radio to the fact that the drive was held for too short a time to be effective.

As far as Smith knows, none of the 20 or so trailer dealers within a 30-mile radius of his location are using live radio or television shows, although some have sporadic announcement drives. The trailer industry as a whole in the U.S. was advertised on television about a year ago when the Mobile Home Manufacturers Association bought participations on NBC TV's *Today*. Trailer living *per se* was promoted.

One indication that Smith's use of local television is unusual in the trailer industry is the fact that a representative of WATV, Doc Morris, was invited to attend the MHMA convention last year after news of the program had gotten around. Morris was asked to appear with Herb Smith at an executive session and describe the program's format and techniques.

Most dealers throughout the U.S. advertise in industry magazines like *Trailer Dealer*, or in the classified pages of local newspapers and telephone books. Many, in addition, get leads as a hit-or-miss proposition from ads in the MHMA magazine. Each of these ads is geared to pull queries through the use of coupons, and the mail is directed to the dealer closest to the coupon signer's home. The dealer then goes after the prospect with a personal call. ★ ★ ★



WEEKEND RADIO

(*Continued from page 35*)

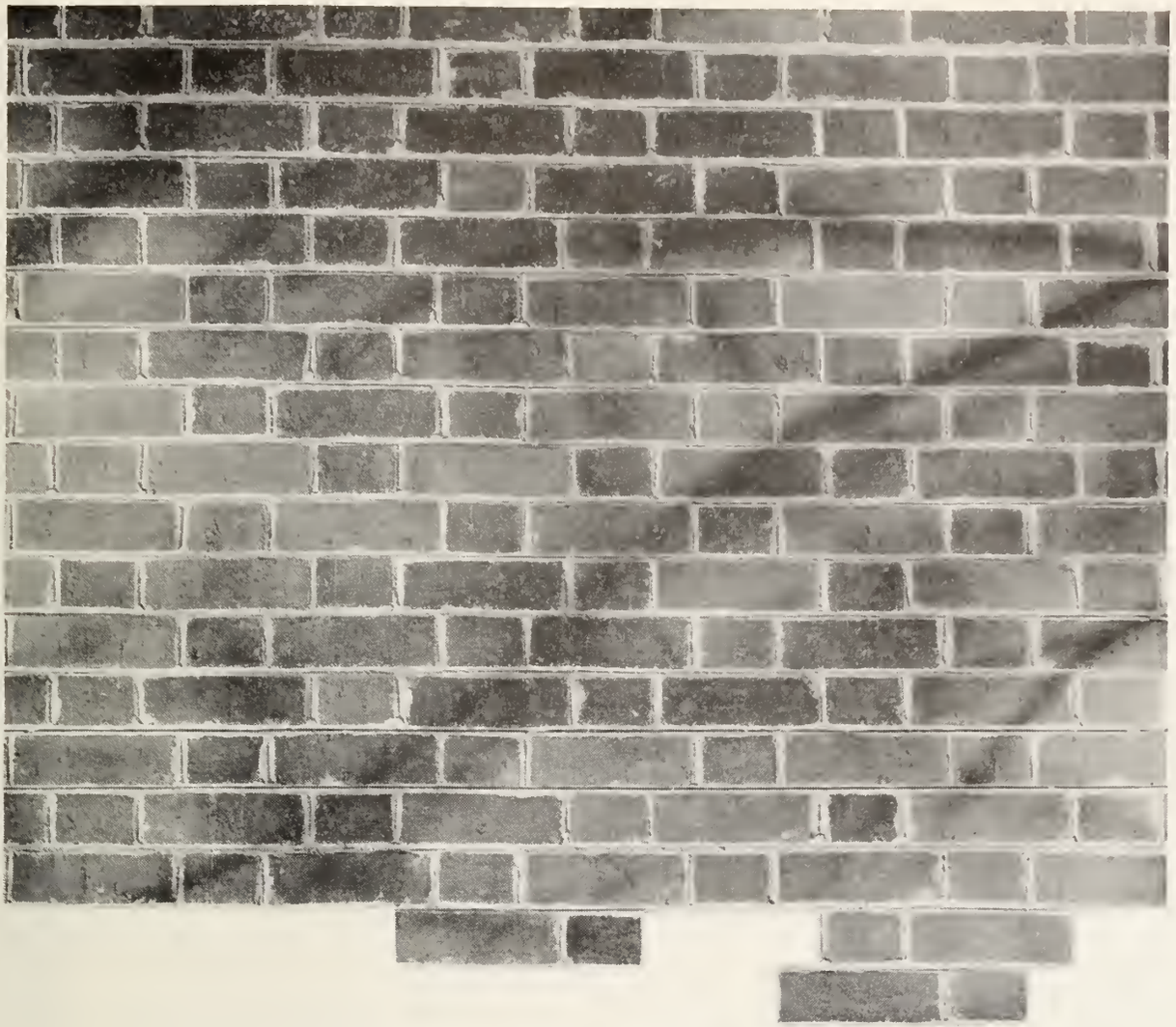
ond and third printing were necessary. At the end of the offer, 40,000 booklets had been requested by car owners who had heard the announcement as part of the WNEW traffic bulletins. Each booklet contained a solid commercial message for GMAC and resulted in several thousand traceable business contacts.

WTRF, Bellaire, Ohio and Wheeling, W. Va.: A local builder of pre-fabricated homes, Swift Homes, Inc., purchased 10 announcements on a recent Saturday afternoon and Sunday morning schedule in order to plug a new model home being shown.

No weekend newspaper advertising was used by the building firm.

As a result of these 10 announcements, more than 1,200 people toured the home before 10:00 a.m. on Sunday morning.

WTRF, a 1,000-watt (am) MBS station which also has a 20 kw. separately programed fm outlet, has a varied weekend radio schedule beamed at the 72,048 radio families in its area. On Saturdays, the station concentrates on



The South's Golden Dirt

A golden belt of clay and shale crosses the Prosperous Piedmont. It is converted into payrolls and profits by a growing burned clay products industry. Enough brick are produced in this area each year to stretch across the continent 23 times. North Carolina brick are used to build homes, offices and factories from Maine to Florida.

Modern brick plants help pad payrolls for the 1,700,000 people in WFMY-TV's 31-county coverage area of North Carolina and Virginia. Industry and agriculture combine to give people in the Prosperous Piedmont over 2 billion dollars to spend each year.

WFMY-TV has been selling products in the Prosperous Piedmont since 1949. Let your H-R-P man tell you the profitable sales stories of products teamed with WFMY-TV.

You can strike gold, too, in the Prosperous Piedmont. Call your H-R-P man today.

CBS TELEVISION NETWORK

Basic Affiliate

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



baseball, music, shopping tips, news and weather information and a music-and-sports schedule on Sunday afternoons.

On Sundays on its fm outlet from 1:30-7:00 p.m. WTRF carries the games of the Cleveland Indians. Since no car radios and few portables are fm-equipped, this is a major bid for the in-home weekend radio audience. Reported the station:

"WTRF promotes the sale of sets throughout the week. Local displays, full-page newspaper ads urge listeners to buy 'that extra set' for baseball listening and outdoor activities."

WBZ, Boston: Between four and five million vacationists will visit the New England area this year, and will spend approximately a billion dollars for everything from food to gasoline, according to the New England Council. And, some 85% of these vacationists will travel by automobile.

Accordingly, the spearhead of WBZ-WBZA's weekend radio lineup is a series of some 14½ hours of music, news and information periods grouped under the title of *Hit the Road*.

On Friday evenings, the program is slotted in between other shows to provide nearly three hours of music, tips on places to visit, weather data, hints on how to pack the car for a trip, summaries of special events, dining tips and the like. On Saturdays, *Hit the Road* hits the airways at 10:00 a.m., and continues in a similar vein in various daytime, afternoon and evening slots for a total of nine hours. On Sundays, the show runs for two and a half hours in the afternoon. Everything from forest fire information to games in the car is covered in the three days.

Participations are package-priced: $865 buys 28 one-minute announcements in a weekend cycle of *Hit the Road*. Announcements are a minute long, but are divided equally between summer service information and commercial copy.

Adds WBZ-WBZA: "Only with radio can you keep your brand name and advertising message consistently in front of these thousands of consumers as they break up their yearly routine and habits with new surroundings, new impressions."

WAZL, Hazleton, Pa.: A highlight of this NBC-MBS affiliate's Sunday afternoon lineup is its *Polka Party* show, tailored to local listening tastes and sponsored by the Boston Hardware Co. The sponsor uses the show to promote Caloric gas ranges.

Reported Program Director Bill Graham:

"We have taken our tape recorder and made actual taped interviews of housewives who have already purchased Caloric ranges through this program and, in their own words, give their satisfied results.

"We have been told by the sponsor that this Sunday afternoon show has brought more satisfying results than any other form of advertising they have tried."

At other times during the weekend, according to WAZL, the program schedule includes numerous weekend safety announcements from the National Safety Council, baseball, music and news. Adds the station: "We have one and a half hours of Western music programed on Saturday morning and with the increasing demand for more of this type of music we have plans in the making to produce a late Saturday afternoon *Jamboree* where listeners will be invited to come and join in. On this program we hope to present some outstanding local talent."

WIS, Columbia, S. C.: "Thousands of WIS listeners are on the go each weekend." WIS Sales Manager Miller Montgomery told SPONSOR. "With a mild climate that allows outdoor gatherings the year 'round, good fishing, football, hunting, gardening and conventions, this means everybody in South Carolina can find a reason for a trip any time of the year."

WIS carries NBC Radio's *Weekend* and *Roadshow*, and fills in the local breakaway periods with local weather, highway tips, water conditions and other weekend service information. Popular and folk music is programed in blocks on Saturday nights from 7:00-11:00 p.m., popular music on Sundays from 1:30-3:30 p.m.

Says WIS: "Commercially, this period has been very lucrative and two of the half-hour periods have been sponsored by the same accounts for over five years."

WHLI, Hempstead, Long Island, N. Y.: Some 8,000,000 visitors, according to this independent outlet near New York City, visit Long Island's bathing beaches, State parks, golf courses, race tracks and other amusement facilities on summer weekends. In addition, some 250,000 people move out of the city into the WHLI coverage area during the summer.

Accordingly, the station devotes much of its program schedule to reaching this transient audience, as well as the regular audience in its area, and has achieved some notable successes. Reported WHLI's George Ball:

"Jack Shaw Decorators, one of the largest decorating and furniture dealers on the Eastern Seaboard and a WHLI advertiser for the past four years, added a Sunday quarter hour to his three other quarter hours scheduled, and slanted his commercials to those persons who were house-hunting on Long Island.

"He gives them specific driving instructions for reaching model homes that he has decorated. His commercials feature information about the model house, the layout, how it's decorated and other items that would interest the person seeking to buy a new home.

"Gross sales for Jack Shaw have sky-rocketed 100% in the four years since he started on WHLI. He attributes 30% of his gain to his summer weekend programing."

WKY, Oklahoma City: This well-

The Mid-South's Most Powerful V·H·F Station

★ ★ ★

The Stars are Seen on

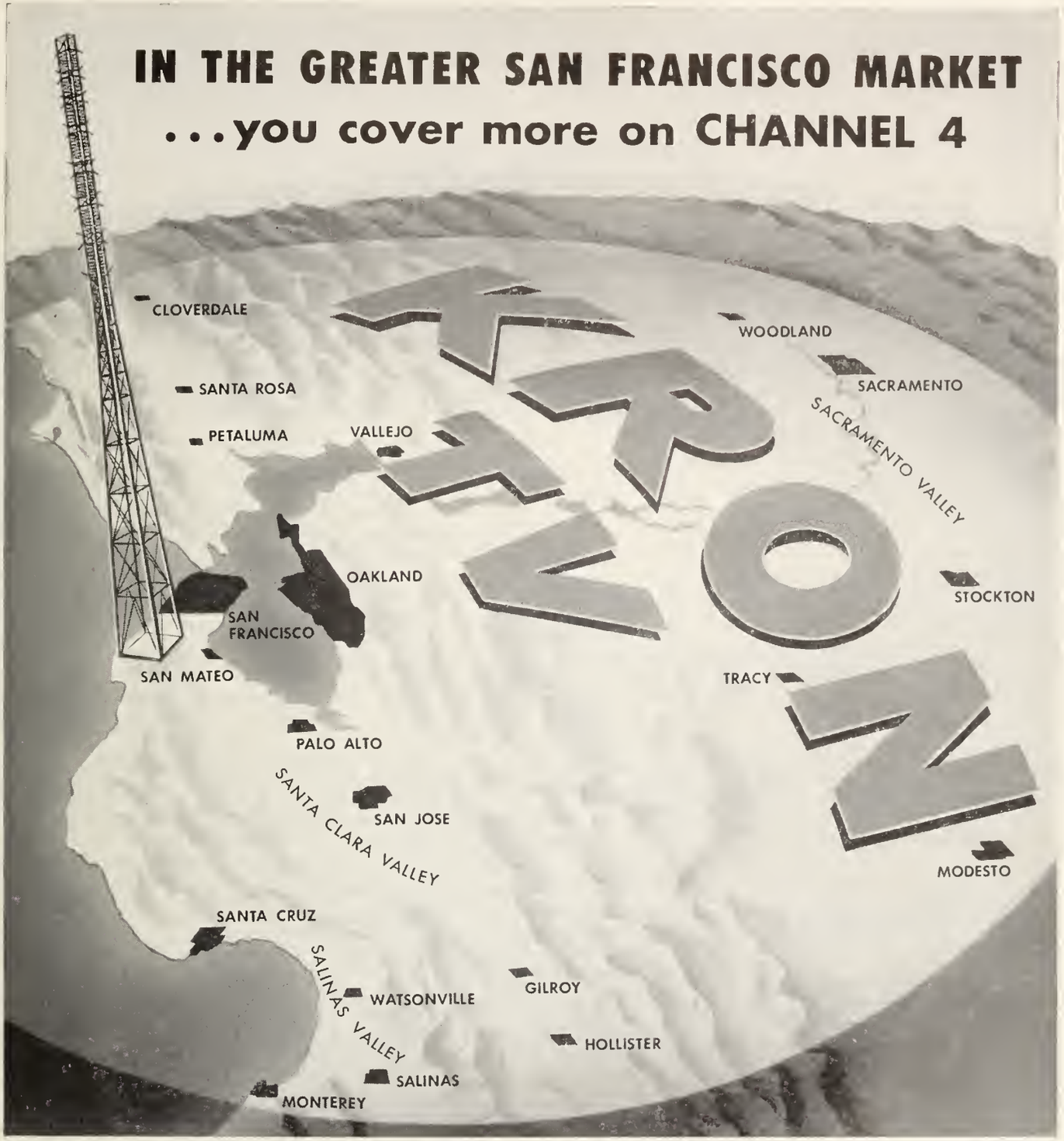
channel 13

CBS

In Memphis

WHBQ-TV

IN THE GREATER SAN FRANCISCO MARKET
...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The sixth largest in set ownership

BECAUSE CHANNEL 4 PROVIDES...

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

KRON TV 4
SAN FRANCISCO

known Southwestern outlet is another in the growing group of U.S. stations who are taking advertising advantage of the fact that America is still in the midst of a postwar building boom. Reported the NBC affiliate:

"The most important weekend special we have on WKY is a two-hour Saturday show, 2:00-4:00 p.m., called *Open House*. This show is designed to catch house hunters who are in their cars driving from house to house in search of new homes. We have 11 participating realtors and the show is aimed at both those who are in their cars visiting the various new residential areas as well as those who are at home.

"Bill Fountain, host of *Open House*, invites listeners in their cars and at home to visit with him at open houses in the finest new homes in the city area to be shown Saturday and Sunday. The 10 top tunes of the week plus other easy-going familiar melodies build good listening for the next two hours. Music is selected especially for an age group from 20 to 65, those we hope are now or will be potential house hunters.

"Opening and closing credits are given all 11 sponsors and their commercials are integrated in the body of the show. Through this weekend special, when the weather is more conducive to driving, realtors are able to give a word picture of their properties so interesting and provoking that more prospects stop by their new homes for inspection visits. Sponsors report they are quite happy with results."

WKZO, Kalamazoo: Like many a radio outlet that's in a vacation area, this CBS affiliate is making a special weekend radio effort to reach the vacationing radio listener.

"On Saturday afternoons," reported the station, "we schedule *Make Way for Music*, from 3-5:15 p.m. This program includes popular music, reports on highways and beach conditions, plus the latest weather forecasts and baseball scores. Nestlé Instant Coffee takes advantage of this participating program to reach the iced coffee trade."

The station carries CBS Radio's *On A Sunday Afternoon*, and in addition airs a 15-minute report titled *What's Doing in Western Michigan* in the 1:30-1:45 p.m. slot. This last is a round-up of touring tips aimed at motorist listeners.

On 10 July, a Saturday, WKZO will air the Soap Box Derby, one of the big summer tourist attractions of the area, in conjunction with Chevrolet.

WMT, Cedar Rapids: For the second year in a row, one of the big features of this Iowa outlet's weekend radio fare is a contest designed to promote out-of-home listening within the CBS affiliate's listening area.

Listeners are asked to write 50 words on the subject, "One way I can use radio in the summertime wherever I go." Prizes include 12 portable radios. The contest is promoted with local window displays, film trailers, dealer tie-ins, newspaper ads and station promotions. Last year's contest pulled nearly 3,500 entries.

WMT is currently developing a one-hour Saturday-afternoon show aimed at motorists which will have a music-and-news format, plus tips on where to go and what to do. On Sunday nights, as a prelude to Monday-morning shopping, the station airs a 9:00-10:00 p.m. program called *Merchant's National Hour* which consists of light concert music and shopping tips.

WIP, Philadelphia: In addition to regular MBS network and its own local entertainment shows, this Quaker City outlet reported to SPONSOR that:

"Weekend listeners find continuing block programing of music, news, weather, resort and fishing conditions starting at 6:00 a.m. Saturday morning and continuing through 6:00 p.m. Saturday evening. This program resumes again at 8:30 p.m. and continues throughout the night (WIP operates 24 hours a day, seven days a week). One of the major features during this Saturday programing is WIP's *Gagbusters*, Jerry Williams and Harry Smith, who incorporate the humorous approach.

"A special summertime listening promotion campaign is set to break during June in cooperation with a major radio manufacturer, promoting WIP summertime listening and directed specifically to the motorist and vacationer. Campaign includes full-page newspaper ads offering complete log of shows for the motorist and vacationer, store window streamers featuring personalities and shows, as well as heavy air campaign.

"WIP has for the last two years developed a heavy saturation campaign sponsored by General Motors Acceptance Corp. which covers every weekend during the summer plus holidays, giving the motorist weather, time, traffic conditions, resort weather and safety driving suggestions.

One of WIP's weekend radio clients is a large dress shop on a major highway leading to Atlantic seashore resorts. The shop, which drops other air media to concentrate on weekend radio during the summer (participations in the Saturday-afternoon *Record Room* show), reports greatly increased weekend business, especially from drivers who have even changed their routes to the shore points in order to stop at the store.

KYA, San Francisco: During the peak commuting hours of 4:00-6:00 p.m. on the famous San Francisco-Oakland bridge, KYA airs a special disk jockey show from the bridge dispatcher's office.

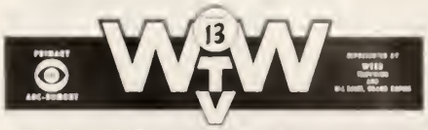
The show, *Car Tunes*, works like this: Bert Winn, KYA announcer, controls the program from the dispatcher's vantage point. At a moment's notice, whenever an accident or traffic jam threatens the traffic flow, Bert takes to the air and talks to the motorists who tune the show. In addition, Winn plays records and gives frequent highway

WANT THE BENEFIT OF

LOCAL APPEAL?

On WWTV you're LOCAL to half of the Michigan Lower Peninsula . . . . through association with

54 LOCAL LIVE SHOWS PER WEEK and 163 LOCAL ADVERTISERS



SPARTON BROADCASTING CO., CADILLAC, MICHIGAN

and weather bulletins.

The Friday evening segment is described by the station as being "dedicated for the most part to weekend travelers: complete highway information is provided, as is resort information, weather and general conditions in the weekend vacation areas. People make a habit of listening for this information."

Sample result: On Friday evenings, according to local police estimates 15,000 or more cars pass through the toll gate in the peak commuting hours. An average of three persons are in each car, and 95% of the cars are radio equipped. Recently, B. F. Goodrich Co. offered on a Friday a free safety bumper fluorescent tape to anyone visiting one of the six Goodrich stores in the area. By Saturday noon, the stores were swamped and the supply ran out. Added KYA General Sales Manager Ken Hildebrandt: "Naturally, Saturday tire sales were stimulated during the one-day promotion."

At other times on weekends, KYA programs a schedule of disk jockey periods alternating with Saturday and Sunday baseball games. Traffic bulletins, weather and news are interspersed in the entire weekend roster.

NBC Spot Sales: In recent weeks, the five NBC O&O radio outlets have all instituted extensive "service" schedules which place particular stress on weekend radio. Already, some five million pocket timetables, showing the hours of the day at which are slotted everything from commuter train service to grain market prices, have been distributed.

The NBC stations, which are following out a modified form of the approach taken by many independent stations, make a practice of selling the weekend segments of their service schedule on a Monday-through-Sunday basis. Weekends are not usually sold separately. But weekend schedules of service announcements, particularly traffic and weather bulletins, are the most extensive.

NBC Spot Sales calculates that the service schedules reach huge weekend audiences, and told SPONSOR: "On four stations alone—WNBC, N. Y.; WRC, Washington; WTAM, Cleveland; KNBC, San Francisco—it is possible with the weekend service plans to get 5,640,496 listener impressions. In New York alone, you can get 3,327,034 lis-



Coverage
to crow about

We're not counting our chickens before they are hatched. With a 1049 foot tower and 100,000 watts maximum power, established, dominant WTAR-TV now reaches 459,000 families, over 1,600,000 people. With a strong signal on channel 3, WTAR-TV blankets Tidewater, the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

Buy Only WTAR-TV to Sell America's Miracle Market

channel 3
NORFOLK

Represented By Edward Petry & Co., Inc.

tener impressions with the weekend service package."

Prices for the service schedules, NBC Spot Sales estimates, can run as low as 35c-per-1,000 impressions. In New York, for example, advertisers can buy some 35 traffic and weather bulletins Monday through Sunday (about two-thirds of the announcements are slotted on weekends) for $1,750 net commissionable, and a half package for $1,000.

New York's WNBC, in conjunction with its tv sister outlet, WNBT, recently staged a three-day weekend promotion which was designed primarily to bring to weekend air advertising many advertisers who don't otherwise use air media. The promotion, *European Cavalcade*, was patterned after Sunday newspaper supplements and involved 144 hours of "travel-theme" programming on WNBC-WNBT. Advertisers included firms like American Express, KLM Airlines, German Tourist Office, U.S. Lines and British Travel Association. Other "weekend supplements" covering winter sports, hobbies, domestic travel and other topics are planned for fall and winter. ★ ★ ★

The Mid-South's Most Powerful V·H·F Station

★ ★ ★

The Stars are Seen on

channel 13

CBS

In Memphis

WHBQ-TV

SHOULD TALENT SELL?

(Continued from page 37)

for me as master of ceremonies to go from introducing the acts into delivering the pitch. In that way, I am host not only to the guest performers but for the sponsor as well. The fact that I am a newspaperman is also an asset for the commercial—it puts the power of the press behind what I say.

"I have never seen a performer—that is, an identified actor or comedian—deliver a commercial and make me believe it. Paul Douglas on the Academy Awards show, for instance, was way out of character doing the Oldsmobile pitches. When Milton Berle lends a hand and tries to jazz up the Buick commercials in his own style, he is anything but convincing.

"Only rarely do I call on performers on the show to take part in commercial—and then it is only insofar as their talents are appropriate. Recently, I used Patti Page to sing a witty Calypso about Lincoln-Mercury—then I stepped in to do the straight commercial bit. Her particular talents fitted in here and aided effectiveness. For this participation, Patti received about 50% extra in addition to her fee for the show.

"From my standpoint, oftentimes a person who is not a polished professional announcer can do a better job than someone who is too smooth. He (or she) is more believable and acceptable to the audience who regard him (her) as one of themselves rather than as a smug, suave, too-perfect authority. Julia Mead, for instance, who represents the average Lincoln buyer, demonstrates the cars and delivers commercials on style points, is very simple and modest in her manner. She is the type of personality we want—there is nothing affected or actress-y about her.

"As you may know, my services to the sponsor do not end with my commercials on the show. I go on special promotional tours for Lincoln-Mercury all over the country—12 tours a year—to such cities as Chicago, Cleveland, Atlanta, Mobile, Youngstown. Naturally, I promote each such visit on the *Toast of the Town*.

"I also personally keep a finger on how the cars are doing after they're sold. When people write to me and say, for instance, 'We see you on tv and on your recommendation we bought a Lincoln (or a Mercury). Now we find that it is using much more oil than you had promised. What can we do?'—what I do is contact the dealer in their area immediately, let him know about the complaint and tell him to contact the complaining party. I also write to the car-owners personally and let them know what steps have been taken. All this, of course, helps coordinate the network tv effort with local sales and is good public relations for my sponsor."

***VICTOR INCONA**, ad mgr., Amer. Mach. & Foundry*

"Bob Foreman's comment that 'television is the most emotional medium' is a little hard to understand. It is not the *medium* so much as the *message* that counts. How many movie fan magazines are sold to people who are interested in every detail of a star's life? How many people respond to comic strip characters?

"There is no question that television is a powerful medium, but like the theatre, magazines or radio, most tv is watched for its entertainment and make-believe value. Of course, the audience identifies itself with the situation and the characters portrayed in it. If there were no identification, the presentation, whether on tv or not, would be a poor one.

"I claim that any sponsor who puts on a good tv show (with a high 'Identity Quotient') will win friends for his company, which will result in increased sales of his products. Coupled with good commercials completely removed from the main portion of the program, but related to the extent that you are talking to the same audience, this formula cannot be beat (example: Kraft, Alcoa).

"Now, by using main characters of the program as sales representatives—in character—you destroy the very illusion you try to create. When I watch Lucille Ball and Desi Arnaz, for example, I love Lucy until Lucy comes out of character and presents me with the sales message. When I see a show on Broadway, I would rather leave the theatre than go backstage and see the actors without their makeup and acting just like you or me.

"This is the crux of the problem: talent is *too* willing and eager to accept money to do a commercial (that is, the same talent appearing on the program), and both agency and advertiser fall for this shortsighted sales ap-

proach. There is no reason at all, as Robert Sandek, Director of the Tv-Radio Workshop of the Ford Foundation, says, why name actors and actresses should not do a one-minute vignette to be used as a commercial to sell products. I insist, however, that they not also be characters in the sponsored show.

"My argument stands on a subtle point, I know, but that's what makes entertainment with an 'Identity Quotient' that I don't want to disturb. Let the program create the illusion—let the advertiser offer the program and let him sell his products in the best manner possible to the same audience watching the show."

VERNON CLARK, v.p., Gross-Krasne (tv prod.)

"Everyone in television entertainment—the producers, directors and actors—is in the advertising business. Television by its nature implies dependency upon the sponsor for survival, for no show and no talent can stay on the air without the sponsor.

"Talent has everything to gain and nothing to lose by the integration of the commercial into the program and by the fuller identification of product-with-character.

"As in tennis or golf, it is the follow-through stroke which completes perfection. Televised advertising gives both sponsor and talent every opportunity for the follow-through. We at Gross-Krasne, Inc., applied this follow-through from the beginning by integrating commercials for the Lever Bros. show, *Big Town*, and by using stars of the show to sell the product.

"Convinced of the responsibility of both the stars and the show to the sponsor, for the sponsor can continue a show only when it produces more sales for the product, we have created a department to maintain close liaison with the advertising agency. Through this department, it is possible to make the fullest capital of both stars and motion picture studio facilities and techniques in the follow-through for sales.

"Through the wedding of star, show and product, the sponsor can better hope to recoup his advertising outlay through stimulated sales. And the stars and producers can feel grateful for the opportunity to share in making the show worth the sponsor's investment."

FIRST
IN RADIO!



FIRST
IN TV!



KWFT-TV
CHANNEL 6
in Wichita Falls
Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

WILBUR STARK, Stark-Layton (tv prod.)

"I read with a great deal of interest Bob Foreman's current article about our great "emotional" medium. I think Mr. Foreman has not gone far enough in his 'self-identification' theory.

"I agree with him that television dramatic and situation-comedy characters and situations must be identifiable to a great extent *but* they have to then go beyond the realm of normal identification. It is when we go beyond, just to a fine line, the realm of self-identification that our shows are successful. The viewer identifies himself with the situation or personality but then that personality or situation must be exaggerated to the extent that it satisfies the viewer's needs and desires for an out-of-the-norm adventure.

"That is why shows like *Lucy, Joan, Millie, Peepers, Reilly, Flack, Margie* etc. are so successful. Each allows a viewer enough identification to escape, yet the protagonists of these shows still retain an aura of unreality—they are still characters to our audience and, therefore, the audience will not believe their attempts at selling them a product for use in their everyday, real world. The personalities on their own shows—Godfrey, Moore, Crosby, etc., are themselves and can sell the audience just as other believable personalities, such as Rex Marshall, Kathi Norris, Jack Lescoulie, Betty Furness, Ed Herlihy, who are always themselves, can sell. These last named are also the type of individual who acts as catalyst between the viewer and the slightly exaggerated character he enjoys.

"On the other hand, shows that have a high percentage of children in their audience can have the running central character of the children's show act as the salesperson because children have no inhibitions or reservations and do not differentiate between make believe and real characters."

EDDIE FISHER, Coke Time, NBC TV, MBS

"Twice a week for almost a year and a half now, I've closed every *Coke Time* tv show with this line: 'And remember, whoever you are, whatever you do, wherever you may be, when you think of refreshment, think of Coca-Cola. For Coca-Cola makes any pause the pause that refreshes. And iced cold Coca-Cola is everywhere.' I've been proud to do it. And happy to participate in the middle commercials with Freddy Robbins, too (unless the show's songs are especially difficult ones, and I feel I'll not have enough time to do them right).

"There's a good reason for my willingness to take part in commercials. It's simply this: I believe in the product. I've drunk Cokes since I was old enough to hold the bottle, and I can't think of any sponsor in the world I would more prefer to sing OR sell for.

"One thing that we do strive for on *Coke Time* though is to keep me a singer and not a salesman. In that closing 'benediction,' the aim is not toward hard sell—that's the phrase Bob Kesner of Coke and Paul Lewis of D'Arcy used, I think—but more 'selling by example.' I drink my Coke as I conclude. And in the middle of commercials—when I'm in them—I hold just a few words of conversation with Freddy Robbins so he isn't out there alone with PITCHMAN written all over his face; and then Fred goes into the selling.

"I'm filming a series of 20-second spots for Coke soon, to be used by local bottlers, and not one will be punch-and-peddle stuff. They'll all be 'selling by example'—me with my favorite beverage." ★★★

MEDIA STUDY

(*Continued from page 31*)

ear), plus motion, but lacks color, is high-cost, doesn't reach entire U.S.

Business papers—best read of print media, but cost is high, coverage low.

Outdoor — can apply ad pressure continuously, but copy is limited.

Conclusion: Each medium can transmit your selling message more or less successfully. Each has exclusive qualities which the adman should know as well as the sales figures of his closest competitor. Each has a growth record (with the exception of transit) which speaks well of its "salesability." To ignore any one, especially air, as so many advertisers do, may give your competitor an insurmountable advantage. (See "Media Basics," SPONSOR 4 May and 18 May 1953.)

3. Goal: To determine how to choose media.

Findings: One advertiser chose a symphony instead of a soap opera because his wife preferred the former, and the result was disastrous. Most agencies have more valid systems, for example:

N. W. Ayer considers six factors, especially the medium's basic appeal to people the client wants to reach. Otto Kleppner builds his basic media plan on his basic marketing plan (whether "zone," "cream" or "national") and lets the stage his product is in ("pioneering," "competitive" or "retentive") help influence media choice. Tracy-Locke's Morris Hite never ignores distribution, the product or the basic advertising idea. Henry Schachte, ex-Borden advertising director and now Bryan Houston's senior vice president, emphasizes that "the idea about a product that will make people want to buy it" is the most basic point of all in media decisions. And Raymond R. Morgan, who heads his own Hollywood agency, cautions: Don't ignore coupons and frequency in choosing media.

Some advertisers use a test to determine their media choice. Chief example is the Tea Council, which tested spot radio, spot tv, a national magazine, Sunday newspaper supplements and outdoor, then decided to spend all of its over-$1 million budget on spot television.

Among the independent researchers, Richard Manville raised this warning



Reaches
MORE PEOPLE

than any ONE advertising medium in Kansas

KTVH blankets 96,161 square miles of the rich central Kansas market, with over 50% saturation of nearly one-half the population of the entire state.

When you buy KTVH, you buy a loyal viewing audience.

See Your KTVH Sales Representative Today!

CHANNEL 12 — KTVH — HUTCHINSON-WICHITA — VHF 240,000 WATTS

CBS BASIC—DU MONT—ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

flag: Don't pick media solely on the basis of ratings; there is no necessary correlation between them and sales. Dr. George Gallup cautioned against superficial research and told a story to illustrate how some stars, programs and even media attract the wrong kind of audiences for your product.

Albert Shea of CORE, Toronto, went back into history to show that all media have increased over the years because people have more leisure. Dr. Ernest Dichter showed how the medium's mood, personality, "multiplicity or singleness of communication" and emotional involvement are all vital factors in media selection.

Sam Barton of the Market Research Corp. of America was one of the first to call SPONSOR's attention to the fact that "what's most profitable for the agency to handle" often influences media choices and that this need not necessarily be bad. Reason: If the agency can't make money, how can it survive?

And Frank Coutant of Fact Finders Associates, who was the first to tabulate the factors that influence sales results (his list went to some 150), advised all media to be honest in their circulation data.

Conclusion: There are as many ways to choose media as there are agencies and advertisers. This is proof that there is no one right way. Yet it also indicates that many admen have given up scientific appraisal and let subjective factors, especially judgment and experience, dominate media selection. As a result, choosing media is often a guessing game. It can and should be based on research. (See "How to choose media," SPONSOR 1 June 1953, 15 June 1953.)

4. Goal: To determine how objective *Life's* latest four-media study was.

Findings: *Life* had Alfred Politz Research go out and count noses, determine the gross audience (readership or listenership) of six issues of *Life*, three other magazines, one newspaper supplement (*This Week*), four leading radio programs and the five top tv programs. It then compared the findings and concluded that six issues of *Life* had a greater cumulative audience —60.5 million readers or 50.6% of the U.S. population 10 years or over— than any other single advertising "medium." It also concluded that its "repeat" audience for five or six issues— 10.4 million—exceeded those of the

THE DETROIT AREA'S MOST POWERFUL TV STATION

CHANNEL 9 CKLW-TV

325,000 WATTS

JOINS CKLW's *

50,000 WATT AM and FM RADIO

* Beginning about Sept. 1

To give you the most economical, most powerful combination cover age in the 5th largest market.

This region's MOST powerful stations

AM DIAL 800 TV CHANNEL 9

CKLW

Adam J. Young, Jr., Inc., National Rep. ★ *J. E. Campeau* President

other three magazines, *Saturday Evening Post*, *Look* and *Ladies' Home Journal*, and was beaten only by *This Week* (which *This Week* was quick to exploit in full-page ads). For three or four issues or programs, it conceded that the tv programs *Colgate Comedy Hour* and *Show of Shows* had bigger "repeat" audiences.

For single issues (or programs) the magazine did show that it ranked behind both programs in total audience, as it did for two issues or programs. But for three issues or programs, it rose to second place and for four or more, it jumped to first. The study also revealed that the audiences of all five tv programs, including *Firestone Theatre*, *Red Skelton* and *Texaco Star Theatre*, and all four radio shows—*Jack Benny*, *Amos 'n' Andy*, *Charlie McCarthy* and *Lux Radio Theatre*—were bigger than even the ratings showed them to be. *Jack Benny*, the leading radio show, for example, was reaching 18 million people weekly (1952).

But of the 24 research experts consulted on this study by SPONSOR, the 10 representing the air media quite bitterly assailed *Life* on these counts: (1) That it stacked the cards against radio and tv when it sought to compare the audience of a whole magazine with that of a single radio or tv program. (2) That by omission *Life* sought to leave the impression that the advertiser could reach all of *Life's* readers rather than just a small percentage (whereas he could and did reach all of his program's audience in one form or another on radio or tv). (3) That *Life* made no allowances for tv's tremendous growth during the year the field work was underway. Thus averaging tv's audiences for the year penalized the medium.

Conclusion: *Life's A Study of Four Media* was a far-reaching step forward in measuring gross audiences of print and air media. But comparing a whole magazine with one radio or tv program (which is only a fraction of an entire network) is like comparing a house and a room, in the words of CBS Radio's Research Director Harper Carraine. As a result SPONSOR held that the *Life* study was unfair to radio and tv and that although the fieldwork was superb, the comparisons were regrettable. (See "What sponsors should know about *Life's* new 4-media study," SPONSOR 29 June 1953, and "Is *Life's* media study fair to radio and tv?" SPONSOR 13 July 1953.)

5. ***Goal:*** To determine the most common media research pitfalls and how to avoid them.

Findings: Having bared the fallacies of *Life's* media study to its own satisfaction, SPONSOR turned a critical eye on 21 years of radio (plus some tv) research. It found that all of the tests had two things in common, whether radio or tv: (a) Each "proved" that the more you listened or viewed the more you bought of the advertised product. (b) Each was basically specious because it did not consider the important factor of "feedback"—the more of the product you buy or use the more you'll notice its advertising.

Four principal methods of testing radio were examined and each was discarded: (a) Matching radio owners vs. non-owners; (b) matching test areas vs. control areas; (3) matching listeners vs. non-listeners; (4) using a panel. CBS' 1931 Elder test and its 1940 Roper test were analyzed, as were NBC's three Hofstra-type studies between 1950 and 1952. The fourth NBC test of a similar nature, entitled, "Why Sales Come in Curves," was discussed in a separate article and found to be an improvement. (See "How tv stops brand-switching," SPONSOR 27 July 1953.)

Alfred Politz, who has pioneered in the use of scientific research in both print and air media (see "10 basic findings of new Christal radio study," SPONSOR 10 August 1953; "Who listens . . . where . . . when . . . why . . .," SPONSOR 14 December 1953), gave SPONSOR five examples of invalid research. These involved: (a) Misinterpreting your findings; (b) confusing correlation with causation; (c) believing that one medium is superior under most circumstances to another; (d) believing that the medium alone influences the sale of a product and therefore the medium's effectiveness can easily be measured; (e) believing you can determine why people buy things, especially by asking them.

Richard Manville offered seven tips and charged that many agency executives are "afraid" of outside media evaluation tests because they don't want to "rock the boat" on a list they have always had approved.

Dr. Darrell Blaine Lucas, author, professor and the Advertising Research Foundation's technical director, cautioned against (a) use of specious measures and estimates of advertising audience sizes, (b) assuming that a contact in one medium is equivalent to a contact in every other medium and (c) confusing the audience (readership) of a publication with the audience of an ad in it.

Dr. Albert D. Freiberg of the Psychological Corp. offered five factors to consider in making a sales test, including "the enthusiasm of the sales force."

Six other independent researchers, six agency executives, six heads of radio and tv networks and other media experts presented numerous tips on avoiding research bloopers.

And the Advertising Research Foundation's eight-point criteria for advertising and marketing research was published in full in the 24 August 1953 issue to help the struggling adman.

Conclusion: Take nothing for granted in media research. Never accept the findings of one medium without a careful analysis of the entire study. Draw up a practical objective before you start. Give yourself enough

The Mid-South's Most Powerful V·H·F Station

★ ★ ★

The Stars are Seen on

channel 13

CBS

In Memphis

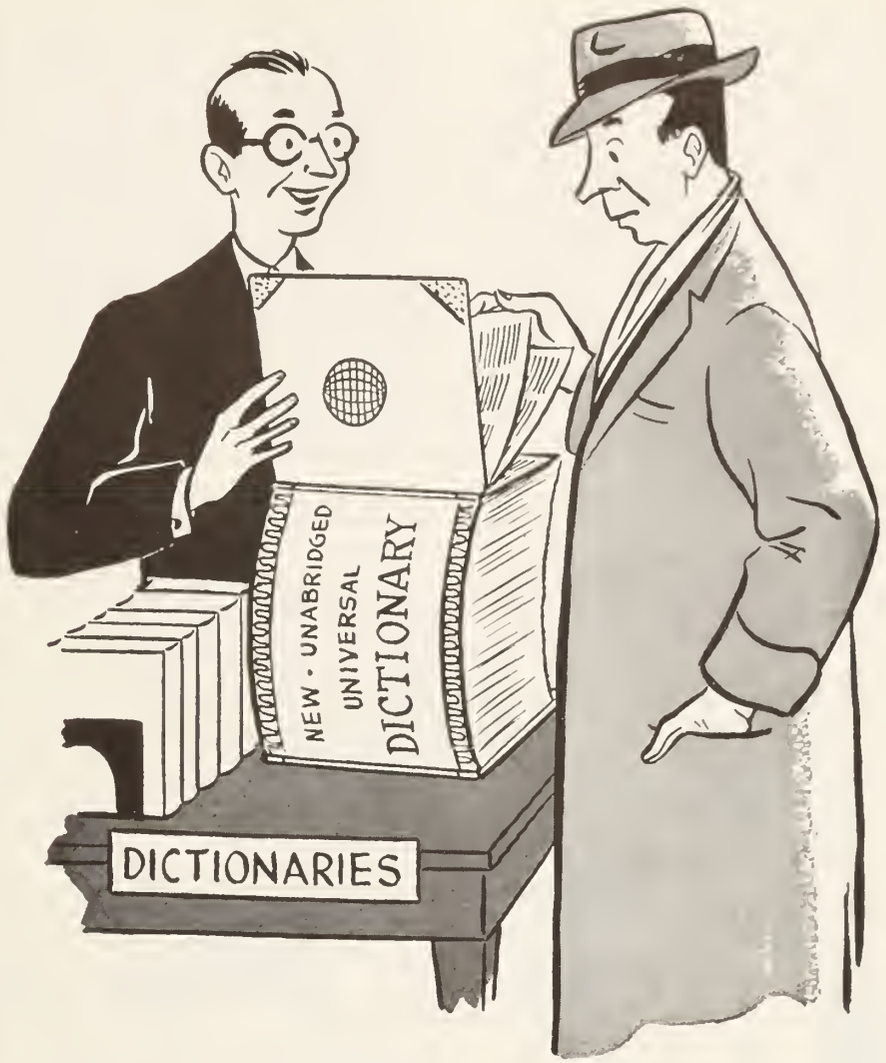
WHBQ-TV

time to complete the work. Use experts to interpret the results. Don't let the findings be misused either by media or by the advertiser or agency for competitive purposes. (See "Beware of these media research pitfalls!", Parts 1 and 2, SPONSOR 27 July 1953 and 24 August 1953.)

6. Goal: To determine statistically how advertisers and agencies evaluate media.

Findings: Seventy-two advertisers and 94 agencies responded to 3,000 20-question questionnaires sent to 1,000 leading advertisers and 1,000 principal agencies. A tabulation revealed the following:

- Account executives at the agencies and ad managers among the advertisers have most to say about determining media to be used.
- Agency and advertiser alike consider the market and how best to reach it the most important single factor in considering media.
- Both agencyman and advertiser rank "How well does it cover the market" first among the facts they want to know about a medium before buying it.
- More advertisers than agencies listed media or combinations they considered best for selling their product.
- Agencies depend on Standard Rate & Data Service as their No. 1 media reference whereas advertisers count more on their agencies and on past experience with the medium.
- Advertisers listed magazines, newspapers, radio and tv (in that order) as first choice for a campaign. The agency list ran (1) newspapers, (2) magazines, (3) tv, (4) radio. Virtually all cited more than one medium.
- Television has affected the media use pattern of more than half the advertisers and more than 60% of the agencies responding. Chief effect on both groups: Tv cut other media, including radio.
- Agencies test more than advertisers (which is logical, since they test only for advertisers). But although both groups depend primarily on sales results for a method of testing or judging media, only one in four agencies and one in five advertisers tested by using different media in different cities.
- Of those who tested in different markets, nearly half of each group couldn't tell what had happened. Tv won 30% of the tests run by agen-



"But is this one

REALLY complete?"

If you want to be 100% "thorough" in covering Kentucky with radio, more power to you—and you'll need *plenty!*

On the other hand, if you want to reach 51.3% of the State's total purchasing power, at minimum cost, you can do it with just *one* station! 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State's income, you need *many* of Kentucky's 47 other radio stations.

Check NBC Spot Sales for full details!

5000 WATTS

NBC AFFILIATE • **WAVE LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

cies. radio 13%, newspapers 4%, newspaper-radio combination 4%.

• Only one-third of the agencies (24% of the advertisers) felt they had established a correlation between sales and media used. Another third had some idea. A surprisingly high percent (36 for agencies, 43 for advertisers) said they had been unsuccessful in establishing a correlation or hadn't tried.

Conclusion: Agencies seem to be more concerned with media evaluation than are advertisers, but neither group is doing much testing. There is little or no indication in the above that admen pay much attention to these three factors in evaluating media: (1) Psychological appeal of the product; (2) psychological qualities of the media themselves; (3) the people behind the medium (the management) and their reputation in the community. However, the fault might have been the questionnaire's. (See "How 72 advertisers evaluate media," SPONSOR 7 September 1953, and "How 94 agencies evaluate media." SPONSOR 21 September 1953.)

7. Goal: To determine how ONE big agency specifically evaluates media.

Findings: Ben Duffy, president of Batten, Barton, Durstine & Osborn, told his agency's story himself. (BBDO billed $137.5 million in 1953, led in radio and tv billings.) Duffy pointed out how media evaluation always starts with the product—its acceptance, its distribution, which sex and age groups it appeals to. Then the type of media, class or group of media and finally the specific medium are considered. Duffy cautioned that too many attempts are made to compare media statistically but because of the differences in the media themselves no mathematical formula can be employed. He then discussed the advantages or unique qualities of each of the major media. For example, tv can demonstrate a product, newspapers cover a market fully, network radio is economical and covers the country, local radio can reach early morning and other audiences cheaply and is a must for reaching people in cars, while magazines not only use color but are selective by sex, geography and "editorial climate."

Conclusion: SPONSOR agrees with Ben Duffy that a medium attracts an audience by a special editorial (or program) format, that the superior media man must know what kinds of people his client wants to reach and what media should be used to reach them. (See "How BBDO evaluates media," SPONSOR 5 October 1953.)

8. Goal: To determine how a smaller agency evaluates media.

Findings: The Emil Mogul Co., which bills about $5 million, was found to have worked out a weekly check on sales from various local media—radio. tv and newspapers. The client: Rayco Auto Seat Covers of Paterson, N. J. The test. developed by Research and Media Director Joel L. Martin, involved three steps:

(1) Getting a buyer of a Rayco auto seat cover or convertible top to fill out a four-question card while waiting for his cover or top to be installed. On the card he checks off how he happened to come to Rayco and where, if anywhere, he noticed its advertising.

(2) Cards are mailed to Emil Mogul by the 84 stores in 60-odd markets and tabulated. The agency quickly determines which medium is drawing customers to the store, which is slipping. Ratio between sales and advertising is fixed.

(3) The agency reports to each store within four days. The store, which pays for the advertising, can see what the trend is. The agency can thus switch from one medium to another, or from one newspaper or station to another, to bolster sales.

Most interesting findings in the 18 months the system has been operating: Sales often spurt when one medium is added to another; eliminating the "weak" station or newspaper and subbing a stronger to the list will boost sales; stepping up all media may increase returns from each. Proof that the system works is the constant rise in the sales curve. The company gives the agency a share of the sales instead of a 15% commission.

Conclusion: Many products lend themselves to some such weekly or periodical media check as the above. Forget about the theoretical aspects of media and set up a system whereby you can test sales results. You'll find. as Emil Mogul has, that media vary from week to week in pull. that no one has a marked superiority over the other, that adding a second medium often steps up returns from the first. (See "How Emil Mogul tests media weekly for Rayco." SPONSOR 19 October 1953.)

9. Goal: To determine why some advertisers don't use air media.

Findings: To compile a list of national firms using no air media turned out to be a major undertaking. When completed, SPONSOR had a list of 199. A detailed mail and phone check obtained data on 31 of them. (There are, of course. many more. but these were willing to discuss their reasons for boycotting the air.) The answers were then tabulated. Basically they revealed an appalling lack of information about radio and television and a great need for experiment. The reasons for not using the air fell into these 10 categories:

(a) Product. (b) expense. (c) distribution. (d) radio and/or tv "flopped." (e) habit: (f) dealers' lack of enthusiasm: (g) timidity at the top: (h) inability to get good time or programs or both: (i) copy requirements or need for color: (j) lack of knowledge on how best to start.

Oddest reason (given by one department store): It felt it was up to the air media to show they could do better than print. (Most admen feel



The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

that determining the best medium or media for a product is one of the functions of the advertising manager.)

Conclusion: Firms, like people, rationalize their actions. Only rarely can they be steered into following another course. Many corporations are paying heavily for personnel who refuse to consider new ways or new media. Almost every reason given by one of these 31 advertisers for ignoring the air media can be answered by a dozen firms in the same field successfully using radio or television. (See "Why these 31 advertisers DON'T use air media," SPONSOR 16 November 1953.)

10. Goal: To compare the major air and print rating services and to determine what, if anything, is wrong with them.

Findings: Six major rating services were covered in the first part of a three-part series on this topic: the American Research Bureau, Hooper, Nielsen, Pulse, Trendex and Videodex. (Conlan of Kansas City was omitted because the firm surveys on order and does not conduct a continuous market-by-market study, and it failed to provide the data required.)

Each of these six services was found to suffer from one industry practice: misuse by agencies, advertisers and broadcasters, almost invariably for the purpose of keeping ratings high. None was found to measure all the listening in and out of the home to any particular program. Each fell down in one respect or another when compared with SPONSOR's "ideal rating system" based on a survey of the field. The article failed to emphasize one important facet of the "ratings" business: Each of the six, especially Nielsen, provides a wealth of data on audiences that is often more valuable than the ratings themselves.

Part 2 covered the three readership services: Gallup & Robinson of Princeton, Readex of Mahtomedi, Minn., and Starch of Mamaroneck. It was found that there was as much dissatisfaction with the readership services as with the air, for virtually the same reasons: sample too small, results inconclusive, lack of enough qualitative data, great expense. Gallup & Robinson was found to have greater acceptance; Starch was severely criticized. But each technique has contributed to the development of better copy and advertising techniques.

Part 3 showed how four air rating services supplying local tv reports—ARB, Hooper, Pulse and Videodex—could vary over 200% in measuring the audiences of the same program or time period in any given market. Ward Dorrell of John Blair & Co. explained why other criteria must also be used in buying time or programs.

Conclusion: Anyone substituting rating services for judgment and leaning on them to make his buying decisions without realizing that high ratings are not necessarily an indication of high sales may be making a serious mistake. You can get ratings to prove anything. Use them cautiously. Know their strengths and weaknesses. (See "What's wrong with the rating services?" SPONSOR 28 December 1953; "What's wrong with print measurement services?" 11 January 1954, and "How the different rating services vary in the same market," 25 January 1954.)

11. Goal: To determine whether an "ideal" media test is possible.

CALL OUT THE COPS!



WHEN LOCAL CAMPAIGNS CONCENTRATE ON

WBAM

POLICE OFFICERS MUST CONTROL THE CROWDS

- Jan. 30.—TURNER BROS. GULF SERVICE STATION—3 PATROLMEN REQUIRED TO KEEP TRAFFIC MOVING
- Mar. 31-Apr. 1—WOMAN'S DAY SALE AT MONTGOMERY FAIR—2 PATROLMEN TO HANDLE BLOCK-LONG LINES OF WOMEN WAITING FOR STORE TO OPEN
- May 3—GRAND OPENING FREDERICKS FURNITURE STORE—3 PATROLMEN POLICING SIDEWALK AND STREET TO KEEP TRAFFIC MOVING

740 kc WBAM GETS RESULTS 50,000 w

MONTGOMERY, ALA.

Call Collect Ira Leslie—WBAM National Sales, Birmingham 6-2924

RADIO REPRESENTATIVES, INC. • NEW YORK, CHICAGO, HOLLYWOOD

Findings: Most researchers and media experts—concerned with national advertising and talking in terms of network radio and tv and magazines—say it isn't. Biggest single reason: Too many variables. But SPONSOR did work up an eight-point "ideal" test which includes the following: (a) Base it on sales; (b) make it continuous (not a one-shot); (c) make sure it will enable you to pinpoint results by media (newspapers vs. radio, for example); (d) keep it economical or build it into your regular sales effort; (e) base it on your normal operations, not on laboratory-type conditions; (f) set it up so you can test national media on same basis as local (this IS a hard one); (g) it should help you to check on your competition; (h) it should help you test copy, position, program and announcer as well as the medium itself.

Impossible? Some agencies have succeeded in doing much of this, as have several advertisers. (Emil Mogul and Raymond R. Morgan are agency examples; the Tea Council is an advertiser example.)

A SPONSOR survey showed that 148 of 166 agencies and advertisers responding to its questionnaire "test" media one way or another. But the methods vary, and most respondents apparently base their decisions on judgment rather than scientific tests. Of 51 firms which tested media, the survey showed, only 10 were able to establish a correlation between sales and the media used.

One advertiser who did: George J. Abrams, advertising director of the Block Drug Co., Jersey City, who summarized his findings in "How Block Drug tests media," SPONSOR 22 March 1954.

Conclusion: Test media before you spend. A continuous test worked into your normal operations is better than a one-shot, but the latter is better than none. Big advertisers test something all the time (even media). Air media, struggling for the dollar, lead print in test surveys. Once you've tested, don't be satisfied that "this is it." Media change in pull from day to day because of changes in coverage patterns, editorial and program formats, economic conditions, many other factors. Maybe the best advice is Sam Barton's (of Market Research Corp. of America): Go over your sales results. Check your media used. See if you can establish a pattern. The cost? Some time and a pencil. (See "Can you set up an 'ideal' media test?" SPONSOR 22 February and 8 March 1954.)

12. Goal: To examine the psychological differences of media.

Findings: Originally it was felt this phase of the All-Media study would be the weakest link. As it turned out, it became one of the most challenging sections in the entire series. Three separate articles were needed to cover the psychology of media. The first part reviewed the sight-vs.-sound tests of the 20-year pre-tv era ending about 1949. The Harvard tests, Frank Stanton's experiments at Ohio State, Dr. Paul F. Lazarsfeld's survey at Columbia University and Joseph T. Klapper's findings were examined. The results indicated that communication by sound (radio) was equal in effectiveness to communication by print and in some cases superior.

Four current tests were summarized: (a) a University of Toronto test which showed tv superior to radio and print in communicating difficult lecture material; (b) a Schwerin study indicating that radio is equal to tv in recall tests when the product is old but tv is superior when new products are involved; (c) a test by the Advertising Research Bureau, Inc. (ARBI), of Seattle, of tv vs. newspapers and radio showing that when equal amounts are spent radio produces more store traffic than either of the two other media, and (d) an ABC eye-vs.-ear test of 1,000 housewives which indicated that 22% more women were influenced by ear (radio) than by print in choosing one of two tooth pastes offered as gifts.

Part 2 quoted psychologists, researchers and a philosopher (Dr. Harry Allen Overstreet) on what they thought of media psychology. Dr. Overstreet made the point that although media can raise the level of the public's taste, the public can raise the level of the media most rapidly as it matures itself. K&E's G. Maxwell Ule discussed why he thought air media were "dynamic" and print media "static." The William Esty Co.'s Dr. Wallace H. Wulfeck pointed out that radio is non-directional and therefore sometimes advantageous. Dr. Ernest Dichter showed why knowing the "mood" of each medium is important to copywriters. CBS Radio's Dr. Gerhart D. Wiebe told why he felt radio stimulates the imagination more than print or tv. And McCann-Erickson's Dr. Herta Herzog showed why motivational research is important in media evaluation.

Part 3, the most controversial article of the entire media series, was based on Dr. Dichter's findings for a major medium coupled with SPONSOR's own research. SPONSOR found that an adman's background, his job security or insecurity, his personal bias, his desire to impress and his desire to get new business often influence him in making media decisions that may or may not be the best for the client and product. Dr. Dichter found that agencymen are often driven by fear and insecurity because they can't measure the exact results of advertising. As a result they fall back on what he called these substitutes for creative thinking:

(a) Drive toward mass coverage; (b) use of cost-per-thousand figures; (c) making campaigns fit the budget instead of vice versa; (d) working to win prestige for the client or agency instead of selling the product; (e) depending on some sensational aspect

The Mid-South's Most Powerful V·H·F Station

★ ★ ★

The Stars are Seen on

channel 13

CBS

In Memphis

WHBQ-TV

of the product to sell it; (f) depending on repetition, size and frequency to get the message across, and (g) using expediency, sticking to the tried and true and refusing to experiment.

Conclusion: The psychological aspects of media are among the most important and most frequently overlooked in the busy workaday advertising world. Find what in the product appeals to the consumer, then stress that in your copy and use the media that can convey the message best to the greatest number of prospects. This requires research.

Example: Albert A. Shea, of CORE (Communications Research) of Toronto has just completed a motivation study on foundation garments. He found, among other things, that conformity and protection are two of the basic reasons why women wear such garments. Example of conformity: "I wanted a brassiere because all my girl friends were wearing them." Shea's comment on protection: "For some women . . . the foundation garment functions psychologically as a coat of armour against the menace of a hostile and threatening environment and gives her a subconscious feeling of security in an otherwise frightening situation."

Meantime don't let fear or any other subjective influence destroy your scientific media planning. Perhaps some good advice is this from the president of a $10 million agency:

"I became aware, long ago, that my own attitudes to media are prejudiced by my own emotions, conscious or unconscious. For example, I suffer from obscure emotional resistances to Sunday supplements, to all Hearst publications, to bill boards and to expensive tv shows.

"I also suffer from obscure emotional attractions to *The New Yorker*, *The New York Times* and *Life*.

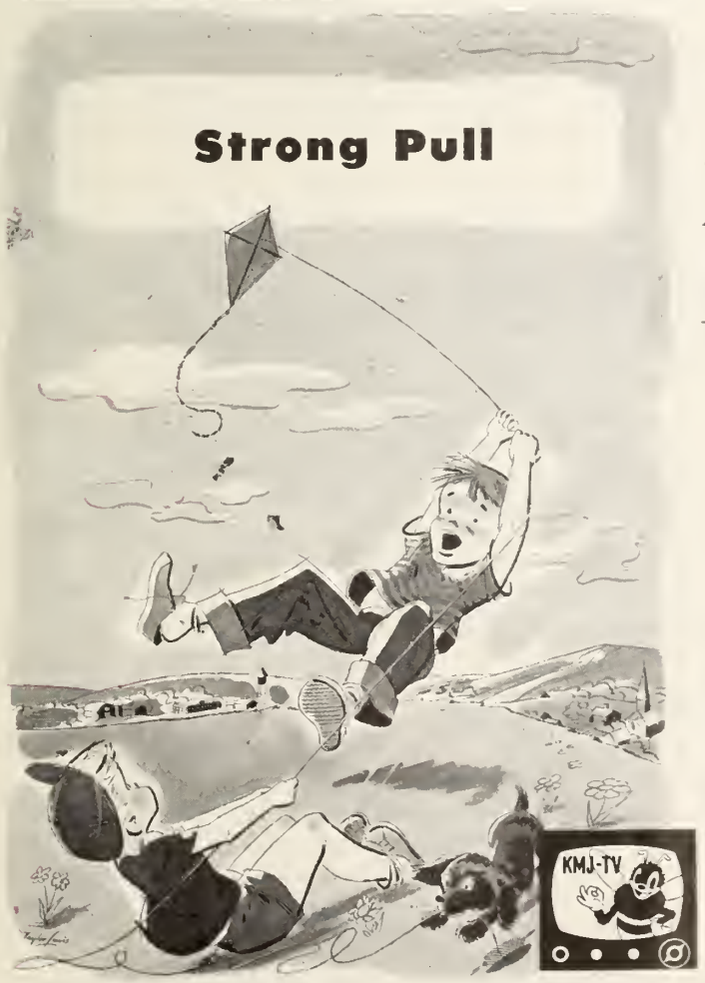
"As soon as I became aware of these irrational attitudes, I abdicated my presidential prerogative to influence our agency's media plans. I trust that our Media Department is relatively rational in the formation of its policies!"

(See "I. The psychology of media." SPONSOR 5 April 1954; "II. Psychology of media." 19 April 1954, and "III. Psychology of media: Why admen buy what they do." 3 May 1954.)

13. Goal: To determine whether radio and tv move goods.

Findings: SPONSOR asked the 200 leading advertisers in the country and some 50 new air advertisers just how well do radio and tv sell. Of 66 who responded, 47 actually use the two air media. Here is what they said: (a) Television is the "hottest" medium in advertising history, but radio remains cheap and powerful. (b) Radio sells because it can project the human voice to the exclusion of all other influences. (c) The big advertisers like to divide their ad budgets almost equally among the four major media. However, the tendency to use more tv is growing. (d) Proving which media sell how much is difficult, but almost all agreed that radio and tv move goods—and that is why they are using them.

Conclusion: In the last analysis a corporation uses a medium because it pays. So notwithstanding the theories, the tables and the research, an occasional non-scientific but ultra-practical glance at the media picture like the above has its uses. These advertisers were asked, "Do radio and tv move goods?" They answered: "Yes." (See "Do radio and tv move



. . . keeps viewers tuned to

KMJ·TV

FRESNO • CHANNEL 24

the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

goods?" SPONSOR 17 May 1954. For SPONSOR Advisory Board conclusions, see SPONSOR 31 May and 14 June 1954).

* * *

In summary: It took almost two years to establish the fact that much of advertising, especially in radio and tv, is still in the jungle stage of development. Perhaps this conclusion was obvious at the start. But even a documentation of a truism is sometimes valuable.

SPONSOR's All-Media Evaluation Study revealed or substantiated these important points:

1. Media evaluation lags behind copy, market and product testing.

2. An immense amount of money seems to be wasted in non-scientific "rule-of-thumb" advertising practices. Whether the waste is greater than in other phases of the production-consumption cycle of business was not investigated.

3. The lack of research in vital aspects of advertising—the effect of television, for example—is appalling. It seems as though so long as sales hold up neither the advertisers nor the agencies care to spend money on basic fact-finding, especially if it is not immediately profitable.

4. On the other hand, the widespread and immediate acceptance of a new "yardstick," research tool or technique—without close study of its limitations and often with no understanding of its inherent fallacies—is likewise appalling. Example: The terrible misuse of ratings on all levels.

5. The refusal to experiment—whether advertiser, agency or medium—is notorious. This applies to copy, programing and use of media. It is as though the advertising world has voluntarily placed itself under self-regimentation. Its dismal concomitant is equally depressing: The rush to copy and mimic when one adman develops something new.

6. Methods for choosing media, especially for new products, are often primitive. One agency president (in Chicago) was not joking when he told SPONSOR: "Spinning a coin is as good as any other system." And a media executive of an over-$100 million agency was candidly revealing when he said a switch from one medium to another was made for a nationally advertised product because "we got tired of the medium."

7. Research conducted by one medium to prove itself "best" is useless and should be discarded by advertisers, or at least labeled "promotion." Too often sound marketing and audience-readership facts are buried beneath a flood of promotional rhetoric. Understandably some major independent research organizations will not conduct surveys for media because of this. On the other hand some will lend their skills to any venture.

8. Setting up a fairly accurate intermedia test, especially on a local basis, is possible. With all due respect to the experts who question this, it should also be possible on a national basis. Mail pull, audience response, counting customers in stores are but some of the methods that could be used. The experts are looking for the definitive national test. This, SPONSOR agrees, will never be found, but workable day-by-day tests are available.

9. Reasons given by some advertisers for not using air media—or any one of the eight basic media, for that matter—often verge on the incredible. They tend to substantiate the belief that not a few have little conception of their job, or have long since closed their minds to new media or new practices or are either just afraid or too comfortable in their ruts.

10. Yet many advertisers not only use radio and tv—and the other media—but know exactly why, are articulate about their reasons and are willing to be quoted on the subject. They are close enough to their work to know that if the medium is a mass medium, if it has a huge audience, if it is a vital part of the daily life of the people, it can be successfully used to sell goods and services. Radio and tv are mass media in every sense of the word. Anyone with a consumer product who is overlooking either, one advertiser told SPONSOR, "is asking to have his throat cut by a competitor."

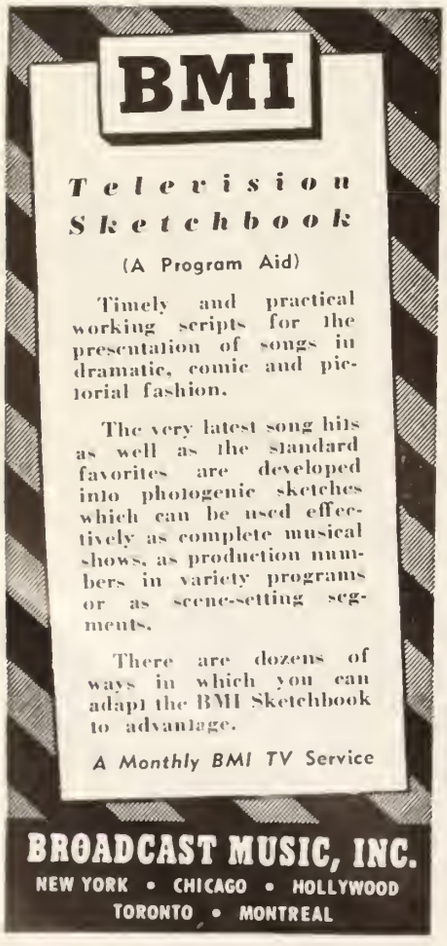
11. The tools used for measuring advertising effectiveness—rating and readership services—are not very accurate, complete or conclusive. Too many admen and the media themselves use them for estimating coverage or buying or selling programs without considering other factors. Yet they are the best means available for determining air audiences or the readership of a publication. And used with a knowledge of their limitations, they can be of immense service to the adman.

12. Psychology has its place in media research and evaluation. Few advertisers or agencies are as yet ready to turn over their major sales effort to the psychologist—or psychiatrist. But knowing why people behave in certain ways and buy certain products and knowing what effect messages presented in the different media have on the consumer are growing in importance. The live advertiser or agencyman will want to keep abreast of the new field of motivation research if only to save himself from advertising the one aspect of his product that will drive people away from using it. (Notable example: A cigarette, smoked by men because it was so strong it withered the flowers on hand-painted ties, began to advertise its "mildness." Sales dropped alarmingly until the ad strategy was reversed.)

* * *

A long time ago in this study Vincent R. Bliss, the Earle Ludgin Co.'s executive vice president, told SPONSOR:

"If all we were dealing with consisted of testing and measurable elements, we might safely leave media planning in the hands of the media departments. However, as someone ob-



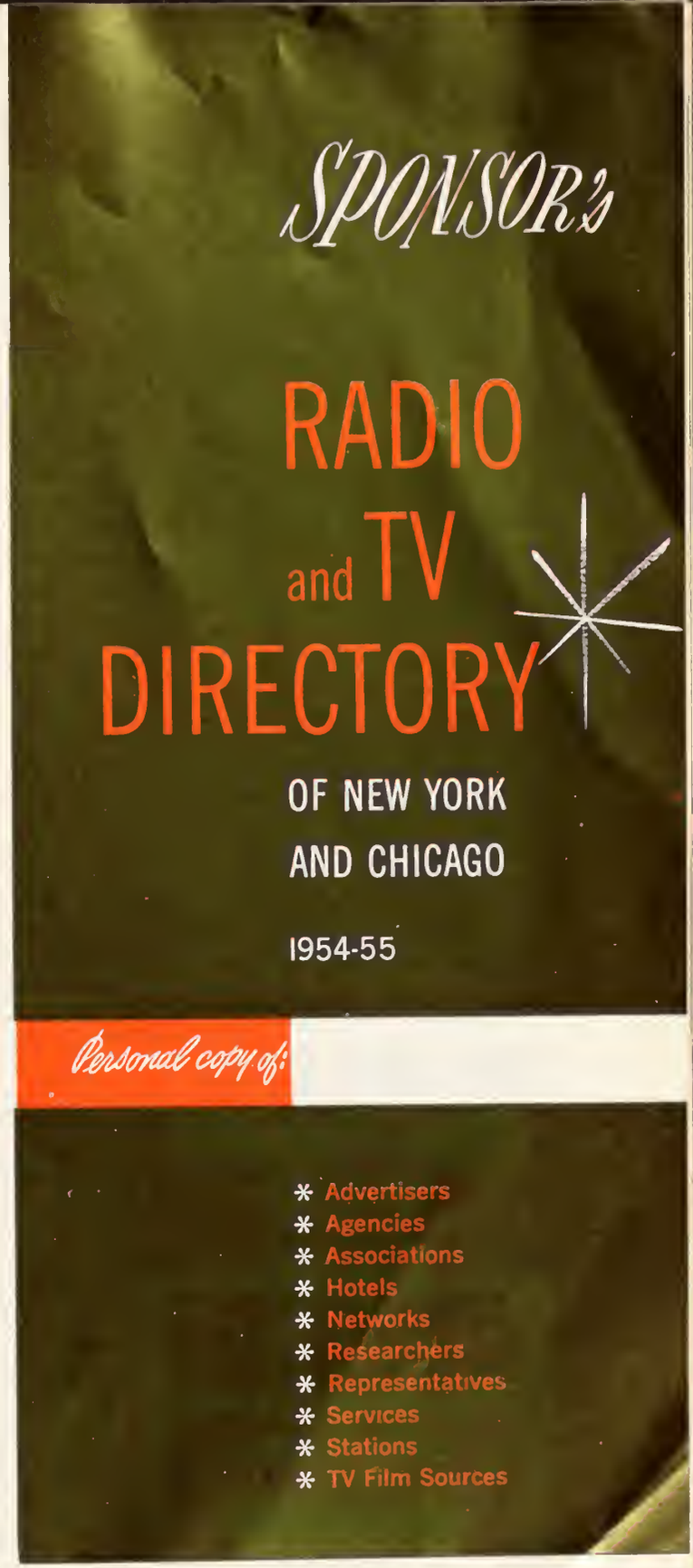
How to keep from getting lost in NEW YORK or CHICAGO

Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1954 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.



SPONSOR *The magazine radio and TV advertisers USE*

New York 17 . 40 E. 49th • MUrray Hill 8-2772
Chicago . . . . 161 E. Grand • SUperior 7-9863
Dallas . . . . . 1500 Jackson • RAndolph 7381
Los Angeles . 6087 Sunset • HOllywood 4-8089

served during the last war, the big military decisions are far too important to entrust to generals."

The moral of this entire study is then: Media evaluation IS important.

Don't ignore it or leave it solely up to the generals—or the media department. ★ ★ ★

* * *

A WORD OF APPRECIATION

SPONSOR wishes to thank the 12 members of the Advisory Board on the All-Media Evaluation Study who, through their kind criticism and suggestions, helped to maintain the high interest and accuracy of the series. In addition virtually the entire editorial staff of SPONSOR took part at one time or another in some of the numerous projects the study entailed. And finally these former assistants to the Editorial Director must be singled out for having worked long and hard in the media vineyard: Edith Kravet, Peggy Dell, Muriel Ferguson, Malcolm Roemer and Teresa Polychronis, and the present assistant, Karolyn Richman. As for the hundreds of experts in all phases of media who contributed their ideas and their data, it goes without saying that the study would have been impossible without their kind cooperation.

The Mid-South's Most Powerful V·H·F Station

★ ★ ★

The Stars are Seen on

channel 13

CBS

In Memphis

WHBQ-TV

BAB CASE HISTORIES

(Continued from page 39)

minute news caps. These spots start out with two or three top news headlines and then swing into the banking news of the day. They're for use between regular news programs in the morning or evening.

We also suggested that each office go in pretty heavily for women's participation spots. As the lady in charge of the program developed familiarity with the messages we had to get across, we urged our local advertising officer to let her give the spots in her own language.

In addition to that, we encouraged each advertising officer to hunt around for local programs that would fit his own local need. For example: in Atlanta our survey had told us that a tremendous number of people go home by automobile between 4:30 and 5:30 in the afternoon. Some of the traffic jams we could see every day didn't exactly make the survey necessary—at any rate it meant that these people were out of reach of most other media except radio. So we bought a one-hour show, *Hour of Stars*, which is used every weekday on WGST from 4:30 to 5:30 p.m.

In buying these local programs and also in selecting good times for the ones that we prepared in Atlanta, we have relied very heavily on the local station manager or his representative. We figure that if anyone should know his audience, it should be the local radio man. Our idea was that we could get the best time and program available to do the job we were trying to do by relying on the local radio man's judgment. From our standpoint, it has worked out much better than trying to schedule Valdosta radio from an office in Atlanta.

Now the question is how has radio actually worked for us? The best way to tell you is to cite a few examples.

One way we tried once to promote trust business might be compared to a cold canvas. We had an excellent booklet on the subject of wills and decided to offer it as a giveaway, figuring that people who were interested in the subject would ask for it. So we designed a newspaper ad offering the book as a giveaway and ran it. We got nine requests. Then we used the same amount of money in radio time—the results were amazing. We had over 400 requests for the booklet and had to cut out the spot because we had run out of our supply of the booklets.

In spite of all our arguments, sometimes the head of an office will wonder whether radio is as good as we tell him it is. When that happens, we ask him to do us a favor and go to the radio station and give some of the spots himself. The number of people who later say to him: "I heard you on radio yesterday." usually is all the convincing that is necessary.

But the place I like to think of where radio did a tremendous job for us has to do with a banking service known as Savings Certificates. Savings Certificates are a two-year investment paying 2½% if held until maturity. They are sold in units of $100 or larger. We decided to introduce them July 1 of last year as a way of paying people more on their invested savings as contrasted with the 1% we were paying on regular savings.

Just before kick-off date, we pulled out all the stops. We used every medium we could lay our hands on—tv, direct mail, display, outdoor, newspaper—and of course radio. Radio carried the brunt of the job. In several areas we increased spots to a real saturation schedule. In the first four weeks, for example, we added 800 spots to our Atlanta schedule. To the listening public it wasn't only saturation: it was pure agony.

The result? It amazed even us in the advertising department. The bank tentatively had hoped to sell $6,000,000 worth of certificates in the period of a year. Within six months, though, we had sold over $7,000,000 worth. And in the first four months of this year, we sold another $6,000,000. Our total time money, that is savings and

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



savings certificates, in the parent bank of the C&S system has increased 18% since the first of last year which anyone in banking I think will tell you is a pretty good record.

When anyone asks me, as many do, what can advertising do for a bank, I think of this example as the prize case. And in this prize case, it was radio that did the lion's share of the job.

Going ahead, what will happen in the competition between tv and radio for the advertiser's dollar is anyone's guess. I can give you an answer in our case.

In the last 12 months, we have experienced the problem of what to do in four Georgia cities where tv has just started. We bought tv time in three of them and skipped it in the fourth. And we bought pretty heavily for us too—about $25,000 worth. In spite of adjustments we had to make in other media including radio to pay this additional amount, our radio budget for 1954 is only $3,000 less than the year before. The answer for us has been that we wind up spending more money when tv comes to town. And as far as radio goes, it has suffered very little as a result.

(*A new BAB booklet, "In Georgia People Bank on Radio," tells the story of Citizens & Southern National Bank's use of radio. It is available free of charge to agencies and advertisers.*)

Clayton R. Sanders

advertising director, Peoples Drug Stores, Inc., Washington, D. C.

I speak to you today as an advertising man whose job it is to work on the *everyday* problems of selling more drug store items by attracting more people into our drug stores more often. To attempt to speak as an expert on the use of radio and television at a convention of radio and tv experts would be presumptuous indeed; but I *can* tell you how we have profitably used radio for the past several years.

In the selection of advertising media, public response is the all-important gauge. I'm reminded of the lonely-looking man who was sitting by himself at an amateur musical. The hostess approached him, and to make conversation, asked, "Do you play any musical instrument?" "Not away from home," he replied. "How unusual," remarked the hostess. "What instrument do you play at home?" The little man answered quietly, "Second fiddle!"

We definitely play second fiddle to the public's wishes in our advertising practices. Success or failure of any medium can only be measured in terms of customers and sales in our stores. We cannot very long afford to continue advertising that does not pay its way in persuading listeners or viewers to become customers.

Peoples Drug Stores operates 154 drug stores in 37 cities and towns. While we do use radio to varying extents in other cities, I would like to confine my discussion today to the Metropolitan Washington market, where we have the largest concentration of stores and the greatest use of radio advertising.

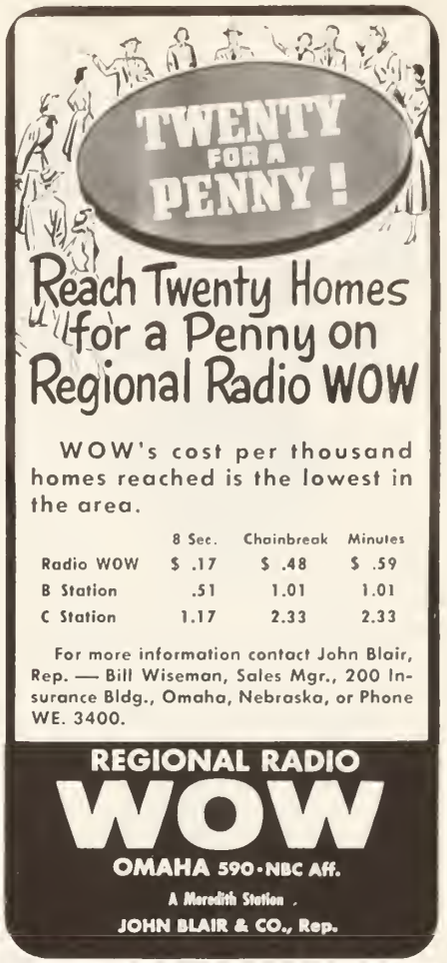
In this market of 1,665,000 people, with an effective buying income of $3,500,000,000 annually, we have 76 modern drug stores with a volume of over 50% of the total Washington drug store business. We are constantly in the process of enlarging or relocating these stores or opening new stores to keep pace with population changes.

Similarly, we have no static advertising practices. We are constantly checking and reviewing our schedules in an effort to keep pace with changing public interest.

We use the "task force" method in our advertising. It is planned to accomplish an objective in coordination with our sales and merchandising efforts. Naturally we have budget limitations, but fundamentally we do not spend advertising dollars as an arbitrary percentage of sales, but rather, spend them as we feel it is necessary to do the job—that is, we make an investment in advertising and sales promotion to get a return in profitable sales.

Up to four years ago, our company had confined its principal advertising dollars to newspaper space. True, back in the Thirties, we had a period of several years of radio advertising, but its format was not entirely successful. It was finally dropped as being too expensive in proportion to the return in sales.

Then several years ago it became obvious that if we were to continue to grow with the market, we must expand our advertising plans to effective-





SELL THE
"Golden Market"
1/10 OF AMERICA'S NEGRO POPULATION
WDIA--
50,000 WATTS

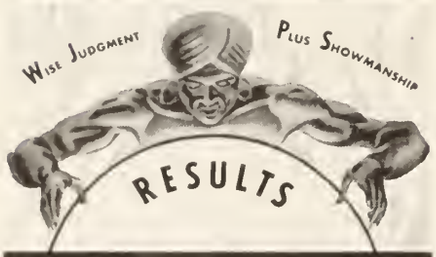


Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can t be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND
PULSE RATED STATION
IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST



That's the important thing. Ratings, adjacencies, programming, network, don't mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum — Coco-Cola — Purina Mills — Puffin Biscuits — Hesmer's Foods — Economy Super Markets — P. W. Burns Insurance — International Harvester — Red Bird Gasoline — International Salt — and many others that we will send upon request.

We would like to "Ring the Cash Register" for you because we have the KNOW HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

ABC
"A RADIO IN EVERY ROOM"
Evansville, Indiana

ly reach more people with our sales message. Radio seemed to offer the best opportunity. We decided to make a test, and for the first year allocated $100,000 for this purpose, with the realization that you have to use more than a pebble if you expect to make much of a splash in the pond.

Our next job then, was the selection of an advertising agency. We picked the William D. Murdock Agency and have continued with them ever since. Bill Murdock had a thorough background in station management and sales, and no small part of our success in radio is due to his wise counseling.

After a considerable amount of research, we decided on using five-minute news programs as our basic radio approach. The first venture was with the then independent station WWDC. We bought five-minute newscasts from them, every hour on the half hour, 24 hours a day. It was successful from the very start, and although we later discontinued the all-night section of it, we have continued these regular five-minute newscasts up to the present. We gradually expanded to other stations as suitable availabilities occurred, and while experiments have been made, no other format has proved as effective for us.

Radio is used to promote our overall sales and merchandising efforts, along with television and newspaper advertising. We believe there is no magic in advertising that will overcome the absence of merchandising at point-of-sale and so we bring our whole efforts to bear on promotions. Advertising, window display, signs, interior display and clerk support all play an important part.

With radio we tend to concentrate on a smaller number of items, in contrast to our newspaper ads that feature a greater list of products. The radio spots give intensive coverage to weekly specials, seasonal campaigns such as film and photo-finishing and to constantly featuring our prescription services.

We try to keep our commercials simple and clear, so that no one who hears them will be in any doubt as to what we are advertising. They are however held to a maximum of one minute. We fully realize the importance of keeping our name before the public but believe that our advertising must do more than just that. The best institutional advertising we can do is to keep the public informed of the values and services they can obtain at any Peoples Drug Store.

A percentage of our radio and television spots and newspaper ads is made available to manufacturers and their agencies for cooperative advertising. This makes it possible for nationally advertised products to get rounded-out merchandising support in our stores and has proved highly effective. In no case do we attempt to make a profit on cooperative advertising as such. Cooperative allowances to us are an investment to be used for creating additional sales and to help keep the cash registers ringing merrily.

We use radio's audience selectivity to good advantage. For example, cigars and other men's products can be scheduled in early morning or evening spots and around ball games, while items appealing to women are concentrated from late morning to mid-afternoon. Accurate pinpointing is possible with our regularly scheduled newscasts. Six to 6:30 p.m. spots can tell the housewife, preparing dinner, about our values in glassware, cooking utensils, etc. Youngsters getting ready for school at 7:00 to 7:30 a.m. might hear about school supplies sold at Peoples. Fm and Drugcasting spots can similarly take advantage of the fact that listeners are right in the store.

Radio is also flexible. Changes can be made even a few minutes before air time if necessary, although we try to give the stations a little more time—at least an hour! During big storewide sales, there is usually an opening day newspaper ad barrage, but radio continues hammering away until the closing hours of the closing day of the sale. Merchandise can be taken off the air as it approaches the selling-out stage and slower-moving items substituted.

We continue to schedule radio on a saturation basis, at the rate of 91 newscasts per week, with Monday through Saturday programing, from 6:30 a.m. to 6:30 p.m. Greatest emphasis is on early-morning time. With the addition of WWDC-FM which is also carried by Drugcasting in our stores, we have a total of 358 commercials on the air each week. We also use stations WRC and WMAL in Washington.

Electronic Buttonhook

There are a bunch of guys in New York, Chicago, Los Angeles, and maybe even Washington, D. C., who are doing a pretty good job of turning out CBS TV programs. We have a gadget called a control panel which, by some kind of electronic magic too arcane for us salesmen, buttons onto the CBS TV network.

Folks in Eastern Iowa got buttons of their own. One of the juiciest, Channel 2, is pure pearl. By a strange coincidence it's WMT-TV.

Beyond having had sense enough to go CBS in the first place, we claim no credit for the excellence of CBS programs. We just lean back and feel their Pulse.

End of modesty. We do lay claim to local programming for the Eastern Iowa trade, which, when added to CBS network fare, completes the buttoning operation. Herewith, some light thereon:



Miss Ruth Anne's School Produced five days a week by its star, Miss Ruth Anne's School is a "workshop" for four-to-five-year-olds. Each week six or eight children are selected for a one-week session of classes (finger-painting, dancing, table manners, gamesmanship); on Friday the children are graduated with diplomas and sighs of relief. Lion-taming looks easy by comparison, but Miss Ruth Anne, armed with nothing but child psychology and a smile, charms children and viewers, parents and sponsors. There are enough moppets on the waiting list to last a full year (*sans* hiatus).

Commercial: Program is sold by day units: sponsors purchase one complete program at a time. Product identification is carried over the full week by sponsor-mentions on a day-to-day reciprocal tie-in basis. See the Katz Agency for further details.

Channel 2 **WMT-TV** 100,000 watts
CBS for Eastern Iowa
Mail address: Cedar Rapids
National Reps: The Katz Agency

Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



WSYR Timekeeper, Elliott Gove

Central New York's most popular time keeper on Central New York's top-rated local morning program. At least five years' continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday,

7:05—9:15 a.m.

Headley-Reed, National Representatives

WSYR ACUSE
570 KC
NBC AFFILIATE

Cover Central Missouri with KFAL



Reach this central Missouri market with 186,323 radio families* and a consumer income of $698,285,000,* in a thirty county, four city, ½ mv area covered by KFAL—

*SRDS and Sales Management Survey

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

This compares with four hours of television per week on WNBW (a total of 24 commercials), 10 spots on WMAL-TV, and a basic schedule of nine pages of advertising in the three Washington daily newspapers.

Radio has indeed become an important part of our advertising program. It is no longer a question with us of whether or not to use radio but only of how to continue its use to our best advantage!

(Peoples Drug Stores won BAB's "Radio Gets Results" first prize for 1953 in the drug store division.)

Albert Glenn

president, Glenn Motor & Equipment Co., Satsop, Wash.

For purposes of this discussion, let's think of "advertising" in terms of the "five M's"—*markets, merchandising, manpower, media* and *money*.

Markets are complex—made up of individuals. What appeals to one segment may have no appeal whatsoever for the rest. In our market at Satsop, for example, many of our prospects and customers wear white collars while others work with their hands. All we're interested in is our ability to be of service to them—and in their ability to buy. In our advertising we realize we can't be all things to all people so, instead of using a "shotgun," we go hunting for customers with a high-powered "rifle." This demands skill, patience and the right kind of "ammunition" because it's only when we choose our markets with care, study them and cultivate them properly that they bear fruit.

Which leads me to our second "M"—*merchandising*. Now, I'm going to skip over such things as "quality," "price" and "competitive value," because chances are you fellows know more about those factors than I do. However, I would like to point out the power of suggestion. A customer who buys a home freezer, for example, is apt to be in the market for a refrigerator, too. Might even be interested in a car, or a tractor or some other farm equipment, so when he comes in we see to it he's well exposed to all our merchandise.

Now you see why I think "M" Number Three—*manpower*—is so important. When Abraham Lincoln was elected President, his first big job was the selection of his Cabinet. With the help of a close personal friend and advisor he was going over name after name, sifting out the wheat from the chaff, when suddenly he came upon the name of a stranger. "You don't want him, Mr. Lincoln," the advisor said, "that man thinks he can run the government better than you can!" "Good," said Lincoln, "he's in! And if you know of any other men like him, I want them in my Cabinet, too!" "Honest Abe" knew that "yes-men" were a dime-a-dozen in those days, just as they are today. If you're lucky enough to have one good "No" man in your organization—a man with courage—hang onto him!

He will advise you honestly—and represent you well before the public. Having selected our *market*—matched it with our *merchandise*—and trained our *manpower*—we come next to *media*.

Newspapers, outdoor, direct mail, television, novelty advertising and radio all have their own peculiar advantages. If we had depended upon a medium that would reach our home market of 150 people alone, we'd have had to sell four or five International Harvester Home Freezers to every man, woman and child in town. Our problem, therefore, was to reach outside the city—and at the lowest possible cost. To do this, we chose radio.

Following the success of our 1951 campaign—when we won that trip to Havana—we decided to make 1952 the "big year." Our advertising over KXRO started June 15th and—using March, April and May of 1952 as "average months," sales jumped 1,000% before the end of June, 2,000% before the end of July and more than 4,000% by the end of August. We sponsored both the Republican and Democratic Presidential Conventions—and used "spots."

Even though we discontinued our radio advertising at that time, September '52 was three times as big as our March-April-May average and continued to be more than twice as big for every month the rest of the year. Sales were some 2,144% above our quota—the highest of any dealer in the United States. Needless to say, we won the 1952 trip to Bermuda offered by the International Harvester's Refrigeration Division for the most sales.

1953 was a year of adjustment for

all of us so we decided to hold up our Home Freezer campaign until the first of July. Even so, our March-April-May average for last year was some three times what it had been in 1952—obviously a carryover from our '52 campaign. When our records showed that June of '53 was about half of June '52, we started again with KXRO advertising. Sales took a jump every day until September, which was almost nine times as high as our March-April-May average or almost 27 times as high as the average for 1952. When we stopped our radio advertising the drop in sales was immediately felt.

Even so, we were still the highest above quota in the country and the International Harvester Refrigeration Division gave us a trip to Acapulco and Mexico City.

A minor portion of our budget has been spent on newspaper, outdoor and television advertising, but more than 90% each year has gone to KXRO. If you have an advertising job to do that requires saturation of your area, I need not tell you—use radio! Like any other medium, however, I would caution you that radio must be used right to get the best results.

"Timing" is extremely important. Because of the unusually late spring we've had in the Pacific Northwest, we're not advertising at present, but when we go back on the air we intend to do a "saturation" job with our novelty appeal just as we have in previous years.

Now there is a fifth "M" to be considered, too, and that is *money!* "Intelligence" has been defined as "a state of awareness of one's surroundings." Keeping close tabs on sales and selling costs is the only way to conduct an advertising campaign.

To be successful, advertising must be on a business-like basis. Believe me, it is possible to reduce your advertising costs by increasing your advertising budget. It both 1952 and 1953 our advertising cost per unit was reduced 50% below that of 1951 even though we multiplied our investment five times over the first year! For the last two years our home-freezer campaigns over KXRO have cost less than 1½% of our gross sales!

In our radio advertising, we don't mention price or offer any discount. We just try to dramatize the idea that I'm so anxious to win those International Harvester trips I'll make them "the best deal in Southwest Washington." And we back that promise with quality merchandise, excellent service and liberal trade-in allowances for their old merchandise.

Close teamwork with KXRO led to copy that created a picture—a picture of a small-town merchant out on the highway where the cost of doing business was less than in the city, and where there was plenty of free parking space. We made them *want* to come out—and they came!

Radio reaches into the far corners of our trading area and right into the homes of our prospects. The general theme of our copy was, "if you don't have a car, get a horse, get a bicycle, take a row-boat, hitch-hike—anything—but get up to Satsop and get up there right way for the best deal in Southwest Washington!" So many people were using this same phraseology and our sales were increasing so rapidly we were convinced our radio advertising was hitting home.

One day a total stranger walked into our store and said, "Well, here I am! Came from the Humptulips! Didn't have a horse—or a bicycle—but here I am anyway! Show me that home freezer I've been hearing so much about, will you?"

Humptulips is some 40 miles away from Satsop, but we've had them come from the Lake Quinault area 60 miles away; from the Pacific Beaches, Westport and many other places.

In both 1952 and 1953 the last day of our campaign was a madhouse! Our little store was so crowded it was like a bargain-basement of a big-city department store and we even made one sale after midnight!

Although our advertising was concentrated on International Harvester Home Freezers, sales in other departments picked up dramatically at the same time—an unexpected bonus that became more and more important as time went along. At the end of 1952 we were pleased to see that our total sales in all departments for that year were close to one million dollars!

Another bonus, of course, is the carryover results. We're still enjoying the effects of our previous campaigns and, as I've already told you, last year's March-April-May average was 300% over the '52 average for the same months. ★ ★ ★

KWJJ

Chief of Independents
Makum War on Slow Sales!

The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

CHIEF OF THE INDIES*
*Independent Radio Stations

The ONLY MEDIA in Columbus, Georgia, reaching out to

INFLUENCE BUYING HABITS

of

600,000 people

with

$670 MILLION BUYING INCOME!

CBS RADIO CBS TELEVISION

WRBL Radio AM-FM Channel 4
COLUMBUS, GEORGIA
Call HOLLINGBERY

For The TOP SHOWS

In A TOP MARKET



IT'S

WKJF-TV
CHANNEL 53
PITTSBURGH

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

OUTSTANDING PROGRAMS

Your Show of Shows
Hallmark Hall of Fame
Mr. Peepers—Kraft Theater
Dinah Shore—Milton Berle
Kate Smith—Boxing
Bob Hope—TV Playhouse
—and many others

WKJF-TV
CHANNEL 53
PITTSBURGH

NAT. REP.—WEED TELEVISION

Newsmakers in advertising



Robert W. Friedheim, *vice president of World Broadcasting System division of Ziv, and with the Ziv organization since* 1949, *has been named vice president and business manager of Ziv Tv Programs, Inc. Friedheim's new department includes sales service, film distribution-control, expanded merchandising-promotion, contract labor, administrative functions. John L. Sinn, Ziv Tv president, said the new department was necessary because total film product handled by Ziv has increased* 150% *in past* 18 *months.*



George Wolf *last week moved into his new office at Ruthrauff & Ryan, where he will be vice president and director of radio and television. Wolf succeeds Tom Slater, who resigned in April. Wolf has been vice president and radio-tv director for Geyer Advertising since April* 1953. *For eight years prior to joining Geyer he was director of radio and tv production for Foote, Cone & Belding. Big Ruthrauff & Ryan radio-tv accounts include American Airlines, Dr. Pepper, Sun Oil, Wrigley, Staley Mfg. Co. (starch), Frostee (dessert mix).*



S. John Schile *is the new president of the Salt Lake City Advertising Club and host to the Advertising Association of the West, meeting in Salt Lake this week* (27-30 *June*). *Schile is vice president and sales director KUTA and KUTV and the Rocky Mountain Broadcasting System. He told* SPONSOR *that "we plan to begin commercial operation of KUTV on* 17 *August . . . the Rocky Mountain Tv Network (linking Salt Lake, Butte, Pocatello, Twin Falls and Cheyenne) should be going by* 1 *January* 1955."



Mary L. McKenna *has been appointed director of research and sales development for WNEW, New York. She had been with Benton & Bowles since* 1942. *Richard D. Buckley, WNEW president and general manager, said Miss McKenna will work for greater integration between research functions and the specific needs of radio sponsors through special research projects as well as reexamination of research results. "These projects," said Buckley, "will provide qualitative analyses which will aid clients in planning the most effective campaigns."*

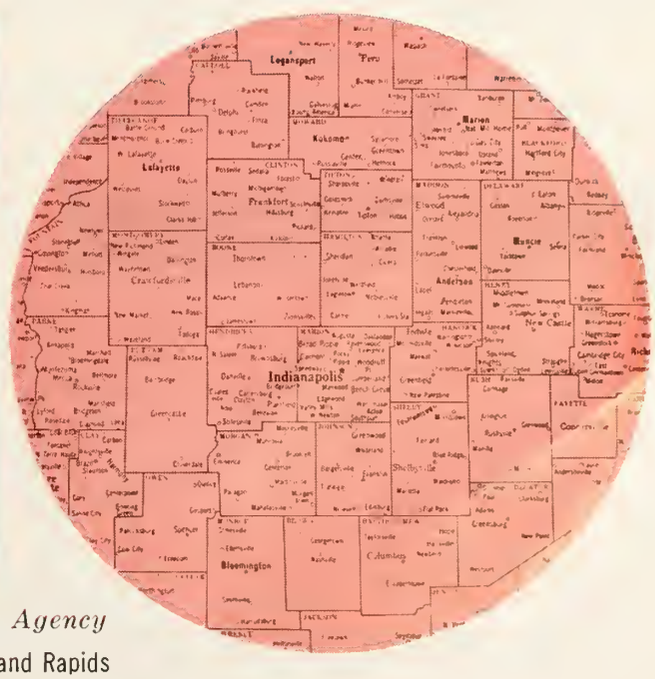
Higher Tower, Higher Power

add 12,000 sq. mile coverage area

Tower:	UP	Now 1019 feet
Power:	UP	Now 100,000 watts
Households:	UP	76.1%*
Farm Households:	UP	147.3%
Tv Homes:	UP	59.5%
Retail Sales:	UP	71.8%
Farm Income:	UP	141.1%
Food Store Sales:	UP	74.3%
Drug Store Sales:	UP	20.3%
Counties Covered:	UP	122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

** Data, based on Nov. Nielsen, compares new A & B coverage area with coverage prior to power-tower increase.*



WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



Media study ends

Nearly two years ago SPONSOR's publisher asked Ray Lapica to make a "completely objective" study of all media and to take as much time as was necessary.

The job is done.

It was felt in planning the study that any objective analysis of the media picture would help radio and tv most, for the air media are relatively difficult to understand and use as compared with print.

The study has borne this out.

If you're planning to make a media evaluation study of your own, this is what SPONSOR's entailed:

1. Fourteen trips to nine cities.
2. Personal interviews with over 200 experts in all media fields.
3. Reading of 41 books, scores of pamphlets and surveys, hundreds of reports and much of the media literature of the past 10 years.
4. Eleven separate mail surveys involving some 4,000 pieces of mail.
5. The cooperation of more than 100 agencies (billing $850 million) and over 100 advertisers (spending over $150 million).

The study has run for the past 26 issues in SPONSOR. You won't want to miss the conclusions starting page 29.

As soon as possible, the 26 articles will be reprinted in book form. There will be approximately 200 pages (SPONSOR format) containing about 130,000 words. The price will be $4. You may reserve a copy now.

This is the first such extensive study of media ever undertaken by a trade paper. The chances are you'll not only want to read it in book form but also to keep it for permanent reference. Just drop SPONSOR a card.

* * *

Radio and tv abroad

U. S. firms will probably spend $300 million on advertising abroad this year.

The wise ones will not stint on their air budgets. The reason is basic: In most of Latin America and the Far East the only truly mass medium is radio. (In addition there are 78 tv stations overseas.)

The cheapest medium abroad is also radio. For example, Radio Ceylon costs you $165 an hour, Radio Jamaica $50 an hour and Station ELBC in Liberia $1 a minute. Tv rates are also quite low: CMQ-TV network of five stations costs $216 a half hour with 150,000 tv set owners in Cuba.

SPONSOR's third international radio and tv section this issue (starting page 41) will bring you up to date whether you're already in export or planning to go overseas for the first time.

Not only will you find an account of the market, radio and tv situation abroad, but also a radio-tv chart on 61 countries or areas together with rates, a complete list of foreign stations which have U. S. reps and five excellent case histories of major U. S. sponsors who have won success abroad through the air.

For profiles of admen concerned with overseas advertising, see pages 22, 60.

* * *

Misusing coverage services

SPONSOR has shown how blind dependence on ratings because of the basic fear factor can hurt you. (See "III. Psychology of Media — Why admen buy what they do," SPONSOR 3 May 1954.)

Now an equally bad practice has been called to our attention.

A major agency, buying spot radio time for a national advertiser, chose Station A over Station B not only by blindly using one of the two coverage services as a rating service, but it ignored a recent independent rating study made for the market because the regular rating organization that its client accepts does not cover the city.

As a result, it seems that the agency wound up buying the wrong station, for not only did the other coverage service available give Station B the advantage, but in addition the independent rating survey showed Station B to have a three-to-one average rating advantage over Station A. (A coverage service gives you the station's total circulation: a rating gives you the audience per program.)

Moral: Blind dependence on ratings is bad enough. But agencies and advertisers who use a circulation study as a rating service may be making a costly mistake.

Applause

A world without sound

WFAA has opened an unusual exhibit in its Dallas studios entitled "World without Sound," which depicts the emotional reactions of man in a completely silent world.

The exhibit represents the impressions of Peter Wolf, scenic designer, and Dr. Bernard Hanes, Dallas researcher. It was based on interviews with numerous deaf persons, both adult and children.

The emotional conflicts of fear, loneliness, delight in sight, response to vibrations, the beauty of colors in nature and faith and belief growing from silent meditation are depicted by mists, figures, colors and lighting in the exhibit panels.

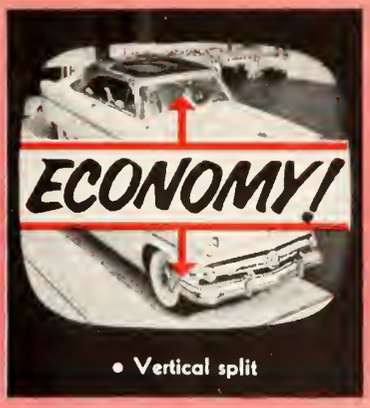
Why should a radio station concern itself with the world of silence?

Wynona Portwood of WFAA says: "Basically, radio is communication. The problems of these who live in silence should be of interest to all of us. WFAA feels that the exhibit will create a greater understanding between those who live in a world of silence and a world of sound."

Perhaps you don't have to go so far as to try to understand what life would be like in a world without sound. Just stop for a moment sometime and ask yourself what it would be like without radio.



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



• Horizontal split



• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



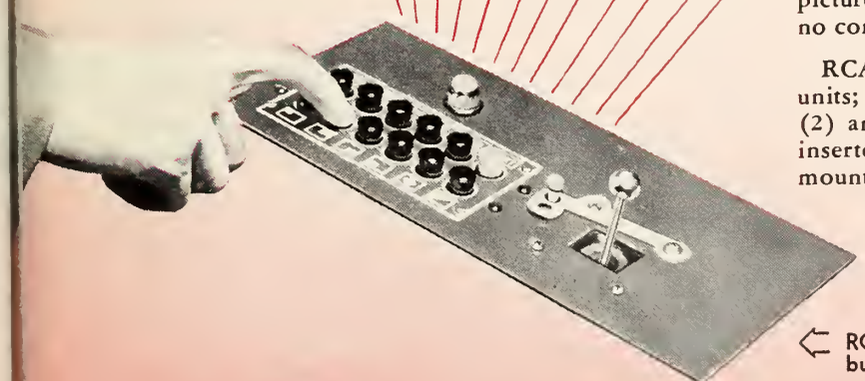
• Optional special effect

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